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THE BENEFITS OF SKIMMING TECHNIQUE IN READING COMPREHENSION TO THE SECOND SEMESTER STUDENTS OF SANATA DHARMA UNIVERSITY

Sintya Nirwana Gulo
Independent Contributor, Nias, West Sumatera
correspondence: sintyanirwanagulo@gmail.com

Abstract
Reading is a process to make sense written idea through meaningful interpretation and interaction with the language (Heilman & Blair, 1981). One of the techniques that can be used in reading process is skimming technique. Skimming is used when a reader wants to cover the main idea of the text in a hurry. Basic Reading II class was chosen as the object of the research because reading techniques are covered in this semester. This research is aimed to answer a research question, namely how does skimming technique influences students' reading comprehension? In order to answer a research question, the researcher used quantitative method. Questionnaire was considered as the instrument. The researcher distributed the questionnaire to the 28 students in Basic Reading II class C of ELESP of Sanata Dharma University to get the data. The result of the data shows that most of students positively responded that skimming technique gave them benefits in their reading activity, such as increases their interest in learning English, saves their time, eases students to predict the content, helps students to find the main idea, and keeps them informed about the text.

Keywords: reading comprehension, reading process, skimming technique

Introduction
      Proficiency in English covers four skills, namely speaking, listening, writing and reading. In order to understand the four skills students need to study and enrich their knowledge. One of the bases of studying and enriching knowledge is reading. Reading should be mastered by the students in learning a language. It is essential for having reading ability because the readers can transfer and develop science, technology, and cultural by reading. Without reading proficiency, readers cannot perform their knowledge and perform speaking English as well.
      Simanjuntak (1988) defines that reading is the process to put the reader through the situation and the communication with the ideas. In other words, reading is a complicate process in order to make the reader creates the meaning from the text. The reader is an active person who solves the problem in reading to coordinate a number of skills and strategies to gain as he reads as a reading material. Moreover, reading activities are suggested by the goal of the readers and by specific characteristics of the reading passage.

Nowadays, there are many sources of information in literature media such as books, magazines and newpaper written in English that make reading becomes a serious activity. Some people read only to get the information as much as possible. Reading a passsage is one kind of the activity of getting the information. Reading a passage is not easy, especially for students who did not really like to read. Reading activity is considered as a boring part in English. It happens because the myths that students hold about reading is that they must read every word in a passage. If students have several text books or passages and try to read every word of every assignment, they are likely to have little time left to study what they have read. Fortunately, not every word in a book or in a passage must be read, nor must every detail be learned. Students should select some words or sentences when they read a passage or a book to save their time.

Reading becomes one of the serious problems that happen in college. In fact, there are some students who still read slowly. When students decrease their speed in reading, they would take a long time to understand the context of the text. In this case, the researcher tries to find the benefits that might appear in reading comprehension activity by using one technique which is skimming technique.

Students in the second semester of ELESP of Sanata Dharma University are given Basic Reading II course. Moreover, Basic Reading II course is designed to help students develop their literal and inferential comprehension, basic reading skills (previewing, skimming, scanning, guessing word meanings form context), English vocabulary and reading aloud ability. In Basic Reading II course they got and learned some passages, articles, and sometimes they got short or long passages. They should read all the passages as fast as possible because they have to go on to the other materials. In Basic Reading II course, the students are able to find the reading strategies to be used in giving the critical responses to the ideas presented in the texts. There are some strategies or technique which is the students can use in order to read the passages quickly and get the meaning of the text. They can apply the reading speed in every passage they have. Unfortunately, reading speed is not so simple.

Reading comprehension is a kind of reading activity which is skimming can be an effective and useful technique to be used. Smith (1982) states "comprehension in reading is a matter of making sense of text, and of relating written language to what we have already known and to what we want to know" (as cited in Santoso, 2017). In order to make students get the information in the text, they should be aware to use an effective and useful technique in reading activity.

This study is expected to answer the research question. There is one research question in this study, which is: How does skimming technique influences students' reading comprehension?

Literature Review
The Nature of Reading
Nuttal (1982) states that reading can be define as a meaningful written verbal symbol that make the interaction or relation between the symbol and the language skill of the readers. In this process the readers try to recreate the meanings or the message from the writer. Moreover, according to Clark and Silberstain (1987), "Reading as an active cognitive process of interacting with print and monitoring

comprehension to establish meaning". It means that when the reader comprehends the message from the text, their prior knowlege and written informnation are combined.

Reading and Motivation

When lecturers make students interested in reading, usually they should like to read more. In this case, lecturers should always motivate students to read. Shepherd describes that "a students who does not like to read because of lack of motivation does not get the practice he needs in reading skills" (as cited in Simanjuntak, 1988). To make students' motivation come up in reading activity, lecturer should be able to create, to foster, and to maintain the motivation. To do these activity effectively, lecturer must develop some understanding of motivation. Students who are not motivated to read see nothing in which reading that the needs of them. Simanjuntak (1988) reveals that motivation is like as the fulfillment for the needs. Therefore, as lecturer, they should give some motivations to the students and knowing students' needs before ask them to read.

Reading Comprehension

Improving reading skill depends on the ability of the reader to handle a text or a passage. Therefore, teachers or lecturers' job is facilitating what is essentially a natural process and make it more effectively; they must develop some understanding of the reading process. One kind of important things to do in reading process is reading comprehension activity. Fry (1963) defines that "reading comprehension is a part of communication process of getting the thoughts that were in the author's mind into the reader's mind" (p.24). The writer should have a distinct idea in his thought first, and the writer could transfer the idea into the printed one and the last the reader finds the printed word then gets the meaning of an idea. Furthermore, Nunan defines that "reading comprehension as a process that involves actively constructing meaning among the part of the text and between the text and personal experience. The reader comprehends the text by actively constructing meaning internally from interacting with the material that is read" (as cited in Patmawati, 2015). In short, the foundation of comprehension is the text and reader's interaction.

Reading comprehension always follows by individual's purposes and needs. Carrel (1987) says that "the previously acquired knowledge is called the reader's 'backgroud knowledge' and the previously acquired knowledge structures are called 'schemata'. According to schemata theory, the text and the reader's background knowledge is an interactive process to comprehend a text. Reading comprehension occurs when the students read their needs or at least see some reasons to read. Reading is a cognive process that it means the brain does more of the work.

Simanjuntak (1988) defines two processes of reading comprehension. First is simple 'identification' and the second is 'interpretation'. The identification process is the way of determining rapidly and accurately just what the text says. At this level, reading is a kind of information processing, the transferring of specific 'bits' of information form one system to another.

To make sense the information that is acquired, the good reader should combine all the subject that he has already known to his cognitive structure. To do

this the reader creates meaning which is understanable or structureable. This process is called 'interpretation'. At this level the reader must negotiate the meaning with the writer of the text, the text serving as spokesperson for the writer.

Three Models of Reading

When the reader processes the text in constructing meaning it is described by their reading models that they used. There three models of reading that will be discussed which are concerned with how the reader translate a text into meaning, namely "bottom-up model", "top-down model", and "interactive model".

The Bottom-up Model

Eskey (1986) denotes that bottom-up model is a reading process which involves "exact, detailed, sequential perceptios and identification of letters, words, spelling patterns and larger language units". In this model, the reader moves his eyes from left to right, combines to forms words then combining the words to form phrases, clauses, and sentences of the text. Moreover, according to Kucer (1987) states that "the bottom-up model is known as phonic, which requires the learners to match letters with sounds in a defined sequence and reader decodes a text word by word, linking the words into phrases and then senteces".

The Top-down Model

Carell and Eisterhold (1987) denote that top-down is a reading model that "occurs when the reader makes general prediction based on higher level, general schemata and then searches the input for information". To predict the meaning of the textin this model, the process of reading comprehension should deal with the background of knowledge. It means that the reader should read sentences in a text then tries to find the information by guessing the meaning of the text.

The Interactive Model

This model is the combination between both models of reading; the bottom-up model and top-down model. In other words, interactive model recognize the interaction of both reading models throughout the reading process. Moreover, Eskey (1986) denotes that "the interactive models of reading process deals with a particular type of cognitive behavior, which is based on certain kinds of knowledge which form a part of the readers' cognitive structure".

Skimming Technique

Skimming is a fast reading technique that a reader can finish in a short time and it is very helpful when a reader wants to finish to read the material quickly (Fry, 1963). Moreover, Brown (2004) explain that "skimming is the process of quick coverage of reading matter to establish its gist or main idea". In this technique a reader take the main idea from the material without reading the whole sentence or all the words in the text. In the practice of skimming, the reader should focus in the ideas and skip the unimportant words or sentences, marginal and unimportant part.

In order to get a clear meaning and to make the use of skimming technique effectively, the reader is able to process a text quickly. In addition, Nuttal (1982) mentions that by "skimming we mean glancing rapidly through a text to determine

its gist, for example in order to decide whether a research paper is relevant to our own work, or in order to keep ourselves superficially informed about matters that are not only of great importance to us".

In the skimming technique the reader is looking for the gist and what is the writter's message in the text without read details of the text. In short, the reader only do a preview and an overview of the material. According to Hanckock (1987), in skimming "a reader reads the introductory information, the headings and subheadings, and the summary, if its provided". When the students get the passage or the material, the first thing that they will read is the introduction of the text and then go on to the next paragraph until they get the meaning of the text.

Simanjuntak (1988) states that "skimming is a skill that requires concentration, superior vocabulary, and adequate comprehension skills". When the students concentrate in the passage that they are going to read, it will make them find the meaning of the new vocabulary in the text even it is a difficult word. Then they will comprehend the text easily. In addition, the students should often practicing the skimming technique to fulfill their purpose in reading activity. Hence, skimming technique develops students' skill to comprehend the main ideas of the text.

The Process of Skimming
According to Arundel (1999) "skimming is a strategy of rapidly moving the eyes over the text with the pupose of getting only the main ideas and general overview of the content". There are some steps that the reader can do in skimming as follows:
1. "Read the tittle." In skimming techique, the tittle can be the possible summary of the content.
2. "Read the introduction." Usually in the intoduction we can find the main ideas of the text easily.
3. "Read paragraph completely." Sometimes in the text there are some subheadings then we can read each paragraph to look for the relation among them.
4. "Read the first sentence of each remaining paragraph." Sometimes in the text, the main ideas of the text can be find in the first sentence. Other possibilities, the writter puts the main idea in the last sentence if he begins the sentence with a question.
5. "Dip into the text." To look for the clue words that answer who, what, when, why, where, and how, then looking for the proper noun, unusual words, etc.
6. "Read the final paragraph completely". After there reader does the previous steps he can read the last paragraph of the text.

Those steps are really helpful for the students who want to get the idea of the passage or text in a brief time. Mikulecky (1990) states that "skimming is an important skill because students can save time; students can quickly decide what to read and what not to read."

Furthermore, Fry (2000) explains that the steps to skim a text are:
1. Read the first several paragraph
2. Leave out the material (read only the key sentence)
3. Find the main idea
4. Read fast.

In skimming technique, the students are able to find the main in every paragraph and the information from the text. Students might not get all the information, but they can get some of them for example, some proper names of numbers (Fry, 1963).

To summarize, skimming is all that is necessary to obtain the information the readers want. Skimming technique requires students to comprehend the text or a passage. Students should trying to go as fast a possible and leaving some pieces of the material. Skimming is done when the reader do not have enough time to read and they wants to master the material as fast as possible.

The Advantages and Disadvantages of Using Skimming Technique

Skimming technique has many advantages if students use it properly in their reading activity. Mikulecky and Jeffries (2004) argue that "skimming is a technique which can be used in high speed reading in order to save time and help the readers get the meaning through lots of material as fast as possible" (p. 38). As a college student who has so many assignments, they should manage their time effectively. Skimming technique is a skill that is beneficial for the students. When they apply skimming technique in their reading, it will spend less time than normal time that they used to read. Moreover, Brown (2004) claims that "skimming is a prediction strategy used to give a reader sense of the topic and the purpose of the text, the organization of the text, the perspective or point of view of the writer, its ease or difficulty, and/or its usefulness to the reader" (p. 213). Skimming technique is very useful in predicting what is going on in the text or even get the main idea of the text then make students answer the question quickly and exactly.

On the other hand, there are some disadvantages of using skimming techique in reading comprehension activity. There are two disadvantages according to Santoso (2017) the first one is "skimming technique needs a high accuracy in determining the precise time for reading activity and the second, skimming technique needs an extra time to solve students' problem in reading activity." For some students accuracy in reading is one of their problem that caused by their less concentration of the text. In this problem skimming technique became a disadvantage technique for them to be used.

Method

In order to answer the question that has been stated in Chapter I, the researcher used quantitative method approach to answer the question. "Quantitative method is typically begins with data collection based on a hypothesis or theory and it is followed with application and descriptive or inferential statistics" (Leedy, 1993). Johnson and Christensen (2012) mention that "quantitative research generally decreases measurement to numbers. In a survey research attitudes are usually measured by using rating scales. The interview or questionnaire provides a statement, and the respondents reply with one of the five allowable response categories." Atfter getting the answer from the respondents, usually the researcher calculate and reports an avarge for the group of respondents. Therefore, the researcher used this method to see the benefits of skimming technique in reading comprehension activity. The setting of this research was English Language Education Study Program of Sanata Dharma

University. This research was conducted in Basic Reading II class C batch 2017 and the participants of this research were second semestre students of Basic reading II class C in ELESP of Sanata Dharma University academic year 2017/2018.

In order to obtain the data, the researcher used only one kind of instrument that is questionnaire. According to Ary, et all (1979) "there are two types of questionnaire, they are closed form and open form. The closed form is used when to ease the respondents in answering the questionnaire because they just choose the available options, while the open form is used to obtain more information from the respondents" (p.75). This research used only one type of questionnaire which was closed form questionnaire to collect the necessary information from the respondents. The instrument has been used by Sutarsyah et al. (n.d) in "Using Skimming to Improve Students' Reading Comprehension in Descriptive Text."

Findings and Discussion
The Benefits of Skimming Technique in Reading Comprehension for the Second Semester Students of Basic Reading II

The benefits of skimming technique in reading comprehension for the Second Semester students of Basic Reading II can be seen from the result of the questionnaire. Based on the questionnaire result, the students considered some benefits from using skimming technique in their reading activity. The following are the explanation of the benefits. Table 1. presents the results of the questionnaire.

Table 1. The questionnaire results of the benefits of skimming technique in reading comprehension activity

| No. | Statements | Degree of Agreement | | | | |
		SD (%)	D (%)	N (%)	A (%)	SA (%)
1.	"Skimming technique increases my interest in learning English."	0 (0.00%)	1 (3.57%)	6 (21.43%)	15 (53.57%)	6 (21.43%)
2.	"Skimming technique facilitates me to find the main idea in the text."	0 (0.00%)	0 (0.00%)	2 (7.14%)	19 (67.86%)	7 (25.00%)
3.	"Skimming technique facilitates me to predict the content of the text (Inferring the text)."	0 (0.00%)	0 (0.00%)	5 (17.86%)	19 (67.86%)	4 (14.29%)
4.	"Skimming technique helps me to save my time in reading and understanding the text."	0 (0.00%)	0 (0.00%)	3 (10.71%)	13 (46.43%)	12 (42.86%)
5.	"After skimming technique has been applied, it is easier to answer the questions."	0 (0.00%)	0 (0.00%)	9 (32.14%)	13 (46.43%)	6 (21.43%)
6.	"Skimming technique facilitates me to find the specific information	0 (0.00%)	2 (7.14%)	6 (21.43%)	14 (50.00%)	6 (21.43%)

No.	Statements	Degree of Agreement				
		SD (%)	D (%)	N (%)	A (%)	SA (%)
	from the text."					
7.	"Skimming technique facilitates me to understand the difficult word."	1 (3.75%)	3 (10.71%)	11 (39.29%)	12 (42.86%)	1 (3.57%)
8.	"While reading, I need more time to read and understand the context of the text."	0 (0.00%)	1 (3.57%)	7 (25.00%)	9 (32.14%)	11 (39.29%)
9.	"It is difficult for me to understand new vocabulary when using skimming technique."	0 (0.00%)	2 (7.14%)	18 (64.29%)	6 (21.43%)	2 (7.14%)

Based on the data above, the researcher find out that skimming technique gave students the benefits in reading activity.

Table 1. shows the results of the questionnaire about the benefits of skimming technique in reading comprehension activity. The statement number one deals with the students' interest in learning English, especially in reading activity. There were 21.43% (six students) of the total respondents strongly agreed and 53.57% (15 students) of the respondents agreed with this statement. There were 21.43% (six students) of the total respondents chose neutral. There was one student (3.57%) of the total number chose to disagree with the statement and none of the respondents strongly disagreed with that statement. Based on the result, it can be concluded that skimming technique gave the benefits to the students in their reading activity because it increases their interest in reading a passage.

The second statement of the questionnaire is about skimming technique that can facilitate students to find the main ideas of the text. Brown (2004) notes that "skimming is the process rapid coverage of reading matter to determine its gist or main idea." One of the main point in skimming technique is to identify the main idea or the gist in the texts or passsage. When students applied the skimming technique they could discover the main idea in the text without read the whole passage. Based on the questionnaire results there were 25.00% (seven students) of the total respondents strongly agree with this statement. Moreover, there were more than half or 67.86% (19 students) of the respondents chose agree. And the rest of the total respondents or 7.14% (two students) chose neutral and none of the respondents chose disagrees and strongly disagrees in this statement. Based on the results of the questionnaire, the percentages of this statement was higher than other statements, it showed that 67.86% of the respondents chose agree and 25.00% of the respondents chose strongly agree. Based on the questionnaire results, the researcher found out that students could easily discover or find the main idea in the text. That is one of the benefits of skimming technique in reading activity. In addition, skimming technique is an acceptable technique in reading activity.

Statement number three is about the prediction of the content of the text that students can do when they used skimming technique in their reading activity. Skimming technique make students easily looking for the gist of what the writer is

saying about without read the whole text. This statement related to the theory that Brown (2004) stated that "skimming is a prediction strategy used to give a reader a sense of topic and purpose of the text, the organization of the text, the perspective or point of view of the writer, it ease or difficulty, and/or its usefulness to the reader." Based on the questionnaire results there were 14.29% (four students) of the total respondents strongly agreed with this statement. Then, there were more than half of the respondents or 67.86% (19 students) agreed with this statetment. And the rest of the respondents or 17.86% (five students) chose neutral and none of the respondents disagreed and strongly disagreed with this statement. This statement was also the higher percentages result of the questionnaire after the statement number two.

The fourth statement was about the time that the students need in reading activity when they used skimming technique. Skimming is a useful technique that the students can use in finish the material in a short time. The use of skimming technique in reading activity was very useful because the students should not have to waste their time in reading a passage. The students read only what is important in the passage. "Skimming technique keep the students informed in their general field of interest without taking their time that average reading would" (Fry, 1963). Based on the questionnaire results, it showed that students who chose agrees and strongly agrees were almost equal. They were agreed and also strongly agreed that when skimming technique is implemented in the teaching reading activity. There were 46.43% (13 students) of the total respondents agreed and 42.86% (12 students) strongly agreed with this statement. There were 10.71% (three students) chose neutral and none of the respondents disagreed and strongly disagreed.

Sometimes the purpose of the reading is "to find the answer of a question and the students skim through the reading material is looking for just one thing; that is the answer" (Fry, 1963, p.61). By applying skimming technique in reading activity properly, the students would be able to decide which one they should read in the passage. After they selected word by word in the passage, they would find the answer of the question related to the passage easily and quickly. Based on the questionnaire results, there were 21.43% (six students) of the total respondents strongly agreed and there were 46.43% (13 students) agreed. And the rest of the respondents or 32.14% (nine students) chose neutral and none of them disagreed and strongly disagreed. It showed that if the students could apply skimming technique in their reading comprehension they could find the answer quickly.

Beside the students could find the answer of the question quickly, the skimming technique also made the students could find the specific information in the passage clearly. Students only read the key words of the passage to find the specific information which was discussed in the passage. Based on the questionnaire result, there were 21.43% (six students) strongly agreed and 50.00% (14 students) agreed with the statement number six and there were 21.43% (six students) chose neutral. However, there were 7.14% (two students) disagreed with this statement and none of them chose strongly disagree. Based on questionnaire results, not every student in that class appliedskimming technique in their reading activity. Skimming is a useful skill when a student can apply it properly in their reading activity. In skimming, "the students attempt to get the main idea of every paragraph plus a few of the facts" (Fry, 1963, p.53). Skimming is a technique that drills the reader to reads the key words to get the main idea and then they would

find a few of the facts or information in the passage. Therefore, students should be concentrated when they read a passage. "Skimming is a skill that requires concentration, a superior vocabulary, and adequate comprehension skills" (Simanjuntak, 1988, p.55). Based on the questionnaire results, the researcher stated that skimming technique can facilitate students to find the specific information in the text. It can be seen from the questionnaire results, that there were more than half of students who chose strongly agree and agree in this statement, even though the rest of the students chose neutral and disagree.

"Skimming is a skill that requires concentration, a superior vocabulary, and adequate comprehension skills" (Simanjuntak, 1988, p.55). It took a deep concentration when students applied this technique. When a student can do a deep concentration they can select the important words and phrases and discover the material in a short time. By applying skimming technique in their reading the students would understand some words even though those were difficult words. However, some students in Basic Reading II class did not apply this technique properly. Based on the questionnaire result, there were 3.57% (one student) of the total respondents strongly agreed in the seventh statement. There were 42.86% (12 students) of the total respondents agreed with this statement. There were also 39.29% (11 students) of the total respondents chose neutral in this statement. There were 10.71% (three students) of the total respondents disagreed with this statement and there was 3.75% (one student) strongly disagreed with this statement. Based on the data above, it showed that some students could understand difficult words when skimming technique is implemented in their reading activity. Moreover some students chose neutral because sometimes they could understand difficult words in the passage and sometimes they could not understand difficult words in the passage when they applied skimming technique through their reading activity. The researcher concluded that students who chose disagree and also strongly agree were the students who did not apply and practice skimming in their reading activity. "Skimming is a technique that takes practice" (Fry, 1963, p.56). Students can find the meaning of difficult words if they can apply skimming technique in their reading activity properly.

Skimming is a usefulness technique that can be applied in reading activity. It is really helpful for the students who do not have enough time to read the passage so they read it in a hurry. However, this technique would not give an advantage to the students who have weakness in their reading skill. Statement number eight was about how the students read and understand the context of the passage when skimming technique is implemented. Based on the questionnaire result, there were 39.29% (11 students) of the total respondents strongly agreed and there were 32.14% (nine students) agreed. There were also 25.00% (seven students) of the total respondents chose neutral and there was only one student (3.57%) disagreed and none of them chose strongly disagree in this statement. Based on the data above the researcher concludes that some students need the more time to read and understand the a passage. "It needs a high accuracy in determining the precise time for reading activity" (Santoso, 2017). When skimming is applied in reading activity, some students need to think and analyze the context of the passage. They need more time to do it. Hence, skimming technique takes practice in reading activity because it would give some benefits for students.

Skimming is a technique that students can apply when they do not have enough time to read the passage. In skimming technique, the students read the passage in order to get and determine the main idea. Students should understand the meaning of some words to make them understand the context of the passage. However, some students have problems in their reading; one of them is vocabulary analysis. Statement number nine was about how students understand the new vocabulary when skimming technique is applied in their reading activity. Based on the questionnaire result, there were 7.14% (two students) of the total respondents strongly agreed and there were 21.43% (six students) agreed. Moreover, there were 64.29% (18 students) of the total respondents chose neutral, 7.14% (two students) disagreed, and none of them chose strongly disagree. From the data above the researcher concludes that some students agreed even strongly agreed with this statement because they faced some difficulties in understanding the meaning of a word when they did not have enough time. "Skimming need extra time to solve students' problem in reading skill" (Santoso, 2017). One of students' problems in reading activity is understand the meaning of a new word in the passage. However, there were almost half students chose neutral in this statement. It showed that, sometime students can understand the meaning of a word when skimming technique and sometimes they cannot, it depended on the level of difficulties in a passage. From the data above, the researcher thought that it was beneficial when skimming technique is applied in reading activity. Even though students have problems in their reading activity, when they applied skimming technique properly and always practice it, they can solve their problems and they will accustom to it.

Conclusion

This research aims to know how skimming technique influenced students in reading comprehension activity. After presenting the research findings and the analysis, the researcher draws some conclusions and provides several recommendations towards the implementation of skimming technique in Basic Reading II class C of Sanata Dharma University in academic year 2017/2018 that is beneficial for the second semester students.

The research question was answered by distribute the questionnaire to the students. According to the result of questionnaire, the researcher concluded that skimming technique gave some positive effects if students apply the skimming technique in their reading comprehension activity properly. Since most of the students agreed that skimming can increase their interest in learning English; students facilitated to find the main idea in the text by using skimming; they can make a prediction of the content of the text; using skimming technique can save their time because they do it in a hurry; it is easier for the students to answer the question; facilitate students to specify the information from the text and make them understand some new difficult words, the researcher concludes tha skimming is a helpful technique if students can apply in in their reading activity properly.

Based on the data that have been presented in the previous chapter there were some students who need more practice in using skimming technique. Skimming is not a skill which should be used at all times, or a type of reading which should replace all average or study reading. But, it is a skill which can and should be used

in many instances. When students become familiar with the technique, they will find where it can be used to their advantages.

Based on the questionnaire result, it showed that skimming technique has good influence to the students. Most of the students agreed that skimming spent less time and they could find the gist of the text in a short time without read the whole passage. In addition, skimming is a useful technique to be developed and used in learning process, especially in reading activity.

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LEXICAL FEATURES OF ENGLISH ADVERTISEMENT TAGLINES DURING PRIME TIME

Gregorius Aditya Christianto
Sanata Dharma University
correspondence: adit.gregorius@gmail.com
DOI: 10.24071/uc.v1i1.2846
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Abstract
Advertisement language employs certain characteristics which make its usage unique so that it is interesting to explore. There are 2 research problems addressed in this study. The first is to classify and analyze lexical features which are contained in English advertisement taglines during prime time moment. The second is to figure out what triggers the dominant lexical features used in English advertisement taglines during prime time. The data were taken from English advertisement taglines during the period of prime time in any local television stations in Indonesia. This study used document analysis method and was categorized as a qualitative research. Six lexical features were proposed to classify and analyze the data, namely colloquial words, coinages, loanwords, use of verbs, use of adjectives, and frequent use of compounds. The results of the study were there are six lexical features used in English advertisement taglines during prime time and the most three dominant features are colloquial words with 40%, use of verbs with 28.57%, and use of adjectives with 18.57%. There is a similarity between three of them that all of them employ monosyllabic words so it makes easier to catch by the audiences.

Keywords: wording characteristics, advertisement, prime time, lexical feature

Introduction
Advertising is around everybody all the time. When someone watches television, listens to the radio, or even just reads a magazine or a newspaper, everyone always faces advertisements. Lapsanska (2006) also states the same that advertising has become the part and parcel of present-day life. Advertising is really near to everyone around the world.

Advertising, which is originated from Latin word "advertere", means "to inform somebody of something", "to bring into notice" or "to draw attention to something" (Cook, 2001). Cook (2001: p. 182) defines advertisement as a picture, a short film or a song which tries to persuade people to buy a product or service. Based on two definitions previously, the researcher underlines the phrases "to draw attention to something" and "tries to persuade people to buy a product". It means that an advertisement or advertisement copywriter should be effective in making the advertisement so that it can grab people's attention to buy the product. This researcher's opinion is in the same track with the advertisement expert (Matt, 2008) who says that a good advertisement must grab people almost immediately. It is very important that any ad can be able to grab someone who glances for just a second.

There are still more explanations about advertisement and how it deals. However, although advertising can be defined in many different ways, the essential points concerning its definition may be summarized as follows: "advertising is a kind of extensive communication of information usually highly paid for and strongly persuasive by nature" (Arens & Bovee, 1995). Meaning to say, someone will pay for a high price for the persuasive power which advertisement language has. It differentiates from other standardized form of languages.

Matt (2008) explains briefly, there are at least ten principles of a good advertisement, that a good advertisement should grab people easily, be clever and creative, speak loudly, do not make the reader think too much, make sense, be informative, be memorable, give off a feeling, show not tell, and use humor. Those are the basic principles of a good advertisement. The basic principles of advertisements can be useful to understand the nature of advertisement language which differs from a formal language.

Based on the previous information, advertisement language employs certain characteristics that make differences from any non-advertisement language. For example: "It's finger-lickin' good!" (Kentucky Fried Chicken or KFC slogan in 1952). This ad slogan is very eye-catching because it uses a slang word finger-licking that means extremely delicious. If the slogan is transformed into a non-advertisement language, it would be "It is very delicious!" and the sense would be different as well. It is because in "It is very delicious!" the sentence is too plain for an advertisement language should be. It does not give any impressions toward audience. Therefore, KFC copywriter chose the first tagline to sell the product.

Indeed, the words or sentences used in advertisement should be powerful. Otherwise, it makes no changes for people who read, hear or watch the advertisements. In this case, the advertisement fails to persuade people to be interested in the product that is being advertised. Thus, there are techniques and methods as the researcher has mentioned in the previous paragraph. The techniques, methods, or principles about advertisement text is in the scope of morphology study especially study on wording characteristics or commonly known as lexical study. More explanations about lexical features will be explained in the page 12 up to 18, which are meant to be literature review pages.

Television as a medium of communication in advertising cases has more advantages than printed advertisements. According to Gilson (1980, p. 427), a television advertisement has the real-life qualities of movement and sound to capture the audiences' interests. TV is an ideal vehicle for showing the product in action. In addition, it can create mood situations with music and dialogue that in just a few seconds can make the audiences laugh out loud or blink back a tear. Television is believed to be an effective medium towards advertisements nowadays.

Despite of the importance of advertising in persuading people to buy the product that is advertised, there are two crucial factors that follow in influencing the rate or revenue of advertisement in television. The factors are the duration of the advertisement and the time of the advertisement broadcasted. The time is related to the amount of people watching the television. According to Nielsen Media Research (NMR) as cited by Ryanurti (2013: p. 3), prime time is a moment when everybody has gone home and been watching television, it is started on 07.00 P.M until 09.00 P.M. Compared to other time, prime time is believed will result in a

higher rating. This understanding makes the programs which are broadcasted in that time will cost for high revenue (Ryanurti, 2013).

In prime time, television can attract millions of viewers, like no other media can do. The amount of viewers will be an important factor because that is what a station can sell to the advertisers who want to reach people through the message from the advertisement which is broadcasted (Ryanurti, 2013, as cited in Morrisan, 2010: p. 235).

It is relevant for English Language Education Study Program (referred as ELESP later on) students to study the nature of advertisement language for two reasons. The first, the wording characteristics in terms of lexical features on the advertisement taglines has special characteristics since each tagline or slogan is unique, creative, and able to attract consumers' attention. Arens (2006, p. 417) states that an effective tagline should provoke audiences' attention and present the selling message. In purpose of making the words in tagline interesting, sometimes the copywriter breaks the rules of ordinary usage (Cook, 2001, p. 115), one of them is by using wordplay or as this study concerns, by making use of certain characteristics in lexical features. The words which are used in advertisements contain lexical features which can be analyzed in the scope of morphology. In addition, it reflects the cultural preferences and traditions of a country, thus it can be used for pedagogic purposes to raise awareness of the specific linguistic and cultural features of the foreign language. Moreover, influenced by prime time, the advertisement copywriters compete to make attractive advertisements. Thus, there will be more attractive advertisements to analyze. The second, the data in this study can be used in Morphology and Syntax course as a learning material. This research focuses on the lexical features used in English advertisement taglines during the prime time moment in Indonesia local television stations, such as Trans TV, Trans 7, SCTV and RCTI.

Based on the research background stated previously, the research problems are formulated as follows. First, what are the lexical features of advertisement language found in advertisement taglines on television during the prime time? Second, what triggers the uses of dominant lexical features?

Literature Review
Advertisement Tagline

Advertisement tagline is a sentence and or a phrase that becomes a jargon in the advertisement. Advertisement tagline contains features of advertisement language in order to grab people attention. It is usually placed in the end of advertisement text. It is also called ad slogan. According to the book Creative Advertising by Whittier (1955), a slogan should be a statement of such merit about a product or service that is worthy of continuous repetitive advertising; is worthwhile for the public to remember; and is phrased in such a way that the public is likely to remember it. In this study, taglines which are selected are advertisement taglines that contain English as the language.

Copywriter

Copywriter is a person who writes content that sells. The content can be in a form of sales letters, magazine ads, newsletters, newspaper ads or brochures. The content can also be in form of direct mail pieces, jingle or tagline. According to

Jomuli (2013), copywriter has to research the market and the product, to find the reason why people could buy the product (related to people' wants and desires), and to know what they want most. There are a lot of things to be done before a copy is finally written. This could take a week to two weeks depending on how fast a writer does his or her work. Albert Lasker, father of advertising, mentions copywriter as a salesmanship in print.

Lexical Feature

Lexical feature is a characteristic of a language which distinguishes a certain linguistic aspect on a certain phenomenon. The feature which is brought in this study is in the lexical level which relates to the words or vocabulary of a language. The phenomenon which becomes the foundation of the lexical features is English advertisement tagline. This study investigates the use of lexical features proposed by several linguists on English advertisement taglines in Indonesian context.

Stylistics

Stylistics is study of verbal expressions with an affective dominant. The purpose supposed to have at least a minimum of intellectual characteristics. (Bally, as cited in Taylor, 1981, p. 47). Popescu (2005) in Advertising: Aesthetics of Persuasion states that the advertising world as well as the world of fairy tales is another imaginary world, it borrows a series of features from the real world, it "grows" according to such features to which it adds new ones, all ordered differently. In this study, the stylistic feature in lexical level is found in the advertisement taglines which are analyzed based on wording characteristics.

Prime Time

Prime time is a time when many people can watch television. According to Nielsen Media Research, the prime time moment happens between 07.00 P.M until 09.00 P.M. It is when everybody can stop from their work and enjoy themselves watching television. Prime time is considered to be able to give a high rate on certain television program. In this study, prime time becomes a variable that influences the research because in prime time the advertisement copywriters are competing in making interesting ads to attract many viewers. Therefore, there are many attractive ads which use English as the language.

Furthermore, numerous books and papers concerning English advertising have been published at home and abroad. *Copywriting* by Trijanto (2001), *Analysis of Advertising Texts* by Guowen (2000) and *The Language of Advertising* by Vestergaard and Schroder, which was first published in 1985, mainly concerns the language features and communication functions of advertising. They support that advertising takes many forms, but language is the most important. Advertising language is a style of immediate impact and rapid persuasion (Vestergaard & Schroder, 1985: p. 140). *The Language of Television Advertising* by an American writer named Michael L. Geis explores the linguistic features and non-verbal understanding of television advertising. *Contemporary Advertising* by Bovee and Arens, which was first published in 1989, discusses the characteristics of contemporary advertising and the effects of advertising as a major form of communication. *Language in Advertising* by Leech, which appeared in Britain in 1966, lays the foundation for exploration of the language of English advertising.

The above-mentioned works discuss language characteristics of English advertising from different angles, each of them emphasizing some particular aspects or a type of advertising in English.

According to Gilson (1980), television as an advertising medium, has pervasive influence towards audiences. It is supported by Sanayei (2012) which refers to most studies in different countries, compared to other printed advertising media, television has the biggest effects on audiences and can persuade them to start purchasing process. Moreover, Sanayei (2012, p. 54) mentions that television as an advertising medium, has three key advantages. First, it can influence on consumer's taste and it has pervasive perception. Second, it can reach large audiences with efficiency in cost. Third, its sound and moving images create a strong impact.

Lane (2009, p. 327) states that the lack of television advertising is the expensive cost compared to printed advertising media. In Indonesia, Faldana (2011) found that the broadcasting cost of a 30-second-advertisment which is aired during prime time moment is approximately IDR 12,000,000 up to IDR 14,000,0000. Therefore, because of the great expense, copywriters should make an effective advertisement which can impress audiences' attention directly. In doing that, the choice of words in forming the tagline is taken into account. The choice of words will take a role in determining the success of advertisement taglines in television. Consequently, the choice of words in advertisement is morphologically covered in the lexical features of advertisement language.

In this study, the researcher concerns the lexical features used in English advertisement taglines. Since a copywriter has to construct an advertisement that will fully attract the attention of the potential buyers and have persuasive effects, therefore he or she makes full use of every word to draw readers' attention and stimulate their interest (Xuan, 2000). English advertising texts display many unique features of wording (Goddard, 1998: p. 23). Lexical features such as colloquial words, coinages, loanwords, monosyllabic verbs, simple adjectives and compounds are commonly used in advertisement. Each of those features will be discussed briefly and separately in this part.

Colloquial Words

Colloquial words are words which are used in or characteristic of familiar and informal conversation. Simple and informal words will be covered in colloquial words. Shakespeare once said, "*brevity is the soul of wit*". In recent era, Myers (1994) states that the function of advertising is to provide information, attract consumer, exploit market, and promise the quality. In addition, a simple advertisement is intended not only to provoke the reader's attention and interest, but also to make consumers remember it. Therefore, an advertisement must pay attention to its language, and the first step is to use popular and oral language, the second step is to use some single-syllable words or fewer letters to make it easy to understand and memorize (Myers, 1994). For example:

(1) "*I couldn't believe it, until I tried it!*"
(2) "*I'm impressed! I'm really impressed!*"
(3) "*You've gotta try it!*"
(4) "*I love it!*"

The third example is an advertisement of a microwave oven. The words in it are very simple and oral. It uses the slang "gotta", which means "got to" in American English, to give an impression that this advertisement comes from a real life. Informal words are similar to simple words in terms of the familiarity to audience. Both simple and informal words are easy to remember.

Coinages

In some of advertisements, the advertising copywriter misspells some words on purpose, or adds some suffix or prefix to some common words. New original words are created to attract addressees' attention and to meet their needs for curiosity and novelty (Lund, 1947). Bovee (1995) adds that such freshly made words and phrases may suggest that the product or service being advertised has remarkable signs or original that no other brands have. Many words in advertisements, especially in trade names, are words newly coined, or deliberately misspelled and abbreviated. Furthermore, some misspelling words help the advertisers to deliver the information effectively and also let the advertising become more charming. For example:

(5) *"We know eggsactly how to sell eggs."*

In this advertisement, *"eggsactly"* not only has the similar pronunciation as "exactly", but it has connections with the last word "eggs" in this sentence, thus it impresses people a great deal.

Loanwords

According to Guowen (2000), if an advertisement wants to emphasize the product's quality or the origin abroad, loanwords would be the best choice for it. The most frequently used loanwords are those from French and Spanish in English advertising, mostly for wine, food, cosmetics, or clothing (Sperber, 1986). Sperber states that if an advertisement for wine is added with some French, then the quality of the product is undoubted. Perfume companies usually add such kind of thing to add a romantic atmosphere to their products by using French words such as "*vol de nuit*" which means "night flight". Automobile manufacturers will use loanwords to give a mysterious atmosphere for their products, such as: "*Cordova* or *Biarritz*" which are names of cities in Spain and France. Commonly, English advertisements use foreign words in a restaurant and put it as their food labels, for instance: "*Del Taco, L' Auberge,* and *La Scala"*. Another example is one from a French drink, which the tagline states: "*Perrier ....* with added *je ne sais quoi*." This is an advertisement for a French drink. The manufacturer uses a sentence with French words at the end, "*je ne sais quoi*" which means "I don't know what". This English advertisement is characterized by a French style. The purpose to use this simple French phrase is to show the French flavor of this drink. According to Chen (2004), the loanwords in some advertisements are intended to express the exoticism of the products. In other cases, loanwords provide quality protection in some degree and stimulate the desire to take action. In addition, the loanwords used in Indonesian context are mostly from English. It is proven by the research conducted by Hajeeyusoh (2010) that comes to the conclusion that Bahasa Indonesia mostly represents with recent loanwords from English; which can be grouped into 4 types,

morphological adaptation, phonological adaptation, morphological and phonological adaptation, and grammatical adaptation. Nowadays, the borrowings in foreign words or unassimilated loanwords are widespread in Indonesian, due to the advertisements and the mass media. (Hajeeyusoh, 2010: p. 57)

Use of Verbs

Monosyllable verbs are widely used in English advertising; furthermore, most of them are colloquialisms (Gisbergen, Ketelaar, & Beentjes, 2004). Common verbs make advertising in English simple and easy to understand. It can give consumers a feeling of friendliness and help them to remember the products easily (Leech, 1966).

The twenty of the most frequently used verbs and phrasal verbs according to Leech as cited in *Language in Advertising* are: *try, ask, get, take, let, send for, use, call, make, come on, hurry, see, give, come, remember, discover, serve, introduce, choose, and look for*. A number of the previously-mentioned verbs are frequently used in the imperative clauses because imperative clause is believed to be able to encourage the audience to buy the product (Leech, 1966). Yet, although the ultimate purpose of advertising is to persuade consumers to buy the advertised products, an advertisement seldom uses the word "*buy*" in it. Based on research conducted by Xuan in 2000, only two out of ten advertisements use the verb "*buy*" directly. In an imperative clause the word "buy" is rarely used. The word "*buy*" has unpleasant connotations, it impresses too coercively.

It is important to the copywriter that he or she should not appear to be imposing him or herself on his or her audience. If the audiences feel the advertisement is too obtrusive, he/she is like to react negatively to its message, or simply forgets it. Therefore, the copywriter will face a problem: on one hand the advertisement should make people buy the product; on the other hand he/she must not say this in so many words, so that they should take offence (Vestergaard & Schroder, 1985: p. 67). Leech (1966: p. 154) points out that in advertising language the most frequent word for 'acquisition of product' is "*get*" instead of "*buy*". The reason for this is undoubtedly that "*buy*" has some unpleasant connotations (money and the parting with it) which "*get*" lacks. Advertisers usually make very careful efforts not to use the word "*buy*". Instead, they often use such synonyms as: *"try", "ask for", "get", "take", "send for", "use", "choose", "look for"*.

The common verbs that indicate that consumers have some goods are such words as *have, get, give, keep*. The verbs which express the progress of using goods are: *take, use, have*. The verbs which express consumer's favorite of some goods are: *like, love, need*. For example:

(6) "*Getting places in the business world is easier if your banker is there to meet you*." (Advertising for Security Pacific Asian Bank)

Use of Adjectives

Berger (2002) says that the primary function of adjectives with deep emotion is to describe head nouns. Meanwhile, evaluative adjectives and the form of "-er" and "-est" are very frequently used in advertising in order to emphasize that the product is better than the others and to build a perfect and fuzzy image in readers' mind. Moreover, in English advertisements, evaluative adjectives are used to describe their products and services. In addition, it also persuades consumers to buy

the product. Therefore, it is reasonable for appearing a series of modified ingredients in front of noun or noun phrase in all of English advertisings.

Leech lists the following most frequently used adjectives in his *Language in Advertising* (1966: p. 152): *new, crisp, good/better/best, fine, free, big, fresh, great, delicious, real, full, sure, easy, bright, clean, extra, safe, special, rich*. For example:

(7) "*What's on the* **Best**-*seller list in IBM personal computer software?*" (Advertising for IBM).

Use of Compounds

According to Guowen (2000), in English advertisements, everybody can see compounds everywhere. Some compounds are written as single words and some with a hyphen, but others appear as two separate words. However, Cook (2001) states that the advertisers are relatively free to create English compounds which are appropriate to the copy text since lexical restraints on compounds are few. Then, as a result, English compounds become a noticeable characteristic of English advertisements. Lei (2003) adds that in business advertising, compounds can express the thought that the manufacturers want to show exactly and completely. For this reason, compounds are frequently employed.

The researcher also puts theories of stylistic features of advertising and theories of advertisement to support answering formulated problems. According to Hangrong (2003) as cited by Xiaosong (2006) in *Stylistic Features of the Advertising Slogan* journal stylistic features in advertisement happen in several levels. There are types of stylistic features commonly used in advertising slogan based on the level in which the features used, as instance in graphetic level which is mainly concerned with style in letter, phonological level which is mainly concerned with style in phonology, lexical level which this study is purposed on, syntactic level which is concerned with style in sentence use and semantic level which discusses style in meaning. Henceforth, the researcher only places theories of stylistic features specifically in lexical level.

Stylistics at the Lexical Level

In this level, stylistics features influence the choice of words used in advertisement taglines which is purposed to give a strong impact to audiences who read or listen to the advertisement taglines. There are five terms according to Hangrong (2003) which stylistics features take a part in the creation of advertisements language as follows:

1. Common use of second person addressee "you", "we", "us"

    The use of second person addressee "you" tends to shorten the distance between the product or the producer and consumers, as if the producer or the ad is speaking to the audience face to face, making sincere promises or honest recommendations (Hangrong, 2003). In so doing, the ad taglines stand a better chance to move the receiver or customers to an action, because the audiences feel that he or she is being thought of and taken care of and becomes the center point of the producers. For example:

    (8) "Always there for **you**." (advertising for Hyundai)

(9) "Bring out the champion in **you**." (advertising for Nestle Milo)

The use of first person addresser "we" and "us" is the most direct way to tell the audiences what the sponsors of ad taglines stand for their ideas, their views or their credits. It is a little bit like a self-introduction to the potential customers to let them know, recognize, believe and trust the audiences. It invites the audiences to involve in the taglines. For example:

(10) "**We** try harder." (advertising for Avis Rent A Car)
(11) "**We** live to deliver." (advertising for Fed Ex)

2. Use of unqualified comparison
Copywriters have to obey the code of commercial practice and stick to the rules of advertising. They should not advertise their products at the expense of others. So, they choose unqualified comparison to avoid defaming other products (Hangrong, 2003: p. 189). They cannot say: "Brand X is better than brand Y." Otherwise, the copywriters or the manufacturers will be taken into a lawsuit. They can say, for example:

(12) "**Better** choice, **better** joys." (advertising for Coleman footgear)

3. Use of "every" or "always"
These words are often used in advertisements to indicate the universal application of the product or to include as many potential customers as possible. It can be used to achieve the emphasis of the product's utility or the company's unswerving commitment. For example:

(13) "**Always** Coca-Cola." (advertising for Coca-Cola)
(14) "Technically, **every**thing is possible." (advertising for Mitsubishi)

4. Use of "no" and "none"
Negatives tend to be used carefully because the purpose of all advertisement taglines, according to Hangrong (2003), is to strengthen the positive side. However, when negatives do occur, they are usually placed in an emphatic position to highlight the positive side. For example:

(15) "The pursuit for perfection has **no** finish line." (advertising for Mercedes Benz)
(16) "M&Ms melt in your mouth, **not** in your hand." (advertising for M&M)

5. Use of coined words
Coined words are both new and memorable (Hangrong, 2003). Coined words are kind of smart words which have special meanings in a specified context. They can raise the interests of audiences of advertisement taglines. Coined words are also believed to be able to make the audiences reflect upon the meaning and wonder at the smart idea of the copywriters. By so doing, the audiences recognize the brand. For example:

(17) "Epileather." (advertising for Louis Vuitton)
(18) "Everywear." (advertising for Burton Menswear)
(19) "Innervigoration." (advertising for Gordon's & Tonic)

Advertisement

Advertisement is referred to as a form of discourse in the sense that it has influenced not only structure of language and the modality of lifestyle, but also the content of routine daily acts of communicative exchanges (Wadak, 2007). Printed advertisements fill the pages of newspapers and magazines. Commercials interrupt TV and radio programs constantly. As Beasley and Danesi (2002: p. 1) pointed out, brand names, logos, trademarks, jingles, and slogans or taglines have become part of the "mental encyclopedia" of virtually everyone who lives in modern day society. It implies that the language of advertisement and people' lifestyle are related each other in the means of communication.

Cook (2001) categorizes advertisements according to several criteria. First, advertisement is categorized by its medium, for instance newspapers, magazines, radio, television, and internet. Second, advertisement is categorized by product or service, for instance luxuries versus household necessities, product ads versus non-product ads. Third, it is categorized by technique, for instance, the hard-sell advertisement that makes a direct appeal to the prospective buyer and the soft-sell ad that works through indirectness and implication. Fourth, advertisement is categorized by consumer that is considered as the most important factor for an advertisement to succeed.

Harrichandan (2011) defines the function of advertisement as a medium to encourage purchasing. Encouraging people to purchase goods and services is the main role of advertising. Some industries rely on advertising more than others. A cereal company, for instance, must advertise more aggressively, due to the wide arrange of competing products, than a power company that faces little competition. Advertisers often influence members of society to purchase products based on instilling a feeling of scarcity or lack. Rodgers (2012: p. 5) adds that advertisement is a brand building which means it creates concepts and beliefs about brands in consumers' minds.

Related Studies

There are two previous studies concerning advertisements language which become the background knowledge for the researcher in conducting this study. The first study is *The Use of Rhetorical Devices in English Advertisement Headlines Found in Teenage Girl Magazine* which was conducted by Wahyuningsih (2013). The first study is mainly concerned with types of rhetorical devices used in English advertisement taglines in a magazine. Rhetorical devices are sometimes called as figurative language or figure of speech. Corbet (1990), as cited in Wahyuningsih (2013), states that a rhetorical figure has traditionally been defined as artful deviation. From the study conducted by Wahyuningsih (2013), this study has a relationship in language deviation in advertising.

The second study is conducted by Adyaningtyas (2013) entitled *An Analysis on Word Formation Used in Pepsi and Coca-Cola Advertisements Published in United Stated from 1950 Until 2012*. In the study conducted by Adyaningtyas (2013), the word formation used in Pepsi and Coca-cola advertisements are

analyzed to find out the influence of word formation in words and expression used in Pepsi and Coca-cola advertisements. There are eleven word formation types proposed in analyzing Pepsi and Coca-cola advertisement taglines, namely borrowing, cliticization, coinage, acronym, initialism, blending, clipping, back-formation, conversion, derivation and inflection.

Along with this study, those two studies are concerned with English advertisements which are depicted in the taglines. However, this study is different from those two studies in terms of the scope of the study and the medium in which the data are gathered from. The first study mainly concerns the use of rhetorical devices in advertisements and the data are gathered from a printed medium which is a magazine. Meanwhile, the second study concerns word formation used in more specific advertisements, namely Pepsi and Coca-cola. The data which are used in the second study are also from printed medium. Therefore, to add more contribution in English advertisements, the researcher conducts this study which primarily focuses on lexical features of English advertisement taglines with a different medium which is television

Method

The researcher conducted descriptive-qualitative research to describe the features of advertisement language. According to Frankel and Wallen (2003) descriptive research is used to obtain information concerning the current status of the phenomena to describe "what exists" with respect to variables or conditions in a situation. Meanwhile, the research was categorized as qualitative research since it focused on understanding social phenomena from the perspective of the human participants in the study (Ary, Jacobs & Razavieh, 2002). The social phenomenon which was brought to the research was English advertisement taglines that widely exist in society. The English advertisement taglines were analyzed linguistically to understand the lexical features contained in advertisements.

The study was categorized as a content analysis since it studied the content of certain issues, in this case advertisements found in television's commercial break during prime time in local television stations in Indonesia. "Content analysis is a set of procedures for collecting and organizing information in a standardized format that allows analysts to make inferences about the characteristics and meaning of written and other recorded material" (GAO, 1989). Here, the focus of the content analysis is indirect research. The researcher therefore took the data by analyzing and interpreting recorded materials (Ary, Jacobs & Razevieh, 2002). Further, Ary, Jacobs and Razevieh (2002) explain that the materials can be taken from public records, textbooks, letters, films, tapes, diaries, themes, reports, and so on. In brief, the materials used in content analysis represent forms of human communication (Leedy & Omrod, 2005: p. 142). Concerning this study, the researcher observed the public records that happened to be English advertisement taglines which were broadcasted during prime time in Indonesia local television stations such as *Trans TV, Trans 7, RCTI,* and *SCTV* from August 2013 until October 2013.

The study began in July 2013. The researcher conducted the study in the library by studying experts' theories and analyzing the advertisement taglines found in television's commercial break during the prime time. The advertisement taglines which were selected were from any local television stations broadcasted in

Indonesia such as *Trans 7, Trans TV, RCTI* and *SCTV* during prime time which is by 07.00 P. M up to 09.00 P.M.

Since this study is categorized as qualitative research which seeks to explore a phenomenon, the researcher used observation forms. McCracken (1988: pp. 18-20) states that observation is a basic technique used in almost all qualitative research. Even if other methods or techniques are used, the researcher remains the most essential "sensor" or "instrument" and hence observation always counts. Specifically, the researcher employed a non-participant observation technique because the data were taken from public recorded materials which had no participants to interview. McCracken (1988) adds that non-participant observation involves merely watching what is happening and recording events on the spot. Thus, the observation forms happened to be tables which are used to observe the phenomenon happened on lexical features on advertisement taglines.

Since the research was qualitative, the data was primarily presented in the form of narrative. This is in the same track with Ary, Jacobs, and Razavieh (2002), who state that qualitative research is rooted in phenomenology. The phenomena were wording characteristics which include lexical and stylistic features in English advertisement taglines. To solve the second research problem which aims to figure out what triggers the dominant lexical features used in English advertisement taglines, the researcher picked the top three dominant lexical features from the result and then figure out the reason of using those top three dominant features by studying theories from Guowen (2000), Myers (1994), Leech (1966), and Vestergaard and Schroder (1985).

The researcher analyzed the classified data using theories from Guowen (2000), Leech (1966), Myers (1994), and Vestergaard and Schroder (1985) related to lexical features of advertisements language. The researcher identified the data to find out which lexical features used in each datum. The researcher also checked the data validity by using investigator triangulation method. According to Patton (2002), if the findings from the different evaluators arrive at the same conclusion, then the researcher's confidence in the findings would be heightened. The researcher employed two kinds of evaluator in this study, namely peer-evaluator who is Paskalis Damar Aji Kurnia and expert-evaluator, Barli Bram

Findings and Discussion
Lexical Features Found in English Advertisement Taglines during Prime Time
The researcher discovered that there were 28 usage of colloquial words, 6 usage of coinages, 1 usage of loanwords, 20 usage of commonly used verbs, 13 usage of adjectives and 2 usage of compounds words in English advertisement taglines during prime time. To sum up, there were 70 lexical features usage from 32 English advertisement taglines.

In this section, the researcher provided the discussions and analyses of each lexical feature found in English advertisement taglines during prime time.

Colloquial Words
Monosyllabic and simple words are preferred in advertising, for they are smooth to read and easy to understand (Leech, 1966). The definition of simple words according to an anonymous professor of applied linguistics in www.enotes.com is the basic word form with nothing added to it. A word such as

"active" has a meaning of its own and has not been significantly changed in any way. For the word "active", a simple word, to become complex someone would add an affix. For example:

> i.   inter-active (Latin "inter"+ active)
> ii. active-ly (active + Vernacular "ly")
> iii. over-active (Proto-Germanic "uber"+ active).

Similar to simple words, there is also the usage of informal words in lexical features found in English advertisement taglines. Informal word is the use of language characterized by spontaneous speech in situations that may be described as natural or "real-life", and the use of a "low" dialect or language in preference to a "high" one (Fergusson, 1959: p. 329)

In this study, the researcher found that almost all the data used this feature, as equal of 31.

1.   I'm Lovin' it (McDonalds)

The word lovin' is the informal version of word loving with the use of contraction in the end as change of –*ing*. The copywriter uses word lovin' instead of loving to provoke potential buyers' interest since it uses informal word. Moreover, English certainly uses stative: *I love chocolate*, or *I enjoy classical music*. This expresses someone position on something. However, suppose someone is at a play/concert/movie, and somebody else asks him/her what he/she feels, *during* the event. He or she may say "I'm enjoying it" or "I'm loving it (at this moment or so far)".

There is also a difference between "I love it" and "I'm loving it". If "I *love* chocolate", it only says what I feel when the issue of chocolate comes up, but if "I *am loving* McDonald's", it implies that I am there right now and/or actively engaged in thinking about it and loving it (like in the case "I'm enjoying classical music right now" means more than "I enjoy classical music"). Presumably, "I'm lovin' it" is a subtle suggestion that the speaker of the slogan, has to be at McDonald's at the moment and actually gets on with the act of loving it, not merely thinks of it as a nice place to visit from time to time.

2.   Colors of The World (Atlantic Paint)

The word "colors" /ˈkʌlə/ consists of two syllables; therefore, it is not categorized as a monosyllabic word. However, it is still categorized as containing a simple words feature because all the words do not use any complex words. Meaning to say, all the words use basic word form.

3.   You gotta chew it (Mogumogu)

All the words above are categorized as monosyllabic words, except the word "gotta". The word "gotta" is actually a slang or informal word that is derived from word "got" and "to" which means "have to". In this tagline, the copywriter uses word "gotta" to impress the potential buyers who are dominantly in teenage ages as depicted in the advertisement of Mogumogu that the models are teenagers and it includes teenagers' lifestyle. The researcher's analysis is in the same track with

Stenström (1997) in *From slang to slanguage: a description based on teenage talk* that said teenage talk also contains plenty of new slang words and quite a few current words used with a new sense. However, as has been illustrated previously, taboo words, both in terms of proper slang words and swearwords, tend to dominate, together with an overuse of pragmatic markers with partly new functions.

4. Me Want (Miwon)

This tagline also consists of two monosyllabic words. The first one is word "me" that has a function as object pronoun, and the second is word "want" that has a function as verb. Grammatically, the order of this tagline is wrong. The function of subject "I" is changed with object pronoun "me" which is not acceptable in formal English. We normally use object pronouns after a verb or a preposition. In a formal way, it can be "I Want". However, the copywriter intentionally changed the structure of the sentence to impress the audience of advertisements because it sounds the same with the brand name.

5. Live Smart (Smartfren)

This sentence is grammatically incorrect. It is because the copywriter imposes the word "smart" to be a monosyllabic word to ease audience of advertisement. Meanwhile, the correct form of that sentence should be: *Live Smartly* with a suffix "*–ly*" added to construct an adverb form. According to Oxford English Dictionary, the part of speech of smart is adjective, noun and verb. In addition, according to Longman Dictionary, the word, "live" should be followed by adverbs. The sentence construction rule states that adverb modifies the verb. Therefore, we cannot construct "live smart" as a grammatically correct sentence.

Table 1. The Usage of Colloquial Words

Number of usage of Colloquial Words	Examples		Product Brand
29	a.	I'm Lovin' it	McDonald
	b.	You gotta chew it	MoguMogu
	c.	Me want	Miwon

Coinages

McKean (2008) says that coinages show language's evolution. He adds that the use of this feature should be appropriate. The researcher refers to his opinion found in his site www.poynter.org that if the word is persuasive enough and the use is provocative enough, everybody can make a word mean what he or she wants it to mean. Misspelling has played a big part in language's evolution. Meanwhile, coinage or commonly known as a process of formation and the addition of new words in the lexicon of a language without going through the process of affixation is broadly used in advertisement as well.

The researcher found out that there are 7 (seven) usage of this feature in the data which are analyzed.

1. Fresh Moova Shaka (Floridina)

This tagline is derived from a pulpy drink advertisement with a brand name Floridina. The word "moova" and "shaka" do not have any meaning since the

researcher looks up in the dictionary and finds no ideas about them. However, the word "moova" is pronounced /mu:va/ and word "shaka" is pronounced /ʃaka/. Those two words are deliberately slippaged from the word "move" and "shake" to express that the drink should be shaken in order to move the orange pulps which are contained in the drink to feel the freshness of the drink. This researcher analysis is based on its advertisement scene which previews a woman who shakes the bottle then enjoys the drink (see Appendix C).

2. Crazy Moccalicious (ABC White Mocca)

According to Oxford English Dictionary, licious' meaning is an informal combining form to form adjectives denoting someone or something delightful or extremely attractive. It is originated from word "delicious" in 1950s and now broadly used as a suffix. However, "delicious" is its own word; the "licious" in "delicious" is not a suffix. It is just one whole word. According to Harley (2004), recently, young speakers have added a bound morpheme -licious to the language, meaning essentially the same thing as "delicious because of X" applelicious would be "delicious because of the apples". Therefore, as happening in "applelicious", the word "moccalicious" has a meaning delicious because of the mocca taste.

3. Makes You Nu (Nu Green Tea)

The word "nu" is actually pronounced /nju:/ the same as word "new". The misspelling is used to produce ambiguity among the audience. The ambiguity is on the meaning of "new" so the sentence will mean: this product makes you new and on the meaning of "nu" as the brand name, so the sentence will mean: it makes you become Nu Green Tea. Whatever the ambiguity is on, the misspelling feature used in the taglines is to impress audience's attention.

Table 2. The Usage of Coinages

Number of usage of Coinages	Examples		Product Brand
7	a.	Fresh Moova Shaka	Floridina
	b.	Crazy Moccalicious	ABC White Mocca
	c.	Makes You Nu	Nu Green Tea

Loanwords

English advertisements are characterized by French style (Xuan, 2000). French style is used to give French flavor to the product that is advertised. There is a slight different in Indonesian advertisement in using French style. Indonesian advertisements mostly use English as full taglines or even as loanwords. This is because the copywriter wants to give the exoticism of the products by using loanwords. Moreover, the culture that presents in the loanwords will give sense of difference in the targeted culture. This will stimulate the desire to take action (Xuan, 2000).

Since the data are taglines which uses English in Indonesian context presenting in Indonesia local television stations, the researcher only found 1 (one) datum which uses loanwords feature.

1. Hang out *ga harus* move out

If this tagline is translated in English, it will be completely different in terms of the length and complexity. However, it is only slightly different in term of context. The translation will be: *if you want to hang out, you don't have to move out*. The copywriter chose to only adopt English as loanwords because if the whole tagline is written in English it will be too long, since an advertisement has to grab audience's attention immediately (Matt, 2008).

Table 3. The Usage of Loanwords

Number of usage of Loanwords	Examples	Product Brand
1	a. **Hang out** *ga harus* **move out**	U Mild

Use of Verbs

The feature in this section is almost similar to the first feature mentioned previously. However, in this section, the simple words are more specifically in terms of verbs use. Referring to Fan (2013: p. 341), monosyllabic verbs are always used in advertisement compared to the difficult-to-understand verbs which are categorized as multisyllabic verbs. This is the same with Gisbergen's (2004) opinion. Gisbergen (2004) adds that monosyllabic verbs are easy to understand so that the audiences can remember the product easily. The researcher found there are 19 usage of use verbs feature as follows:

1. Get Recharged (Ponds Energy Charge for Men)

The monosyllabic verb "get" is one of the most used verbs listed by Leech (1966: p. 20). The word "get" has a connotative meaning that a person can obtain something freely or without having to pay money. Referring to research conducted by Xuan (2000), word "get" is mostly used in advertisement cases instead of word "buy" which is considered too be harsh in persuading potential buyers. Meanwhile, the potential buyers actually will not freely get recharged because the potential buyers have to buy it first. Yet, if the tagline denotatively stated: "*buy it and you will get recharged*" it will sound undesirably noticeable.

2. It starts with you (Nivea for Men)

This tagline is grammatically correct, since its structure is $S + V_s + Prep + Obj$ of Prep. Moreover, according to Oxford English Dictionary, verb "start" can also be followed by preposition "with". Therefore, the researcher does not find any lexical deviation in this tagline. The object "you" is used to shorten the distance between the product and the audiences. This kind of way can be effective in persuading people according to Xiaosong (2006) who states that by inviting "you", it moves the audiences into action because the audience can be the center point of the advertisement.

3. Just do it (Nike)

The simple sentence proposed by Nike contains monosyllabic verb feature as mentioned by Leech in *English in Advertising* (1966). Leech states that the monosyllabic verbs are frequently used in imperative clauses to encourage

audiences to buy the product. It is a simple imperative sentence, yet strong enough in campaign to persuade people to wear the product because of the use of simple monosyllabic verb. In addition, it strikes to the point and invites audience to directly do whatever he or she needs to do.

Table 4. The Usage of Use of Verbs

Number of usage of use of verbs	Examples	Product Brand
20	a. **Get** Recharged	Ponds Energy Charge
	b. Just **Do** it	Nike
	c. It **Starts** with You	Nivea for Men

Use of Adjectives

The primary function of adjectives, according to Berger (2002), is to describe head noun. The adjectives which are used in English advertisements according to him are adjectives which have deep emotion. Adjectives with deep emotion (usually in the form of "–er" and "–est") are very frequently used to build perfect images in audiences' mind. Thus, it can persuade audiences to buy the product. The researcher discovered that there are 14 (fourteen) taglines from the data which bring this feature.

1. Life is never flat (Chitato)

    The adjective "flat" is not listed in the 20 of the most frequently adjectives by Leech. However, the use of the adjective "flat" is on purpose. The product of the brand Chitato is potato chips that have ups and downs so the shape of the chips is wavy. The adjective "flat" explains the shape of the chips.

2. Unbeatable You (Honda Beat)

    The adjective "unbeatable" has two functions in this tagline. The first function is to give impression that the word "you" which refers to audience are strong, cannot be beaten by anything if using the product. Second, it is to put the brand name in it so that the audience can easily remember it.

3. Makes Life Tastier (Sasa)

    This product comes from a food seasoning product. Therefore, the adjective which gives the sense of flavor is chosen, the word "tastier". The adjective "tastier" modifies the head noun "life". However, the copywriter uses word "life" instead of word "food", whereas this product is a food-seasoning product and word "food" would be closer other than word "life" in this category. Yet, word "life" brings much deeper meaning. In other words, word "life" hyperboles the meaning from word "food".

4. Faster, Slimmer, Better (Mito)

    The adjectives used in Mito's tagline are comparative adjectives of fast, slim, and good. However, those adjectives do not have anything to compare to. It commonly happens in advertisement because if the tagline uses other brand to compare to, it will damage the reputation of other brands which are being compared (Hangrong, 2003: p. 189) and if it happens, the law will regulate this condition.

Therefore, the copywriter cannot say, "*faster, slimmer, better than brand X*". The use of comparative adjectives is the same with Berger's (2002) opinion which explains that this type of adjectives are frequently used in advertisement to impress that this brand is better than the others.

Table 5. The Usage of Use of Adjectives

Number of usage of the use of adjectives	Examples		Product Brand
13	a.	Life is never **flat**	Chitato
	b.	Makes Life **Tastier**	Sasa
	c.	**Faster, Slimmer, Better**	Mito

Frequent Use of Compounds

Cook (2001) states that copywriters are relatively free to create English compounds which are appropriate to the advertised products because lexical restraints on compounds are few. Lei (2003) adds that compounds can easily express the thought that manufacturers want to express from their products.

The researcher found there are only a few taglines using this feature. It is contrary to Cook's (2001) opinion which explains that since the lexical restraints on compounds are few, copywriter can freely create English compounds which are appropriate. Therefore, compounds become noticeable characteristics in English advertisements.

1. High Quality Coffee

The compound "high quality" is formed by an adjective and a noun. This type of compounds is one of the most used compounds according to Fan (2013: p. 343). It purposes to give a clear description of the features of the product. The use of compound words will make the taglines more concise. If the compound words "high quality" are broken down, the tagline will be *the quality of the coffee is high*, and it will make no impression to anybody who see or hear it because the complexity of the words combination in the sentence. Fan adds that the expressiveness and brevity from compounds make the language becomes easy to understand for the audiences.

Table 6. The Usage of Frequent Use of Compounds

Number of usage of the use of compound	Example		Product Brand
2	a.	High Quality Coffee	Luwak White Kofie

As stated in Research Methodology part, after analyzing and discussing the lexical features, the researcher calculates the percentage of the lexical features usage. Table 7. presents the calculated result of the research.

Table 7. The Frequency of Lexical Features Found in English Advertisement
taglines during Prime Time

No.	Lexical features	Total	Percentage
1.	Colloquial words	28	40%
2.	Coinages	6	8.57%
3.	Loanwords	1	1.43%
4.	Use of verbs	20	28.57%
5.	Use of adjectives	13	18.57%
6.	Use of compounds	2	2.86%
TOTAL		70	100%

Table 7. presents the frequency of the lexical features used in English advertisement taglines during prime time in any local television stations using the formula $\mathbf{P = \frac{F}{T} \times 100\%}$, with P as percentage, F as frequency of each lexical features found in English advertisement taglines, and T as total number of lexical features usage. From the compiled theories of lexical features in advertisement language, there are six lexical features used to analyze the data, namely colloquial words, coinages, loanwords, use of verbs, use of adjectives and use of compounds. From the data, there are 28 usage of colloquial words, 6 usage of coinages, 1 usage of loanwords, 20 usage of use of verbs, 13 usage of use of adjectives, and 2 usage of use of compounds.

Based on the data, colloquial words feature leads the findings with 40% as equal of 28 usage. Following behind, there is 28.57% use of verbs. This is as equal of 20 usage. The use of adjectives follows in the third position with 18.57% or 13 usage. Those three features dominate the result of the findings. In the other hand, the last three features seem to be outnumbered which value below 10%, namely, coinages only contributes 8.57%, use of compounds contributes 2.86%, and loanword which can only be found in one tagline or as equal of 1.43%. Therefore, from the result the researcher sums up that there are six lexical features used in English advertisement taglines, namely colloquial words, coinages, loanwords, use of verbs, use of adjectives, and use of compounds. In addition, colloquial words is the most frequently lexical feature used in English advertisement taglines and by that the first research problem is answered.

What Triggers the Uses of Dominant Lexical Features
The researcher found that the most three dominant lexical features used in English advertisement taglines during prime time are colloquial words, use of verbs and use of adjectives. The total percentage of those dominant features is 87.14% which means that the less three dominant features are rarely used in English advertisement taglines in Indonesia local television stations. The following explanations discuss the reasons of why those three features dominate in the usage of lexical features in English advertisement taglines during prime time which are based on theories from Guowen (2000), Leech (1966), Myers (1994), and Vestergaard and Schroder (1985).

Colloquial Words

Colloquial words is the most frequently lexical feature used in English advertisement taglines during the prime time since almost all of the taglines use this feature. It is found that the usage of colloquial words are 28 out of 32 data. Colloquial words feature is mostly used because it can grab audiences' attention easily. In addition, the deviation in this feature gives it impression towards audiences, for instance, the use of informal words in word "gotta" which is targeted to audiences in teenagers segmentation, is believed to be able persuade the audiences easily. Besides its deviation which makes it interesting, the use of colloquial words can help the copywriters to get audiences' attention more since it does not contain complexity in wording the taglines. The researcher's opinion is along with Myers (1994) who states monosyllabic words or fewer letters make it understandable and memorable.

Use of Verbs

Use of verbs is on the second place of the most three dominant lexical features used in English advertisement taglines during prime time. It values 28.57% which is 11.43% lower than the most dominant feature and 10% higher than the use of adjectives. The nature of advertisements is to persuade the audiences so that they are willing to buy the product which is being advertised. Arens and Bovee (1995, p. 12) also states that advertising is a kind of extensive communication of information usually highly paid for and strongly persuasive by nature. Therefore, the use of verbs is employed to provoke or to invite actively by using verbs which encourage audiences, for instance: *try, ask, get, take, let, send for, use, call, make, come on, hurry, see, give, come.* Referring to Leech (1966: p. 189) that the use of verbs can be fruitful moreover in an imperative because it can strongly invite consumers to buy the products. The copywriters should be careful in choosing the verb. The verb which is used should also be simple. He states that simplicity of verbal meaning can be associated with the morphological simplicity of verbs and the structural simplicity of the verbal group (Leech, 1966: p. 154). The researcher can see Leech's opinion in analyzing the data since there are very few verbs in the data have affixes. In addition, he states that copywriters should not use word "buy" because it can give negative impacts towards audiences. This theory is applied in English advertisements in Indonesia local television stations as the researcher does not find any verb "buy" in the data.

Use of Adjectives

By the usage of 18.57% in English advertisement taglines during prime time, this feature contributes in the third position of lexical features usage. The use of adjectives is important in advertising language because it can give the sense towards the advertised product. The copywriters can choose what kind of sense he or she wants to give to the product. For instance, as an advertisement for a food product, the copywriter can choose appropriate adjectives which can give the sense or even smell of the tastiness of the product. The researcher's opinion corresponds with Vestergaard and Schroder (1985) who states that copywriters like to use a large number of adjectives not only to describe the quality and features of the products or services, but largely to praise and beautify them. The researcher found that every category of products has own characteristics in using adjectives. For instance, from

the beverage product, the adjective which is popular is "fresh". The researcher also found that comparative adjectives are employed in English advertisement taglines. This is the same as Leech (1966, p. 151) in order to emphasize that the product is better than the others and build a perfect and fuzzy image in readers' mind the adjective with the form "-er" and "-est" are frequently used in advertising.

To sum up, there are six lexical features found in English advertisement taglines during prime time in Indonesian local television stations, such as *Trans TV, Trans 7, RCTI* and *SCTV*. From those six lexical features, only three lexical features found with great frequencies, namely colloquial words with 40%, use of verbs with 28.57%, and use of adjectives with 18.57%. From those dominant features, the researcher found that there is a similarity between them. All of dominant features employ a characteristic which becomes a special mark of advertisement language, namely brevity. Colloquial words, use of verbs, and use of adjectives are characterized by monosyllabic words which make effective use of words. The reason of using those three dominant lexical features is because those features are believed to hook the audiences. This researcher's opinion is along with Lund (1947) who states that there are five basic principles of advertising: attract attention, arouse interest, stimulate desire, create conviction, and get action, so that an ad should attract consumers in a one-stop-seeing. The researcher also found there are several taglines in the data which use all these dominant features in one tagline, for instance: *fresh movaa shaka, makes you nu, makes life tastier, get recharged, live smart,* and *have fun with it.*

Conclusion

The purposes of this study are to analyze the lexical features used in English advertisements taglines found in television and to figure out what triggers the uses of the dominant lexical features used in English advertisements taglines. The data were taken from taglines of any English advertisements found in any local television stations during prime time. Related to the first purpose, the researcher found there were six lexical features used in English advertisements taglines during prime time in any Indonesian local television stations. The lexical features which were found in the data were according to Myers (1994), Leech (1966), and Vestergaard and Schroder (1985) theories. The lexical features were colloquial words, coinages, loanwords, use of verbs, use of adjectives, and use of compounds. Not only identifying, the researcher analyzed how those features were applied in the taglines as well.

The researcher also found that from six lexical features proposed, there are three dominating lexical features which are used in English advertisements taglines during prime time. The value of these three dominating lexical features is 87.14% which means the most three dominant lexical features are largely used in English advertisements taglines during prime time. Those three dominant lexical features are colloquial words, use of verbs and use of adjectives. It is because colloquial words can directly attract audiences' attention (Myers, 1994). Use of verbs is also largely employed because simplicity of verbal meaning can be associated with the morphological simplicity of verbs and the structural simplicity of the verbal group (Leech, 1966, p. 154). Use of adjectives is well-applied in English advertisements taglines since it praises and beautifies the advertised product (Vestergaard & Schroder, 1985). Related to that fact, copywriters should make the advertisements

impress the audiences in a glance, so that audiences can make proper actions (Leech, 1966). Therefore, the uses of those three dominant lexical features are maintained to achieve this purpose.

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AN ANALYSIS OF METAPHORS FOUND
IN *BRING ME THE HORIZON*'S SELECTED SONG LYRICS

Laurentius Jalu Waskitho Jati
Arunothai School, Lampang, Thailand
correspondence: jalukopites23@gmail.com
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Abstract
This research aims to analyze the selected Bring Me The Horizon's song lyrics. There are two selected songs entitled *Drown* and *Throne*. The songs were chosen based on the variety of words used in the song lyrics. The aim of this research is to find out the types of metaphors found and the meanings of the selected songs. As a result, there are two research questions, namely: First, what types of metaphors are found in Bring Me The Horizon's selected song lyrics? Second, what are the meanings of the songs? There are two sources that are used in this research. They are the primary subject and the secondary subject. The primary subject is two selected Bring Me The Horizon's song lyrics. The secondary subjects are theories and information about metaphors, denotative and connotative meaning, formalist approach and biographical approach. The researcher used theories about metaphors and formalist approach in answering the first research question, while the theories about denotative and connotative meaning and biographical approach are used to answer the second research question. The researcher found three types of metaphors are used in Bring Me The Horizon's selected song lyrics, namely: conventional metaphor, mixed metaphors and new metaphor. Conventional metaphor is the type of metaphor that mostly used in the selected song lyrics. After the types of metaphors are found, the researcher analyzes the meanings of the songs. *Drown* song tells about a person who is lonely, depressed and frustrated. *Throne* song tells about a person who wants to prove to others that he can do more than what people think.

Keywords: metaphor, Bring Me The Horizon, song lyric

Introduction

There are so many genres in music, namely: pop, punk, jazz, rap, blues, rock n' roll, heavy metal, hardcore, alternative, deathcore, metalcore and pop-punk. Szatmary (1991) states that music genre such as heavy metal and rap have received considerable attention and being accused of increasing violence and aggression (p. 93). However, it does not mean that music with those genres bring negative impacts. Trzcinski (1994) explains that music is an important aspect of youth culture and most young people listen to music for many reasons (p. 27). Knobloch and Zillmann (2002) explain that young people report that music can help them relax. They also state that young people often have a collection of favorite tunes that they will listen

to when they are feeling stressed out (p. 84). Therefore, music can be considered as a part of human life, especially young people no matter what the genre is.

In this research, the researcher decides to analyze a group band that recently works on alternative metal genre. Alternative metal is a rock music fusion genre that infuses heavy metal with influences from rock and other genres, which are not normally associated with metal. In this case, Bring Me The Horizon is the perfect example in the market. The band is actually well-known in producing deathcore music, but has switched the genre to alternative metal in several years. Another reason that makes the researcher chooses this band is their creativity in making song lyrics. All songwriters definitely have their right in expressing their thought through songs, including Bring Me The Horizon.

Ratna (2007) notes that by making works using languages, every author can express their feeling and it is called freedom authors (p. 231). The freedom in using language to represent author's feeling can be assisted through poetic language. Roman Jakobson is a famous linguist who found out that poetic language is one of language functions. Poetic language is used by authors to convey their messages and its meanings not only in linguistic but also in literary works. In fact, poetic language is closely related to figurative language.

Figurative language itself is a language that uses expressions or words with entirely different meaning with the literal interpretation. Waluyo (1987) states that in expressing something in unusual way, authors like to use figurative language (p. 83). It is believed that the usage of figurative language will help readers to get additional sense in building their imagination. In addition, it is the way that authors like to use in transferring a meaning of their works. Since poetic language is closely related to figurative language, there is always a possibility for authors in designing their language orderly by using any kinds of figurative languages. Simile, personification, symbol and metaphor are some examples of figurative languages that can be used by authors. From all those examples, metaphor appears as one of figurative languages that are always used not only in linguistic or literature works but also in daily conversation. Birenbaum (1997) explains that metaphor creates a fresh perception, which can be described as a sudden wisdom and it also has two kinds of reality, which will form a new reality that will exist only for a moment (p. 68).

As a part of poetic and figurative language, authors have to make sure that the types of metaphor they use are understood by readers and do not trigger any misconception. Consequently, there are two parts that have to be understood by readers; denotative and connotative meaning. Arp and Johnson (2009) describe denotation as the actual meaning of what is written in dictionary, while connotation is more like what is suggested beyond what is expressed. (p. 674). They also add that by using connotation, people can deliver more messages in fewer words. That is why connotative meaning understanding is needed in analyzing works like poetry or song lyric.

The researcher chooses two songs from Bring Me The Horizon that people like to listen the most based on song charts. The first song is called *Drown*, which was released on 21 October 2014. *Drown* song was produced as a single before its remixed version finally appeared on the band's fifth studio album named *That's the Spirit*. This song marked the contrasting change of the band's genre which was deathcore and metalcore. Many international magazines labeled this as pop-punk

and alternative metal song as many Bring Me The Horizon's fans also criticized their new genre. Bring Me The Horizon created this song especially for them who suffer from down-syndrome and illness. Through this song, the band persuaded people to fight their loneliness, depression, frustration and avoid them from doing the worst possible thing, which is suicide. Later in 2016, they performed *Drown* song in a concert at Royal Albert Hall and dedicated their support to all people who suffer from illness, especially cancer.

The title of the second song is *Throne*. Bring Me The Horizon created this song and officially released it on 24 July 2015 despite the critics that were thrown by both their fans and people who do not like the band afterward. The band kept using the same genre and even added some electronic sounds in the song using synthesizer although they realize that most of their fans did not really like the genre that they adapted in *Drown* song. Oliver Sykes as the vocalist and Jordan Fish as the keyboardist, who both were the songwriters, claimed that *Throne* was their comeback song.

The lyrics in the song are described as fast, short, simple yet full of meaning. *Throne* was also one of the simplest and the most straightforward songs that the band has ever produced according to Oliver. Through this song, Bring Me The Horizon proved and showed that all people who broke them are also people who made them. Most of Bring Me the Horizon's songs are talking about life and criticizing love using uncommon choice of words. The lyrics of Bring Me the Horizon's songs are full of figurative languages, especially metaphors. It is important for listeners to understand the meaning of the metaphors in Bring Me The Horizon's song in order to get the message in the song. Based on that reason, revealing the denotative and connotative meaning of the metaphors is needed in order to understand the message of the song lyrics.

Based on the background of the study, the researcher formulates the research questions. First, what types of metaphors are found in Bring Me the Horizon's selected song lyrics? Second, what are the meanings of the songs?

Literature Review
Denotative Meaning

Denotative meaning is used when people like to simply use the strict dictionary meaning of a word. Using denotative language means songwriters want to deliver the message literally to all listeners. In the case of literature term, denotative meaning is what dictionary attempts to provide. Wilden (1987) states that denotation is sometimes regarded as a digital code and connotation as an analogue code (p. 224). It means that denotative language can be described as the literal meaning. Silverman (1983) states that denotative language as mathematic or logic which can be understood further by its growth of scientific knowledge (p. 126).

Connotative Meaning

Connotative meaning is used when artists or songwriters use emotional and imaginative association surrounding a word. Parera (2004) states that a connotative meaning is an inherent and essential feature of an image (p. 121). It means we can put or say anything in making connotative meaning. Therefore, connotative meaning should be understood by the readers. Understanding the

application of both denotative and connotative languages will ease readers and listeners to get the message of the poets or songs.

Bring Me The Horizon's Song Lyrics

As the most important part of a song, lyrics can be helpful in delivering the messages from the songwriters, denotatively or connotatively. The following question comes up is what makes song lyrics different with poetries, or can song lyrics also be considered as a poem. The Nobel Prize that was given to Bob Dylan in 2016 can end the debate. He was awarded the Nobel Prize in literature for creating new poetic expressions within the great American song tradition. It proved that song lyrics can be considered as poems or poetries. Auerbach (1957) also states that lyrics give the audience opportunity to explore over them as if they were great works of literature (p. 59). There are two songs from Bring Me The Horizon that are selected in this research, namely: *Drown* and *Throne*. *Drown* tells about Oliver Sykes' personal experience and his dedication for people who have experienced the same thing. *Throne* tells about how Oliver Sykes proves to people who doubt and hate him that doubt and hatred will only make someone stronger.

Related Studies

In this chapter, the researcher uses three studies that apply the theory of metaphors, figurative language and connotative meaning in finding the meaning of song lyrics. All the studies have the same aims with this research, which are song analysis and finding the meaning of the lyrics.

The first related study is from Listiani (2015), entitled "*An Analysis of Figurative Language Found on The Song Lyric by Taylor Swift's "Speak Now" Album*". She explains the application of figurative language and its meaning in Taylor Swift's "*Speak Now*" album which contains 14 songs. The researcher uses the descriptive qualitative approach and the theory of figurative language by Potter (1967) and Kennedy (1979) in analyzing the types of figurative language found and its denotative and connotative meaning. There are 11 types of figurative language based on her study, namely: simile, metaphor, personification, metonymy, symbol, synecdoche, paradox, hyperbole, oxymoron, litotes and irony. However, not all those types of figurative language are found in the study. The most used type in the album based on her study is hyperbole. The researcher finds 20 hyperboles from all 14 songs by Taylor Swift. The second type that is used the most is simile with 13 similes found. Furthermore, the researcher finds 10 symbols, eight personifications, four metaphors, two synecdoches and two oxymorons in her analysis of Taylor Swift's "Speak Now" album.

The second related study is conducted by Abidarda (2010), entitled "*A Connotative Meaning Analysis on the Word "Child" in Five Lyrics of Songs*". He analyzes the connotative meaning of the word "child" in 5 selected song lyrics. The songs are *When the Children Cry* by White Lion, *War Child* by Cranberries, *Sleeping Child* by Michael Learn To Rock, *Russian* by Bob Dylan and *Leningrad* by Billy Joe. In analyzing the connotative meaning, the researcher applies descriptive analysis method and connotative semiotic theory by Roland Barthes. As a result of the study, the word "child" in *When the Children Cry* song reflects a pure and a new way about how to govern and rule the government. In *War Child* song, the word "child" illustrates a signified of tool and slavery. In the other side, the

word "child" in *Sleeping Child* song is denoted as peace, purity and innocence. Moreover, the word "child" in *Russian* song indicates an idea of weakness; people who should not be hurt and must be kept because they deserve it. Lastly, the word "child" in *Leningrad* song reflects a sacrifice or a victim; soldier whose job is killing people in war.

The last related study is from Rettob (2015), entitled "*The Metaphor Analysis of Selected Eminem's Rap Song Lyrics*". She analyzes the metaphors found and its connotative function in four selected songs of Eminem. The songs are *White America*, *Superman*, *Without Me* and *Cleanin' Out My Closet*. The researcher applies the theory of metaphor by Mooij (1976) to find the metaphor and theory of connotation meaning by Parera (2004) to explain the connotation function of the metaphors found. As a result, there are 17 metaphors found in the selected songs. The classification is five metaphors in *White America* song, two metaphors in *Superman* song, four metaphors in *Without Me* song and six metaphors in *Cleanin' Out My Closet* song. After that, each metaphor found has its connotation function. There are four connotation functions according to Parera (2004). They are connotation of sense, connotation of stereotype, connotation of attitude and conformity, and connotation of attitude and personal belief. Furthermore, six metaphors are functioned as connotation of sense, two metaphors are functioned as connotation of stereotype, two metaphors are functioned as connotation of attitude and conformity and seven metaphors are functioned as connotation of attitude and personal belief.

In this research, the researcher analyzes the types of metaphors found in two Bring Me The Horizon's selected songs. The researcher ensures that this study is different from previous studies. The first difference is the object of study. The second one is what the researcher analyzes after finding the types metaphors. The researcher explains the meanings of the selected songs based on the types of metaphors found.

Metaphor

Figurative language has many forms such as simile, personification, hyperbole, symbolism and metaphor itself. Lakoff and Johnson (1980) explain that metaphor is the device that people like the most in expressing poetic imagination and creating extraordinary languages rather than the ordinary one (p. 72). Metaphor is the device that is usually used in poetry, novels, movies, books and song lyrics to make a comparison between two things. In music, the comparison often connects to themes, popular gossip of the time, or connects to other songs. If artists or the songwriters compare or portray a person, action, feeling, place, or thing as being something else, then they utilize the application of metaphor. In this research, a metaphor can be interpreted as the tool that is used by Bring Me The Horizon as the primary subject in making song lyrics and delivering their message through their songs.

Metaphor is the transfer of the relation between one meaning to another for the purpose of brief explanation but has deep aim from the writers. Lakoff and Johnson (1980) state that metaphors do not only make our thoughts become more vivid and interesting but they actually also create our perception and understanding (p. 178). Mooij (1976) also explains that metaphor can be considered as the figurative language, which can be traced easily since it can be found in newspapers, articles, daily conversations, philosophical writing, as well as in novels and poetry (p. 1).

Therefore, metaphor is not only used in literature works but also in daily conversation. Although metaphor is a thing that cannot be seen or realized, it can be detected in daily life conversation. Many people like to use metaphor in papers, in speeches, and in every day conversations. However, it will be easier for us if we understand metaphor as a concept. Lakoff and Johnson (1980) provide clear examples about how we can understand metaphor as a concept. They use the concept of "Argument" and "Argument is War" as the conceptual metaphor. This kind of conceptual metaphor is widely used in everyday languages and expressions (p. 4).

"Argument is War"

> Your claims are *indefensible*.
> He *attacked* every weak point in my argument. His criticisms were *right on target*.
> I *demolished* his argument.
> I've never *won* an argument with him. You disagree? Okay, *shoot!*
> If you use that *strategy*, he'll *wipe you out*. He *shot down* all of my arguments. (p. 4)

In the example, we can see metaphor as a concept. "Argument is War" is the conceptual metaphor that we have to derive first before we go to the deeper understanding. Both of the terms have different meanings when it stands alone. The term "Argument" is literally known as a verbal discussion or the process of agreeing and disagreeing. While the term "War" is generally understood as an armed fighting or conflict between two or more groups. There is no relation between both terms when we understand it by its literal meaning. In this example, we need to plant the conceptual metaphor in our mind to see the bigger picture.

When argument is viewed as war, it means we will see the person we are arguing with as an opponent. When we find that the opponent's claims are *indefensible*, we need to *attack* it immediately and see it as their weak point. We have to apply the proper *strategy* in having arguments; otherwise the opponent will *wipe us out*. There has to be a winner in a war. It is the same way of thinking that we need to apply if we view argument as war. That is the example in the conceptual metaphor of "Argument is War". It is important to understand that the metaphorical concept is built because we tell our mind to do so.

It will be a different case if we do not view argument as war. A simple illustration is when we view argument as dance. There will be no attacks and defences in the process. There has not to be a winner in dance. There is no competition among all of the participants. All of them will be seen as performers where everybody is supposed to be happy in the process. There is no win or lose. From this point, we agree that metaphors appear only when we build its concept based on the context we are talking about.

Lakoff and Jonhson (1980) give another example that metaphors actually can be found in our everyday languages and expressions. They consider the metaphorical concept "Time is Money" as the clearest example (p. 7).

"Time is Money"

You're *wasting* my time.
This gadget will *save* you hours. I don't *have* the time to *give* you. The flat tire *cost* me an hour.
I've *invested* a lot of time in her. You're *running out* of time.
I lost a lot of time when I got sick.
Thank you for your time. (p. 8)

The example above clearly shows that unconsciously we apply metaphorical expressions in our everyday language. There is no relation between the term "Time" and "Money" in literal meaning. The term "Time" is literally known as the part of existence, which is measured in seconds, minutes, hours, days, weeks, months and years. While the term "Money" is generally known as the valuable thing we use to pay and buy things or trade with something. In another word, the metaphorical concept "Time is Money" is frequently used to express how precious our time is. Unconsciously, we apply the concept of metaphors whenever we state that time is a valuable commodity for us. The term "Time is Money" illustrates how precious time is; that time is a limited resource that we use in accomplishing our goals. Therefore, this metaphorical concept is unconsciously and frequently used in everyday language in utilizing our time.

Types of Metaphor
Since metaphors can only be understood when we build their concept, the next thing we need to understand is about how we classify their types. Surely, there are many concepts that can build the metaphors. Lakoff and Johnson (1980) classify the metaphors into three types; where each type has its deeper classification. The types are conventional metaphor, mixed metaphors and new metaphor.

1. Conventional Metaphor
Lakoff and Johnson (1980) state that conventional metaphor is the type of metaphor that people like to use, consciously or unconsciously. Conventional metaphor is the type of metaphor that we can find easily in everyday language because of its conceptual system that is already structured. Therefore, there has to be an understanding of a concept at the first place. This way of thinking makes conventional metaphor is classified into three deeper types. They are ontological metaphor, oriental metaphor and structural metaphor.

a. Ontological Metaphor
Lakoff and Johnson (1980) state that ontological metaphor can be understood as a type of metaphor where abstract things like activity, emotion or idea can be viewed as something concrete; as concrete as container, object, substance or person (p. 25). Therefore, ontological metaphor can be classified into three types; container metaphor, entity metaphor and substance metaphor.

1) Container Metaphor
Lakoff and Johnson (1980) explain that container metaphor is a part of ontological metaphor where some concepts can represent capability of holding

something else and having an inside or outside (p. 29-30). Here are some examples of container metaphor:

> There's *nothing left* for her in life. My life is *empty* without you.
> He lives his life to *the fullest*. (p. 51)

The examples show a condition where the term "Life" is viewed as a container. "Life" is viewed as a concept that is capable of holding something. That is why the terms *nothing left*, *empty* and *the fullest* do not represent their literal meaning.

2) Entity Metaphor

Lakoff and Johnson (1980) state that entity metaphor is a part of ontological metaphor where abstract things can represent concrete physical object (p. 27-28). In another word, entity metaphor can also be called as personification. The main idea of this metaphor is that abstraction or thing can represent person. Here are some examples of entity metaphor:

> Her ego is very *fragile*.
> The experience *shattered* him. I'm going *pieces*. (p. 51)

Those examples show a condition where the term "Mind" is viewed as a brittle object; an object that is easily broken. Therefore, the terms *fragile*, *shattered* and *pieces* there do not represent their literal meanings.

3) Substance Metaphor

Lakoff and Johnson (1980) define that substance metaphor is a part of ontological metaphor where abstract things like activity, event, emotion or idea is viewed as material (p. 25). There is a slight difference between entity metaphor and substance metaphor. Both entity metaphor and substance metaphor view abstraction can be represented as material or physical object, but substance metaphor goes deeper in viewing the abstraction. It has to be such thing like activity, event, emotion or idea. Here are some examples of substance metaphor:

> There was *a lot of* good sprinting in the race. I couldn't do *much* sprinting until the end.
> He's *out of* the race now (p. 31)

The examples above show a condition where the term "Race" is viewed as a material that can be given an action. For that reason, the terms *a lot of*, *much* and *out of* there do not represent their literal meanings.

b. Oriental Metaphor

As a part of conventional metaphor, Lakoff and Johnson (1980) explain that oriental metaphor can be understood as a type of metaphor where the concepts can be spatially related to each other (p. 14). The relation can be in the following ways: up or down, in or out, front or back, on or off, deep or shallow, and central or peripheral. Here are the clear examples of this kind of metaphor:

> I'm at the *peak* of health.
> He came *down* with the flu.
> She's in *top* shape. (p. 15)

The terms *peak*, *down* and *top* on the examples above clearly do not represent their literal meanings. The examples of oriental metaphor above use "Life and Sickness" as the concept and the relation of up or down; the term "Life" is viewed as up while the term "Sickness" is viewed as down. Therefore, the mentioned terms like *peak*, *down* and *top* there do not represent their literal meanings.

c. Structural Metaphor
    Lakoff and Johnson (1980) explain that structural metaphor is a type of metaphor where one concept can be expressed and understood in terms of another defined and sharply structured terms (p. 61). The idea of structural metaphor is exactly the same with the explanation about the conceptual metaphor in the previous discussion. We view the concept of something in term of something else that is entirely different. Here are the examples of structural metaphor:

> She *pursued* him *relentlessly*.
> He is slowly *gaining ground* with her.
> He *won* her hand in marriage. (p. 49)

The examples above show how structural metaphor works. The concept of "Love" is viewed in term of "War" on the examples. Therefore, the words that are used on the examples represent the condition of "War" and obviously have lost their literal meanings.

2. Mixed Metaphors
    According to Lakoff and Johnson (1980), mixed metaphors are metaphors that occur in the same utterance, especially same sentence and expressing the same concept (p. 92). It only means that there is more than one kind of metaphor in mixed metaphors. However, there is always a possibility where mixed metaphors create a conflict of concepts. For that reason, Lakoff and Johnson (1980) divide mixed metaphors into two types; impermissible mixed metaphors and permissible mixed metaphors (p. 93)

a. Impermissible Mixed Metaphors
    As it is explained before, there is always a possibility when mixed metaphors create a conflict of concepts. When that kind of situation occurs, it is called impermissible mixed metaphors. A conflict occurs when the metaphors serve different purposes.

> We can now *follow the path* of the *core* of the argument.
> The *content* of the argument *proceeds* as follows.
> The *direction* of his argument has *no content.* (p. 95)

The examples above show the application of two concepts of metaphors; "Argument as Journey" and "Argument as Container". Both conceptual metaphors

are applied in the same sentence. However, the examples are classified as impermissible mixed metaphors because the first concept addresses the "direction" of the argument while the second concept addresses the "amount of content" of the argument. As a result, the ideas of "direction" and "amount of content" in the same sentences as seen on the examples are semantically impermissible.

b. Permissible Mixed Metaphors
     As the opposite of impermissible mixed metaphors, permissible mixed metaphors also apply more than one concept of metaphors in the same sentence but there is no conflict resulted in the concept. The conflict does not occur because of two reasons; the mixed metaphors show a correlation with each other and they serve the same purposes.

> *At this point* our argument doesn't have *much content.*
> *In* what we've done *so far,* we have provided the *core* of our argument.
> If we keep *going the way we're going,* we'll *fit all the facts in.* (p. 95)

     The examples above still use the concept of metaphors "Argument as Journey" and "Argument as Container". The difference is those examples are classified as permissible mixed metaphors because both conceptual metaphors have the same purposes; treating the sentence with the idea of "amount of content in" or "degree of progress of" the argument. Hence, both metaphors show a correlation.

3. New Metaphor
     Lakoff and Johnson (1980) state that new metaphor is a type of metaphor which is not existed yet in the conceptual system of a culture and everyday language (p. 139). It means that this kind of metaphor requires creativity of a person's personal experience in building the concept of metaphor itself.

> Love is an object to be placed on display.
> Love exists to be judged and admired by others. Love creates an illusion.
> Love requires hiding the truth (p. 143)

     The examples show four sentences with four different concepts of metaphor. It is because the concepts of metaphor are built in different ways in every person's mind. Each metaphor will have different meaning for a person since he/she has different way of view about love. The differences in experiences will make every person has different ways in creating or interpreting the concept of metaphors.

Theory of Denotative and Connotative Meaning
     There are two ways that can use in having communication with each other. Those ways are denotative and connotative way. Denotative is when people say, write, or deliver our message by its literal meaning. People simply say what they want to say. While in connotative way, people do not directly write or say what they want. There must be message or something behind word by word. In this research, the researcher analyzes what are the meanings behind the two selected song lyrics. Understanding the difference between denotation and connotation is important to understand definition and how the concepts are used.

Parera (2004) states that connotative meaning is created by the idea that has been connected to a certain meaning or emotional suggestions, which is related to that word (p. 132). He also states that denotative meanings and connotative meanings exist together and are not easy to be separated. It is on how the readers get the word and look for the meaning. It is a matter of perspective.

On the contrary, people always use denotative language when they really need to make others understand about what they mean. It is because denotative language is simpler and easier to be told. Parera (2004) explains that denotative language is an origin and a natural meaning, which always comes out first and based on the context (p. 97). Parera (2004) then also makes it clear that both denotative and connotative language will give certain emotion, character and value (p. 98). As a result, denotative meanings are more often to be found or written in a dictionary since readers need to know what the literal meanings of any particular words are. However, some connotative meanings are also found and written in a dictionary since they are known as general connotation.

Arp and Johnson (2009) provide a clear example of the term *"Mother"* in the using of both denotative and connotative meanings. The term *"Mother"* is generally understood as a female parent, but for other conditions in a connotative context, it can suggest family, love, security and comfort (p. 674). Furthermore, descriptive approach is needed to learn and understand the meanings and the differences between denotative and connotative terms that are found.

Theory of Song Lyrics Structure

The word lyric is derived from the Greek word *lyrikos*. It has the meaning "singing to the lyre." Myers and Simms (1989) explain that lyric is used to expresses systems of thought, statements of moral, states of mind, deeply felt emotion and ethical or philosophical values (p. 27). Nowadays, the term is often used by many speakers in expressing their thought and mind.

Making the lyrics of the song is a right for everyone especially people who work on it. Lyrics are usually used to express someone's or the songwriters' feeling. That is why song lyrics do not have to be long. Some musicians like to put repetition in their songs because they made short lyrics. It is not a problem since the lyrics do not offend anyone. It can be short but meaningful and full of messages. Kennedy and Gioia (1999) state that there are five structures of lyrics (p. 69):

1. Intro

Same as books, researches or any other works, songs also have an introduction. The function is also the same; to begin the song so that the readers and the listeners can imagine what the song is about. The only difference is that an introduction of song has no words; just music or instrument to start the song. However, some musicians also like to just start the song without any intro in it; directly start the song with the first verse.

a. Verse

This part is where the lyrics are started to be put. Normally every song has more than one verse. The first verse is put right after the intro and the next verse is usually put after the first chorus. Some songwriters like to use the same lyrics for each verse. Verse is an important part of a song because it is the part where the song

is started. Some songwriters like to like to produce noticeable verse to catch the attention of listeners earlier.

[Verse 1]
What doesn't kill you makes you wish you were dead Got a hole in my soul,
growing deeper and deeper And I can't take one more moment of this silence
The loneliness is haunting me
And the weight of the world is getting harder to hold up

This is the first verse of *Drown* song, which is sung right after the intro. Those are the lyrics that we listen first when the song is sung. There are two verses in *Drown* song. The only difference between each verse is the in the first line.

b.   Pre-Chorus
This part is actually optional. It appears right before chorus. It does not have to be put if the songwriters think it is not really necessary. However, some songwriters like to put a pre-chorus before chorus. Nevertheless, adding a pre-chorus will make a song sounds different. That is why songs that have a pre-chorus tend to have longer lyrics since there will be more content in it.

[Pre-Chorus]
It comes in waves, I close my eyes Hold my breath and let it bury me I'm not
okay, and it's not alright
Won't you drag the lake and bring me home again?

This is the pre-chorus in *Drown* song. Pre-chorus normally has the same lyrics that will be sung again in the next occasion. In this song, the pre-chorus is sung with the same lyrics after the second verse in *Drown* song.

c.   Chorus
This is the most important part of the song. Usually, it is the place where authors deliver their main idea of the song. The metaphors are often appeared mostly in chorus. That is also the reason why so many songs have the chorus which is repeated again and again when the song is recorded and ready to be published. It has the whole idea of the song.

[Chorus]
Who will fix me now? Dive in when I'm down?
Save me from myself, don't let me drown Who will make me fight? Drag me out
alive? Save me from myself, don't let me drown

This is the chorus in *Drown* song. It is sung right after the first verse. Since it is the main part of the song, many songwriters like to put the song title or the main idea of the song in chorus. In this song, the title *Drown* is put in the chorus. It tells the main idea of the song.

d. Bridge

Bridge is used as the transition for the chorus to another chorus. Basically, a song does not have to have a bridge in it. However, a song will sound better and more complete when it has a bridge since it can prevent the boredom of the listening the repeated chorus. Bridge can also be a device to get the climax of the song before it reaches the last chorus of the song.

[Bridge]

'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own.

This is the bridge in *Drown* song. After the chorus is sung two times, the bridge appears before the last chorus is sung. The bridge in *Drown* song only has one line but it is sung four times to strengthen the main idea of the song.

Method

There are two songs that the researcher discussed in this study. The first song entitled *Drown* and the other one entitled *Throne*. The songs are chosen based on the music and lyrics. Those two songs have more varied words than the other Bring Me the Horizon's songs. The language which is used on those two songs is also full of connotative meaning and metaphors. Since the *Sempiternal* album was released in 2013, Bring Me the Horizon contritely changes their style of music. Bring Me The Horizon gives new color in the next albums or songs which are produced after the *Sempiternal*.

Then the researcher decided to use and formalist and biographical approach to find the types of metaphors and the meanings of the Bring Me The Horizon's selected songs. The formalist approach is the most suitable approach that leads the researcher to find the metaphors in Bring Me The Horizon's selected songs.

Furthermore, the researcher has to find out the meanings of the two selected songs of Bring Me The Horizon. Therefore, the biographical approach is applied. In 2011, Guerin, Labor, Morgan, Reesman and Willingham state that biographical approach will ease any reader to analyze any literary works since it reflects the author's time and personal life (p. 44).

Formalist Approach

This approach focuses on the form of literary work itself. Another name for this approach is new critical approach. Tyson (2011) explains that in analysing literature, a new critical approach can be considered as one of the approaches that have become a fundamental part of our introduction to any works of literature (p. 38) He also states that works of literature are often simply told by this method in the correct way without reference to its based.

Understanding literary works is easier using this approach. The readers are helped to connect themselves to the works of literature because this approach is related to the forms that builds the works of literature. Moreover, this kind of approach deals with the fact that a short story or a poem is not primarily a biographical, historical or social document; it is a work of literature that can be understood if we find the intrinsic literary features that are found in the text itself.

Tyson (2011) notes that the text of literature is a complex object of art that is made of language (p. 39). In order to understand the art of literature, the readers need to understand the complexity how the unique combination of words, the techniques and surely the literary devices.

In addition, Tyson (2011) also explains that when we use formalist approach, our mind will start to ask some questions like "What does the text mean?" (p. 39). The text became the only place where we can find its meaning when we apply this kind of approach. By applying this approach, we can start to learn to identify the differences between figurative and literal meaning in the text. In 2011, Guerin, Labor, Morgan, Reesman and Willingham explain the sensitiveness in using formalist approach will surely affect the words in the text with all the denotative and connotative implications and values (p. 145).

Biographical Approach

According to Rohrberger and Woods (1971), there are five approaches that can be used to analyze a literature work. They are biographical approach, formalist approach, mythopoeic approach, psychological approach and socio-cultural approach (p. 6). Rohrberger and Woods (1971) also state that biographical approach is the most suitable approach to acknowledge the author's personality and ideas in a concept of understanding literary work (p. 8). That statement indicates that biographical approach eases any researcher to understand an object or work of literature based on the author's life.

Basically, biographical approach reviews about the depiction of a person from he/she was born until he/she dies. By studying the author's life, the researcher can understand the author's work easier. The role of the biographical approach is to provide new insight and knowledge that any readers or researchers may have not known yet. Rohrberger and Woods (1971) underline that a critical approach like biographical approach is necessary to help readers understand the function and positive values of the author's literary work (p. 9).

By reading the biography of the author, readers are expected to response to his/her work differently. The best way to comprehend what the author wants to say in his/her work was by understanding his/her biography. This way also prevents any readers or researchers from throwing instant judgment to the author or author's work due to his/her appearance or literary work. Furthermore, biographical data as a result of this approach can also be used to clarify the meaning in the selected song lyrics.

Findings and Discussion

Metaphors Found in the Selected Song Lyrics

The researcher has analyzed the lyrics of two selected Bring Me The Horizon's songs. It is proven in the analysis that Oliver Sykes as the songwriter of Bring Me The Horizon uses and applies metaphors into his song lyrics. Even though some of his metaphors sound rude, they do not decrease the value of Bring Me The Horizon's language. There are three types of metaphors that are used in both selected song lyrics, namely: conventional metaphor, mixed metaphors and new metaphor.

1. Metaphors in *Drown* Song

This table shows the metaphors found in *Drown* song, their types, the denotative and connotative meaning. There are 10 metaphors found in this song. The classification is four conventional metaphors, four mixed metaphors and two new metaphors.

Table 1. List of metaphors found in *Drown*

No.	Lyrics	Denotative Meaning	Connotative Meaning
1.	What doesn't *kill* you makes you wish you were ***dead*** Type: Conventional Metaphor	**[adj]** *no longer alive*	*Hopeless situation where you cannot afford to do anything*
2.	Got a ***hole*** in my soul, growing *deeper* and *deeper* Type: Conventional Metaphor	**[n]** *an opening that goes through object or something*	*A part of you that is broken and need to be fixed*
3.	And I can't take one more moment of this ***silence*** The *loneliness* is haunting me Type: New Metaphor	**[n]** *a period without any sound; completely quiet*	*The feeling of being alone without anybody*
4.	And the ***weight*** of the world's getting harder to *hold up* Type: Conventional Metaphor	**[n]** *the amount of a thing or someone weighs*	*The burden of your life that you need to carry on*
5.	It comes in ***waves***, I close my eyes Hold my breath and let it *bury* me Type: Mixed Metaphors	**[n]** *a raised line of water which moves across the surface of an area of water, usually sea*	*The problems that keep coming to you and cannot handle it anymore*
6.	I'm not okay, and it's not alright. Won't you ***drag*** the lake and bring me *home* again? Type: Mixed Metaphors	**[v]** *to move or pull something slowly or heavily along a surface*	*When you need someone to get you out of your burden*
7.	Who will ***fix*** me now? *Dive* in when I'm down? Type: Mixed Metaphors	**[v]** *to make something whole or able to work properly again*	*When you need someone to act and save you from your depression*
8.	*Save* me from myself, don't let me ***drown*** Type: New Metaphor	**[v]** *being underwater and unable to breathe*	*Represent the lowest phrase of your life and hope somebody is there to help you*

No.	Lyrics	Denotative Meaning	Connotative Meaning
9.	Who will make me *fight*? *Drag* me out alive? Type: Mixed Metaphor	**[v]** *to contend in battle or physical combat*	*An effort you want to make in order to get out from your sorrow*
10.	What doesn't *destroy* you leaves you ***broken*** instead Type: Conventional Metaphor	**[adj]** *separated into parts or pieces by being hit; not working properly*	*A condition when you are nowhere near to be called fine*

There are three types of metaphors that are found in *Drown* song. The first metaphors are already found in the first line of the song. The line sounds "What doesn't *kill* you makes you wish you were *dead*". As we have discussed in the theory of metaphors, metaphors can only be seen as a concept. That is why there are always two terms which are considered having metaphorical meaning.

In the first line, the concept of metaphors appears in the terms *kill* and *dead*. Surely both terms do not represent their literal meanings in the lyric. The term *kill* in the song has literal meaning to take someone's life. If we see the bigger picture, the meaning will change. When it is followed by the term *dead* and see the full line, the term *dead* does not also mean no longer alive. When both terms are combined, the line surely has different meaning.

In this line, the concept of "Death" is viewed as an uncertainty. That is why the metaphor in this line is considered as conventional metaphor, specifically structural metaphor because it sees the term *dead* in another structured term. The other conventional metaphors are found in the terms *hole*, *weight* and *broken*. All those terms are classified as conventional metaphors because the terms are expressed in another defined and structured term.

The mixed metaphors in *Drown* song are found in the terms *waves*, *drag*, *fix* and *fight*. All the mentioned terms are classified as mixed metaphors because there is more than one concept in one sentence. While the terms *silence* and *drown* are classified as new metaphors because the terms have not existed yet in the conceptual system and our everyday language.

2. Metaphors in *Throne* Song

This table shows the metaphors found in *Throne* song, their types, the denotative and connotative meaning. There are 12 metaphors found in this song. The classification is seven conventional metaphors, one mixed metaphor and four new metaphors.

Table 2. List of metaphors found in *Throne*

No.	Lyrics	Denotative Meaning	Connotative Meaning
1.	***Broke*** every *promise* you ever made Type: Conventional Metaphor	**[v]** *to separate things suddenly or violently into two or more pieces*	*Not keeping or doing what you have guaranteed or ensured*

No.	Lyrics	Denotative Meaning	Connotative Meaning
2.	I was an **ocean**, lost *in the open* Type: Mixed Metaphors	*[n] the whole body of salt water that covers nearly three fourths of the surface of the earth*	*An expression which indicates that you are unpredictable and hard to be beaten*
3.	So you can throw me to the **wolves** Tomorrow I will come back Leader of the *whole pack* Type: New Metaphor	*[n] a large wild animal that is similar to a dog and that often hunts in groups*	*Challenges, struggles that you have to overcome in every process of your life*
4.	*Beat* me **black and blue** Type: New Metaphor	*[adj] represents two colors*	*A condition that illustrates the consequences of doing something*
5.	Every *wound* will **shape** me Type: Conventional Metaphor	*[v] to give a certain form, usually to a thing*	*The process that develops you into someone different*
6.	Every *scar* will build my **throne** Type: Conventional Metaphor	*[n] the special chair for a king, queen, or other powerful person to represent dignity*	*The result or success that you deserve to get after your hard-work*
7.	The **sticks** and the **stones** that You used to *throw* have Type: Conventional Metaphor	*[n] a long thin piece of wood and a hard substance that comes from the ground or a small piece of rock*	*Critics and hatreds that you need and you have to overcome during the process of your life*
8.	*Built* me an **empire** Type: Conventional Metaphor	*[n] a major political unit having a territory of great extent or a number of territories*	*Your answer to people who hate you and like to criticize you*
9.	So don't even try To **cry** me a *river* Type: Conventional Metaphor	*[v] to produce tears as a result of strong emotion such as pain*	*When people who doubt you are now begging for your forgiveness*
10.	*Cause I *forgive* you You are the reason I still **fight** Type: New Metaphor	*[v] to contend in battle or physical combat*	*An effort you make as a proof that people who doubt and hate you are wrong*
11.	I'll leave you **choking** On every word you left *unspoken* Type: New Metaphor	*[adj] producing the feeling of strangulation*	*The price that people have to pay because of doubting and hating you*

No.	Lyrics	Denotative Meaning	Connotative Meaning
12.	***Rebuild*** all that you've broken And now you know Type: Conventional Metaphor	*[v] to build something again after it has been damaged or destroyed*	*The effort from your doubters and haters to gain your sympathy*

From 12 metaphors that are found in *Throne* song, seven of them are classified as conventional metaphor. The first conventional metaphor that appears in the song is found in the second line of the song which sounds "*Broke* every *promise* you ever made". The terms *broke* and *promise* in this line surely do not represent their literal meanings.

The concept of "Promise" here is viewed as a thing that is breakable. The terms *broke* and *promise* are also the terms that are familiarly used in our everyday language. That is why it is classified as conventional metaphor, specifically structural metaphor because its conceptual system that is already structured in our everyday language. The other conventional metaphors are found in the terms *shape*, *throne*, *sticks and stones*, *empire*, *cry* and *rebuild*. All the mentioned terms are classified as conventional metaphors because all the terms fit the requirements to be labeled as conventional metaphor, which consists of ontological metaphor, oriental metaphor and structural metaphor.

The rest five metaphors that are found in the lyrics are divided into one mixed metaphor and four new metaphors. The only mixed metaphor in this song is found in the term *ocean* where its full line sounds "I was an *ocean*, lost *in the open*". The terms *ocean* and *open* simply do not represent their literal meanings. There is more than one metaphorical concept found in this line. However, the terms *ocean* and *open* cause a conflict in both concepts. For that reason, this metaphor is considered as mixed metaphor, specifically impermissible mixed metaphor because both concepts do not show any correlation with each other.

Meanwhile, there are four new metaphors that are found in this song. The first new metaphor appears in the chorus which sounds "So you can throw me to the *wolves*" and followed by the line which sounds "Tomorrow I will come back Leader of the *whole pack*". The terms *wolves* and *whole pack* in the line simply do not represent their literal meanings. The term *wolves* also do not represent the concept of "Animal". Since the metaphor has not existed yet in the conceptual system, it is classified as new metaphor. The other new metaphors are found in the terms *black and blue*, *fight* and *choking*.

The Meanings of the Selected Songs

After identifying the types of metaphors in Bring Me The Horizon's selected song lyrics, the next required step is finding the meanings of the songs. The researcher needs to understand the meaning in a literary work. Furthermore, the researcher tries to find out the meaning using the theory of denotative and connotative meaning and the biographical approach. It is used to help the researcher to understand the reason of Bring Me The Horizon using the types of metaphors found to express their thought and feeling implicitly.

1. The Meanings of *Drown* Song

    Before identifying the types of metaphors in the song, listeners focus on the term "Drown" and its literal meaning. The term "Drown" itself has the literal meaning being underwater and unable to breathe. It is closely related to an activity of swimming where it requires your calmness when being underwater. That is what comes to our mind at first when we find the term "Drown" without identifying the types of metaphors found in it.

    After the research is done, the result will change the way we view the song entirely. The term "Drown" in this song is not even related to a condition of being underwater and unable to breathe. The four conventional metaphors that are found in the song are represented by the terms *dead*, *hole*, *weight* and *broken*. Those four terms are used by Oliver Sykes as the author in illustrating his sorrow and depression through this song.

    The four mixed metaphors that are found in the song are represented by the terms *waves*, *drag*, *fix*, and *fight*. Those four terms surely do not represent each of its literal meaning in the song. Through those four mixed metaphors, Oliver Sykes states that even he is in the worst and lowest phase of his life; he wants people to know that he just does not want to give up. He wants people to know that he is still fighting with his sorrow and depression no matter what it takes. However, he needs somebody else to help him to get through this. He needs somebody that is willing to help him get out of his worst period of his life. It is clearly stated in *chorus* of the song as it sounds:

[Chorus]
Who will fix me now? Dive in when I'm down?
Save me from myself, don't let me drown Who will make me fight? Drag me out alive? Save me from myself, don't let me drown

    While from the two new metaphors that are found in the song, they are represented by the terms *silence* and *drown* itself as the title of the song. The term *silence* here illustrates the condition where Oliver Sykes literally has nobody at some point of his life. The term *silence* also illustrates how lonely he is in facing his problems by his own, which makes him at the bottom stage of his life and use the term *drown* in expressing it.

2. The Meanings of Throne Song

    Just like the previous song, listeners focus on the term "Throne" as the title of the song. The term "Throne" is generally known as the special chair for a king, queen, or other powerful person to represent dignity. "Throne" is normally used by the people who have power to rule a country or groups. The term is used to show how powerful they can be when they sit on their "Throne". That is what we understand about the term "Throne" before we go deeper and further in the analysis.

    As soon as we have analyzed the song, the term "Throne" gives entirely new ideas and meanings. The seven conventional metaphors that are found in song are represented by the terms *broke*, *shape*, *throne*, *sticks* and *stones*, *empire*, *cry* and *rebuild*. All of those mentioned terms surely do not represent their literal meanings in the song. The clearest example can be seen on the term *sticks* and *stones*. Both terms are generally known as a long thin piece of wood and a hard substance that

comes from the ground or a small piece of rock. In the song, both terms represent the entire new ideas and meanings. Both terms are used by Oliver Sykes to illustrate the critics and hatreds that he has to receive in the process of reaching his goals.

The term *throne* as the song title is also the clear example that the term does not represent its literal meaning. The term *throne* here is used by Oliver Sykes to illustrate his success; to illustrate the result of his hard-work and dedication in music no matter how many people keep criticizing and hating him. It is also proven in the chorus of the song as it sounds like this:

[Chorus]

So you can throw me to the wolves Tomorrow I will come back Leader of the whole pack
Beat me black and blue Every wound will shape me
Every scar will build my throne

In the other hand, the only one mixed metaphor that is found in the song is represented by the term *ocean*. The term *ocean* here does not literally mean the whole body of salt water that covers nearly three fourths of the surface of the earth. The term is also used to implicitly tell the listeners that Oliver Sykes is an unpredictable person when he decides to involve in the world of music. That is why he used the term *ocean*; because sometimes it can be calm but sometimes it can be dangerous too.

The four new metaphors that are found in the song are represented by the terms *wolves*, *black and blue*, *fight* and *choking*. Surely, the terms do not represent their literal meaning. The term *fight* in the song is used by Oliver Sykes to illustrate him as a person who is tough and not easily give up. The term *fight* is also used by him to silence his doubters and haters then prove them that they wrong.

Discussion

This section discusses the relation between the selected theories to the research questions. The discussion is related to two research questions which have been formulated. There are two major ideas that are discussed in this section. Those are types of metaphors found in Bring Me The Horizon's selected song lyrics and the meanings of the song.

The first discussion is about types of metaphors found in Bring Me The Horizon's selected song lyrics. Lakoff and Johnson (1980) state that there are three types of metaphor (p. 17-24). They are conventional metaphor, mixed metaphors, and new metaphor. Nevertheless, Oliver Sykes as the author of Bring Me The Horizon has his own style in making and creating the lyrics.

The analysis above has shown that all of the three types of metaphors are found in the lyrics; four conventional metaphors, four mixed metaphors and two new metaphors. There are 10 metaphors found in *Drown* song. In *Throne* song, all the three types of metaphors are also identified. There are seven conventional metaphors, one mixed metaphor and four new metaphors. There are twelve metaphors found in *Throne* song.

There are 22 metaphors found in this research. All types of the metaphors are used in the song lyrics. Based on the research of both songs, it is found that Oliver

likes to use conventional metaphor compared to the other two types. It is understood since conventional metaphor is a type of metaphor that we can easily find in everyday language because of its conceptual system that is already structured. Therefore, conventional metaphors are frequently found in the two selected songs.

Oliver himself is known as a sarcastic songwriter who likes to write cruel and swear words. He is also known as a vocalist who always produces scream and hardcore voice. It is not surprising if most of the Bring Me The Horizon's fans are disappointed to him since *Drown* song is released. The vocal technique that is used in *Drown* song is totally different with all previous Bring Me The Horizon's songs. Oliver really uses his clean vocal, which has never been used in his whole career as Bring Me The Horizon's vocalist. A music analyst Szatmary (1991) explains that once people love an artist or musician because of the genre, it will be hard for them to accept that their idol has changed (p. 213). Fortunately for Oliver and Bring Me The Horizon, they do not lose their fans since Grammy Music Award noted that their fan- base is growing up especially in UK where the band was founded. It is understood because even when Oliver changes the way he sings, he is still producing deep and meaningful lyrics. The depth of the lyrics surely will be easier to be understood if he uses his clean vocal technique.

Drown song is the clearest example. It is the first song where Oliver turned into clean vocal technique without adding scream voice. *Drown* is a song about depression. This song becomes a hit for Bring Me The Horizon's fans. Despite the criticism of the departure of the hardcore sound that Bring Me The Horizon usually used, they appreciate the way Oliver created the song. It is shown in the video clip that Drown is dedicated for people with down-syndrome. Through this song, Oliver shares his awareness to that kind of people. Responding the *Drown* song which became a hit in Australia when the band held a tour there, an Australian theologian Michael Bird said if this is an indication of where its creators are heading come to the next full length, another expectation-destroying release is imminent. It is a sign that *Drown* song is positively responded not only by Bring Me The Horizon's fans but also by observers who might not really like music.

While *Throne* song gives a different idea about the previous song. The term *throne* generally means a special chair used by kings. When being interviewed on BBC Radio when the first time the song was released, Oliver said that *Throne* song is all about how we can turn grease to gold; how we can turn negative aspects of what you have been through into something amazing. This song also marks the new era of Bring Me The Horizon where they switch their genre into softer and more friendly- listening one for common listeners. The number of times this song is viewed on the internet shows that their fans still stand for them and even the number is increased since *Throne* song was released. The phenomena of this song conclude that authors or songwriters can be anyone and produce anything they want without selling their identity.

The meanings of the songs analysis is supported by the application of biographical approach in this research. As it is mentioned in the previous chapter, biographical approach makes the researcher easier in understanding an object or work of literature based on the author's life. That is why learning and studying about the author's life and background is necessary in this research because it helps the researcher in finding the answer of second research question which is the meaning of the song.

Conclusion

The conclusion is divided into two parts based on the two research questions. The first conclusion is the answer to the first research question about the types of metaphors that are found in Bring Me The Horizon's selected song lyrics. The second conclusion is the answer of the second research question about the meanings of the selected songs.

The first research question is about the types of metaphors found in Bring Me The Horizon's selected songs. There are three types of metaphors that are used in Bring Me The Horizon's selected song lyrics. They are conventional metaphor, mixed metaphors and new metaphor. In *Drown* song, there are 10 metaphors found; four conventional metaphors, four mixed metaphors and two new metaphors. While in *Throne* song, there are 12 metaphors found; seven conventional metaphors, one mixed metaphor and four new metaphors.

Totally, there are 22 metaphors found in the two selected song lyrics. Conventional metaphor is the type of metaphor that the songwriter likes to use in his song since there are 11 conventional metaphors in both song lyrics. It has proven George Lakoff and Mark Johnson theory about metaphor, which states that conventional metaphor is a type of metaphor that we can easily find in everyday language because of its conceptual system that is already structured.

The second research question is about the meanings of the selected songs. The term *hole* in *Drown* song represents the hurt of being hopeless people. The term *weight of the world* symbolizes the burden that they have to carry. The term *the loneliness is haunting me* clearly tells how lonely they are, while the term *let it bury me* shows the desperation of the hopeless people.

In *Throne* song, the term *whole pack* represents the people who fight the main person, which is illustrated in a form of a child. The term *wound and scar* is closely related to the term *the sticks and the stones*. Both terms are portrayed as the suffering of the child. After that, the term *built me an empire* reflects how the criticism can build someone success. The term *to cry me a river* emphasizes how bad those people criticize the main person cry or seeking for forgiveness. The term *black and blue* in this song describe how damaged the author gets in getting his *throne*. The term *in the open* reflects the condition of the author's surrounding and the challenges on it.

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WOMEN'S LANGUAGE FEATURES OF EILIS LACEY
IN THE *BROOKLYN* MOVIE SCRIPT

Sekar Lantik Pamikat
Independent Contributor, Yogyakarta, Indonesia
correspondence: sekarlantik@gmail.com

Abstract
This paper analyzed women's language features used by Eilis Lacey in the *Brooklyn* movie script. *Brooklyn* tells about Eilis Lacey, a pretty young woman who moved from Ireland to Brooklyn. Two research problems were formulated. First, what are the kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script? Second, what are the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script? In order to answer those two research questions, the researcher applied the theory of Lakoff (1975) on women's language. This research used a descriptive qualitative method that supported by quantitative method. The researcher described the data in sentences and tables and then counted the percentage shown in tables and diagrams. The researcher was the main instrument to collect the data needed. The data was taken from sentences used by Eilis Lacey in the *Brooklyn* movie script written by Nick Hornby. The researcher discovered that Eilis Lacey showed her femininity side in her using of women's language features related on Lakoff's theory when she was talking with her fiancé, family, and friends. There were nine "women's language features" that she used, they were "lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, precise color terms, and hypercorrect grammar".

Keywords: Women's language features, women's language, movie script

Introduction
    As one of the social contexts, gender and its stereotype highly influence the way men and women behave and even use language. In fact, when women are speaking, they often use indirect strategies and they are also more polite, while men are less polite and using more direct expressions. This kind of situation cannot be separated from the social judgments and stereotypes formed by the society. People of the society build an expectation that women should behave in one way and men in another to be called as an ideal one. When men are expected to be stronger and have more power, women are seen as weak, less-powered, and subordinate to men. The existence of those stereotypes, unconsciously, makes women employ certain characteristics that distinguish them from men. These special characteristics do not only exist in the level of behavior but also in the level of communication, specifically on the way they use the language.

Women, because of their subordinate position, frequently use some features that show "uncertainty and lack of confidence". It is shown from the frequent use of hedges and tag question. They also have a tendency to soften their expression by using more polite form and avoiding strong swear words in a communication. Moreover, because of the social stereotype that place women less than men, it can be found that women tend to choose "mere" topics such as family, friendship, feeling, shopping, and so on as their conversation topics. This leads women to be more expressive in several ways than men in a conversation. Women tend to use kinds of expressions that openly show their feelings. This certain way of using language by women is called as women's language. Lakoff analyzed ten types language features that commonly used by women than men that based on her intuition and observation. Those language features are "lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, precise colors terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress". Those language features are commonly used by women in their conversation. Each of those features has different uses, for example, to show femininity, to strengthen the meaning of a sentence, and to show uncertainty.

A movie that reflects the phenomena of women's language is *Brooklyn*. This movie is the reflection of the real condition in a society, because the director always draws the real condition based on the reality in a society. The *Brooklyn* movie is a "British-Canadian-Irish romantic drama film". It is adapted from Colm Toibin's 2009 novel with the same name. It tells the story of Eilis Lacey, a young lady who moved to Brooklyn from Ireland for a better future. She uses women's language features when she talks with her fiancé, family, and friends. It can be seen from the utterances that she uses which have different uses in the way she uses those features. This movie is important to be taken as the subject of this research because the researcher expects that this movie employs women's language.

The reseacher uses a movie script as research because it can help the researcher to understand the movie deeply. Moreover, a movie script also can be used to be an interesting way in learning grammar, reading, and even literature. The *Brooklyn* movie script is one of the interesting movie scripts. It describes the characteristic of Eilis Lacey clearly. So, people can imagine the character of Eilis. It also shows the women's language in detail. The results of this research will show the types and the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script. By knowing the language features, people learn how to choose diction in speaking. It is really helpful in a communication. Thus, the researcher decides to use the *Brooklyn* movie script as the subject of the research. In this paper, two research problems were formulated. First, what are the kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script? Second, what are the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script?

This research is conducted by analyzing the script of the *Brooklyn* movie written by Nick Hornby. It focuses on Eilis Lacey, the main character. The researcher uses the theory of Lakoff (1975) on women's language features to analyze the first and second research problems.

It is expected that the result of this research can give a practical contribution for the *Sociolinguistics* lecturers in teaching about women's language. This thesis can be one of the sources and empirical data. This research also can be used to be

an example on how "women's language" used by a character in a film. In addition, people also can understand the women's language used in a movie script. The researcher hope that this research becomes site reading for students of linguistics to learn more about women's language. It is also hoped that it can be able to give a contribution and a foundation for the next researchers who are interested in analyzing women's language deeper than this thesis. Furthermore, this research can be compared with the next research especially in analyzing "women's language".

Literature Review
Movie Script
Movie script is the text written of a movie. It includes instructions for the actors and directions for filming; a screenplay. It is like a novel because it also has some plots, characterictics, and other elements. So, people can learn literature from a movie script. In this research, the researcher uses *Brooklyn*, a 2015 "British-Canadian-Irish romantic drama film". This movie is directed by John Crowley and it is written by Nick Hornby which is related on Colm Toibin's 2009 novel with the similar name. It stars "Saoirse Ronan", "Emory Cohen", and "Domhnall Gleeson". The movie was set in 1951 and 1952. It tells about the immigration of a pretty Irish woman to Brooklyn. There, she is falling in love. Where her past comes up, Eilis should choose a country between Ireland and Brooklyn and the lives within them.

Sociolinguistics
Sociolinguistics is the study of society and language. It studies about how is the use of language in a community, how the people use a language in a community as well as how this language usage reflects the social identity of the users. Wardhaugh (2005) states that:

> There are several possible relationship between language and society. One is that social structure may either influence or determine linguistic structure and/or behavior. A second possible relationship is directly opposed to the first: linguistic structure and/or behavior may either influence or determine social structure. A third possible relationship is that the influence is bi-directional: language and society may influence each other (p. 10).

Trudgill (1974, p. 32) adds that sociolinguistics is a part of linguistics that is focused on language as *cultural phenomenon* and also as *a social*. The way people talk is also determined by a social context in which their speaking takes place.

From the statement above, he believes that people choose a language that is appropriate to the situation, the adressee, and how close the relation between them. Based on those factors, people may use different ways and language varieties. The varieties can be categorized based on ethnic, racial, and social lines. As Holmes (2001, p. 190) says that varieties of language along racial, ethnic, and social lines have been too apparent in many countries, including America and Britain. Sociolinguistics explains the language varieties and also the language as a social function as well as the way it is used is a community.

Sociolinguistics considers factors like the social background of addressers and the addressees such as "age", "gender", "social class", and "ethnic background". The last is the context and manner of the communication. This research is related

to gender, that is why the researcher uses the theory of sociolinguistics as a theoretical framework. In sociolinguistics, gender plays an important role in the study of linguistic expressions used by the interlocutors. It is found that female language is different from the male. There has been an inherent relation between language and gender. It can be concluded that men have different language use from women in terms of intonation patterns and quantity of language.

Male and female use different linguistic forms though they belong to the same language community. The example is the Amazon Indians' language. Holmes (1993, p. 58) says that the language of a child's mother is different from the language of her father, each tribe uses a different language, and also men and women also speak different languages. The phenomenon can be described in sociolinguistics. The reseacher also analyzes how Eilis uses language as a communication by using sociolinguistics theory.

Women's Language

The language which indicates the characteristic of women such as avoids direct and forceful statements, and relies on conforms that conveys uncertainty and also hesitation. It is related to some aspects of the difference of language between women and men that indicate the characteristics of women's language. There are ten language features that always used by women based on Lakoff's theory, namely "hedging, tag questions, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress".

Several researchers have done studies on women's language. First researcher is Khoirul Umami Mazidah (2009) from State University of Surabaya. She analyzed about women's language features of Margaret in *The Iron Lady* movie. She used Lakoff's theory. She found nine kinds of "women's language features" that used by Margaret, namely "lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress". She did not find precise colors terms in her research. Margaret still has feminity side as a woman in Commo as The Iron Lady and Woman Prime Minister. Based on her utterances, it is found that she uses her sentences correctly and will not damage her reputation as a woman and a prime minister.

The next researcher is Farida Mas Huriyatul Mu'minin (2010) from Maulana Malik Ibrahim, Malang. She analyzed a "women's language" of the main character in *Thirteen* movie. There are seven kinds of women's language features occur in the conversations, namely "emphatic stress", "intensifiers", "empty adjectives", "tag questions", "super polite forms", "lexical hedges", and "rising intonation". She also found that the social and education background affects women's language that is used by the character. She used Lakoff's and Holmes' theory to answer her research problem.

The last researcher is Lisda Miftahul Aini (2016) from Maulana Malik Ibrahim too. Her research title is "Women Language Used by The Main Characters of *Mockingjay* Movie". She also used Lakoff's and Holmes' theory in her research. She found six women's language features in the female character (Katniss Everdeen) and five types in the male character (Peeta Melark). The woman character used "rising intonation", "lexical hedges", "intensifiers", "super polite

forms", "tag questions", "emphatic stress", and "precise color terms" to her addressee. It indicates lack of confidence, insecurity, giving an opportunity and also giving high appreciation to the addressee,. Otherwise, the man character used "rising intonation", "super polite forms", "lexical hedges", "intensifiers", and "tag questions". There were three features, which were not used by them, namely; "empty adjectives", "hypercorrect grammar", and "avoiding using strong swear words". In this study, rising intonation is a dominance. Both man and woman character use it since they want to indicate that there is unwillingness to be assertive in their opinion.

The present research analyzed about women's language features of Eilis Lacey in the *Brooklyn* movie script. It is different from the previous researches. The researcher used a drama romantic movie as the corpus of the study. The researcher used Lakoff's theory to answer the research problem. The research purpose is to find the kinds of "women's language features" of Eilis Lacey in the *Brooklyn* movie script and also the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script.

Definition of Women's Language

People sometimes believed that language could be varied from the gender. Women and men have different language varieties. As Lakoff (1973) says that:

> "Women's language has become foundation towards the attitude that women are weak. The weakness and powerlessness of women is reflected in both the ways women are expected to speak, and the ways in which women speak. In appropriate women's language, strong expression of feeling is avoided, expression of uncertainty is favored, and means of expression in regard to subject-matter deemed "trivial" to the "real" world are elaborated" (p. 45).

Cuellar (2006) has described Robin Lakoff's book, "Language and Woman's Place" as follows:

> It opened a new strand in linguistic studies when she called the attention to a traditionally forgotten issue: the differences in language used by men and women. Lakoff's work was portrayed a clear situation of inequality in society and how it was reinforced by the use of language by men and women. Moreover, Lakoff underlines that linguistic features typical of women's language are general tendencies and correspond to spoken, not written language.

Lakoff's writing has become the basis for many researchers who conduct the study about "women's language". In that research, she mentions "ten basic assumptions" of what she felt as "special women's language" in 1975.

Women's Language Features

According to Lakoff, there are some kinds of "women's language features". The distinct group of features namely "lexical", "syntactic", and "pragmatic" distinguish women's language by using introspection and linguistic intuition as her method. The kinds of "women's language features" based on Lakoff's theory are in

the following.

1. Lexical Hedges or Fillers
    The first women's language feature is lexical hedges or fillers. It is the frequent use of "such as", "well", "you see", "sorta/sort of", "like", "you know", "kinda/kind of", "like", "I guess", "I think", and "it seems like". Holmes (1992) also says, "Some researchers reported that women used up to three times as many hedges as men, while in others there were no differences between the sexes" (p.317). The example is, "*It's sort of a good film*".
Lakoff states that:

> "Hedging or fillers devices explicitly signal lack of confidence. So, women use hedging devices to express uncertainty, and they use intensifying-devices to persuade their addressee to take them seriously" (as cited in Holmes, 1992, p. 316).

Fishman also deals with "you know" in her own analysis in 1979. In her research, females use "you know" five times more frequently than males. Fishman finds that:

> "You know" often appears when women are unsuccessfully attempting to pursue topics. "You know" shows a conversational trouble, but it is usually become an attempt to solve the trouble as well. "You know" is an effective way to get an attention or to check the addressee if they are listening, following, and attending to the one's remark. Sometimes, people also use "you know" in long turns at talk to find whether the addressee still concentrates or not. It works when the speaker is unsuccessfully attempting to carry on a conversation. Furthermore, "you know" seems to be an explicit to respond when it occurs immediately before or after pauses in the women's language (as cited in Cameron, 1990, pp. 237-239).

2. Tag Questions
    The next women's language feature is tag question. It also may express uncertainty. Lakoff (as cited in Holmes, 1992, p. 318) says that tag question is a syntactic device. Futhermore, Lakoff (1973) also mentions about the rule of women's language use in a situation.
    It is found that syntactically too women's language is peculiar. There is no syntactic rule in English that only women may use. But there is at least one rule that a woman will use in more conversational situations than a man. This is the rule of tag question formation.
    People use a tag question when they are sure or having confidence of something they believe. They only want to confirm that what they believe is right. But, sometimes, people use a tag question when they have a doubt and need an answer. In other situation, a tag question is used when the speaker is stating a claim, but lacks full confidence in the truth of the claim. For example, if she says:

> *"Is John here?"*
A woman will probably not be surprised if her partner answer "no", but if she

says:

"John is here, isn't he?"

From the question, instead, one of the chances that she is already thought a positive answer. She only wants a "confirmation" from the addressee. She also wants a response, as she does with a yes-no question, but she has enough knowledge to predict that response, much as with a declarative statement. A tag question, then, might be thought of as a declarative statement without assumption that the statement is to be believed by the addressee, not forcing the addressee to go along with the views of the speaker.

There are situations in which tag is legitimate; in fact the only legitimate sentence-form (Lakoff, 1973, p. 54). For example, if the speaker has seen something only indistinctly, and has reason to believe her addressee had a better view, she can say, *"I had my glasses off. He was out at third, wasn't he?"* Sometimes, a tag question is used in cases where the speaker knows as well as the addressee what the answer must be, and it does not need confirmation. One such situation is when the speaker is making "small talk", trying to elicit a conversation from the addressee, "Sure is hot here, isn't it?" In discussing personal feelings or opinions, only the speaker normally has the way of knowing the correct answer. Strictly speaking, questioning one's own opinions is futile.

3. Rising Intonation on Declaratives

The next women's language feature is rising intonation or declaratives. Women's intonation-patterns have different perceptible. As Lakoff (1973) says that:

> There is a peculiar sentence intonation-pattern found in English only among women, which has the form of a declarative answer to a question, and is used as such, but has the rising inflection typical of a yes-no question, as well as being especially hesitant (p. 55).

The effect is as though one were seeking confirmation, though at the same time, the speaker may be the only one who has requisite information.

P: "When will dinner be ready?"
Q: "Oh... around six o'clock...?"

Based on the conversation, *P* wants to confirm whether the dinner is ready or not. She needs a response of her question. Meanwhile, *Q* sounds unsure with the answer. It is found that these sorts of language-pattern are taken to reflect something real of a character. Rising intonation plays a part in not taking a woman seriously or trusting her with any real responsibilities, since women are not sure of themselves. It can be seen that sometimes people judge other people from the "basis" of the "superficial linguistic behavior" without seeing the inner character. Lakoff (1973) says that:

> Rising intonation feature is probably part of the general fact that women's language sounds much more polite than men's language. One aspect of

politeness is leaving a decision open, not imposing the mind, or views, or claims, on anyone else (p. 56).

4. Empty Adjectives

Empty adjectives are also a kind of women's language features. Empty adjectives are formed from a group of adjectives that is usually used to show the speaker's agreement or amazement of something. Empty adjectives also have specific and literal meanings. Women prefer to use an adjective specifically rather than a neutral adjective. Meanwhile, men like to use a neutral adjective to the addressee. An adjective that conveys an emotional reaction is called empty adjective. It is used to give specific information to the addressee. Figure 1. is the example of them.

Neutral	**Women-Only**
"great"	"adorable"
"terrific"	"charming"
"cool"	"sweet"
"neat"	"lovely"
	"divine"

Figure 1. List of Neutral and Women-Only Words

In Lakoff's perception, if men use "the women's adjectives", it will breakdown his reputation (as cited in Cameron, 1990, pp. 226-227). Meanwhile, women have a choice to use a neutral and women's only words. She may use both of them freely. Women can see very different things about her assumption of something by using *neutral* or *women's only words*. Look at the example below:

1) *"What a terrific idea!"*
2) *"What a divine idea!"*

Example *1)* may be used in any situations by a woman, but *2)* is more limited. Perhaps, it is used only in case when the speaker thinks that it is unimportant. It can be said that the use of neutral word is more suitable for a formal situation and the use of women's words is appropriate to use in non-formal situations.

Lakoff (1973) says, "These words are not, basically *feminine*, rather, they signal *uninvolved*, or *out of power*" (p. 53). Therefore, women-only words imply that they are not involved to the true world of male impact and strenght and women often use *empty adjectives* to show their femininity.

5. Precise Color Terms

"Women's language" is different from men. Women choose different syntactic rules rather than men. For example, women have many vocabularies to show colors such as aqua, magenta, peach, maroon, and lavender. Men only have basic color vocabularies such as red, green, blue, yellow, and black. It is found that there are distinctions in the option and the frequency of "lexical items". For example, a man and woman are looking at the same painted wall. It is a pinkish shade of purple. The woman may say, *"The wall is mauve."*

Lakoff claims that, "Women use color words like mauve, beige, aquamarine,

lavender, and magenta but most men do not" (as cited in Wardhaugh, 2006, p. 318). It shows that women have many vocabularies more than men. Also for women, the differences of color are involved, but for men, it is not. Lakoff explains that:

> Women are not expected to make decisions on important matters, like what kind of job to hold they are relegated the non-crucial decisions as a sop. Deciding whether to name a color "lavender" or "mauve" is one such sop. This lexical disparity reflects a social inequity in the position of women. If we want to change this opinion, we should give women the opportunity to participate in the real decisions of life (as cited in Cameron, 1990, p. 224).

From that statement, it can be said that women are detailed in seeing something. But, women are not intended to make a decision on important thing.

6. Intensifiers

Intensifiers, namely "so", "just", "very", and "quite" seem more characteristic of "women's language" than of "men's language", though it is found in the later, especially in the language of "male academics". Women like to use intensifiers to show their feeling. For instance are the following sentences:

1) Oh God, it is so terrible!
2) The scenery is so awesome!

When the sentence is unemotional or non-subjective, men seem feel difficulty in using the construction without any reference to the speaker. Furthermore, women use "so" without any reference to the speaker. Here are the other examples of the usage of "so":

3) She is so beautiful!
4) John is so dumb!

Substituting "so" for absolute superlatives (*really, very, utterly*) seems to be a way of backing out of committing oneself strongly to an opinion, rather like tag question. One might hedge in this way with perfect right in making "aesthetic judgments"; [in example *3)*] or "intellectual judgments" [in example *4)*]. In that situation, the hedge is to seek to avoid making any strong statement.

7. "Hypercorrect Grammar"

"Hypercorrect grammar" is the consistent use of standard verb forms. Lakoff says in her book:

> Hypercorrect grammar involves an avoidance of terms considered vulgar or coarse, such as *ain't*, and the use of precise pronunciation, such as sounding the final *"g"* in words such as "going" instead of the more casual "goin" (as cited in Holmes, 1992, p. 314).

The main purpose of using hypercorrect grammar is to show the identity of the speakers. Women claim their identity as an educated people by using it.

"Hypercorrect grammar" can be also indicated when the speakers use the form of "comparison degree" and "parallel structure" in their sentences. It also can be considered as "hypercorrect grammar" when the speakers speak politely. By using a language, people cansee whether the speaker speaks softly, gently, or roughly.

Lakoff (2004) says that women are not supported to speak roughly; it can be seen from the fact that since in the early age women are thought to use "polite language".
Examples:

> 1) *"In fact they have become even <u>more complex and urgent</u> over time."*
> 2) *"They are offering the solution to <u>protect and strengthen</u> our families and communities."*

In the first sentence *1)*, it shows the use of comparison degree. The use "more" in that sentence is to indicate the information degree. Example *2)* shows the parallel structure. It can be concluded as a parallel structure because the use of conjunction is well-organized because the words that integrated together are formed from the same part of speech that is verb.

8. "Super Polite Forms"
    Women like to use polite forms to ask a favor to the addressee. People usually use an imperative to ask the addressee to do something. An imperative often declares the opinion of impolite to superior position of the speaker's to the addressee. Super polite form is not used to give an order to the addressee. The addressee still has a choice whether he/she wants to do it or not. If he/she wants to do it, he/she will do it without any forcing. So, the decision is the right of the addressee. A suggestion is more polite than an order.

The content of particles in a sentence reinforces the idea as a demand rather than an order. It is more polite in a communication. Look at the sentences below:

> 1) *Open the door.*
> 2) *Please open the door.*
> 3) *Will you open the door?*
> 4) *Will you please open the door?*
> 5) *Won't you open the door?*

A sentence like "Won't you please open the door?" would then count as a doubly compound request. A sentence like *3)* is close in sense to "Are you willing to open the window?" According to the normal rules of polite conversation, wether the addressee agree to the thing that speaker ask for or not, the decision is up to the willingness of the addressee. Phrasing it as a positive question makes the implicit assumption that a "yes" answer will be forthcoming. Sentence *4)* is more polite than *2)* or *3)* because it combines them: "Please" indicating that to accede "will be to do something" for the speaker, and "will you", as noted, suggesting that the addressee has the final decision. If the question is phrased with a negative, as in *5)*, the speaker seems to suggest the stronger likelihood of a negative response from the addressee. Since the assumption is then that the addressee is that much freer to refuse, *5)* acts as a more polite request than *3)* or *4)*, *3)* and *4)* put the burden of refusal on the

addressee, as *5)* does not.

The following phrases are kind of super polite forms also:

Would you please...
I'd really appreciate it if...
Would you mind...
...if you don't mind...

9. "Avoidance of Strong Swear Words"
    "Avoidance of strong swear words" has explained by Lakoff. She finds the women and that of men have difference language in the use of particles that grammarian often describes as "meaningless" (Lakoff, 1973, p. 50).

    From that statement, it can be seen that there may be no referent for them, but they are far from meaningless: they define the social context of an utterance; indicate the relationship that the speaker feels between himself/herself and his/her addressee, between himself/herself and what he/she is talking about. Consider to the sentences below:

    1) *"Oh dear, you've put the jacket on the chair again."*
    2) *"Shit, you've put the jacket on the chair again."*

    From the two sentences, people can predict that the first sentence is a part of women's language and the second one is men's language. Women usually use softer forms such us "Oh, Dear!" or "Darn!" while men use stronger ones such as "Dammit!" or "Shit!" It is interesting to note that "men's language" is increasingly being used by women, but women's language is not being adopted by men, apart from those who reject the American masculine image (e.g. homosexuals).

    The difference between using "shit", "damn", or one of many others, as opposed to "oh dear", or "goodness", or "oh fudge" lies in how forcefully one says how one feels. The choice of particle is a function of how strongly to feel about something. It means that the strength of an emotion conveyed in a sentence corresponds to the strength of the particle. For some people, in a formal situation, women's language is highly inappropriate because the use of "women's particles" constitutes a joke. Below are the examples of inappropriate in some senses:

    1) *"Oh fudge, my hair is on fire."*
    2) *"Dear me, did he kidnap the baby?"*

    Lakoff (1973) states that:
    As children, women are encouraged to be little ladies Little ladies do not scream as vociferously as little boys, are chastised more severely for throwing tantrums or showing temper: "high spirits" are expected and therefore tolerated in little boys; docility and resignation are the corresponding traits expected of little girls (pp. 50-51).
    The ability to use strong particles like "shit" and "hell" is, of course, only incidental to the inequity that exists rather than its cause. Women should deny equality partially for any linguistic reasons. Furthermore, if someone is consequently allowed to show emotions, then others may well be able to view

him/her as a real individual in his/her own right, as they could not if he/she never showed emotion.

10. Emphatic Stress

Last but not least is "emphatic stress". Women like to use words, which are used to emphasize the utterance or strengthen the meaning of an utterance. For example:

"It was a brilliant performance."

The word "brilliant" is an example of "emphatic stress". This word can be used to make the meaning of an utterance stronger. Sometimes men do not consider of the stress, because they cannot show any emotion in their language. It is different from women. A "stress" in a word can show what they feel. That is why women use emphatic stress to show their feeling. The internal coherence of the linguistic featured Lakoff is identified can be illustrated by dividing them into two groups.

First, there are linguistic devices, which may be used for hedging or reducing the force of an utterance. Secondly, there are features, which may boost or intensify a proposition's force. Features, which may serve as hedging devices, are lexical hedges, tag questions, question intonation, and super polite forms while boosting devices are intensifiers and emphatic stress (as cited in Holmes, 1992, p. 316).

Lakoff also claims that women use hedging devices to express uncertainty, and they use "intensifying-devices" to persuade their addressee to take them seriously (as cited in Holmes, 1990). Women boost the force of their utterances because they think that otherwise they will not be heard or paid attention to. "Hedges" and "boosters" show that women are lack of confidence.

Women's Language Uses

According to Lakoff, women's language has several uses on its employment. They are to show uncertainty, to intensify/emphasize an utterance, to get response, and to express feeling (as cited in Holmes, 1992, pp. 316-317). Furthermore, Pearson in Merchant (2012) states that generally women use women's language to soften certain expression or utterance in order to avoid force or offence towards the addressee (p. 18).

Method

In analyzing women's language features of Eilis Lacey in the *Brooklyn* movie script, this research was implemented by using a "descriptive qualitative method" which is supported by a "quantitative method". Vanderstoep and Johnston (2009) state that quantitative uses numeric as its data, while qualitative research is interested in data which are in the form of narrative rather than numeric ones (p. 7). It gives researchers a chance to gain in-depth understanding into the meanings and functions of event (Vanderstoep & Johnston, 2009, p. 164).

The researcher described the data in sentences and tables and then counted the percentage of women's language features of Eilis Lacey from the script. The percentage is shown in tables and diagrams.

The researcher is the main point of this research. The researcher obtained the data source by observing the conversations in the *Brooklyn* movie script. Next, the researcher analyzed them.

The data source used in this research was the *Brooklyn* movie script that was released on November 2015. Then, it was analyzed in the form of words, word phrases, and sentences containing the kinds of "women's language features", which was related to the topic.

In this research, the researcher uses a "qualitative data analysis technique". The data analysis can be divided into four steps; they are collecting, classifying, analyzing, and explaining the data. The researcher used the steps to achieve the final result. Those steps can be explained as follows.

The first step was collecting the data from the movie script. The researcher identified the kinds "women's language features" in the Brooklyn script based on Lakoff's theory, so that it answered the first research problem. Second, the researcher determined which data considered as dominant types and patterns in Eilis Lacey utterances. While to answer the second problem, the researcher identified and analyzed the use of "women's language" based on Eilis Lacey using Lakoff's theory to explore each function of them. So, it gave the information about the uses of Eilis Lacey's language features.

Findings and Discussion
Kinds of Women's Language Features of Eilis Lacey in the Brooklyn Movie Script

This section discusses the findings to respond the first research problem which is the kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script. The researcher found nine data to be analyzed. Table 4.1 is used to cover the detail description on the findings.

Table 1. Women's Language Features of Eilis Lacey
in the Brooklyn Movie Script

No.	Features	Frequency	Percentage (%)
1	Lexical Hedges	9	10
2	Tag Questions	6	7
3	Rising Intonation	45	50
4	Empty Adjectives	4	4
5	Super Polite Forms	4	4
6	Intensifiers	19	21
7	Emphatic Stress	1	1
8	Precise Color Terms	2	2
9	Hypercorrect Grammar	1	1
10	"Avoidance of Strong Swear Words"	0	0
	Total	91	100

Table 1. shows the kinds of language features that are used by Eilis Lacey in the *Brooklyn* movie script. Those language features are "lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, precise color

terms, intensifiers, hypercorrect grammar, super polite forms, and emphatic stress". The following explanation is the findings and discussion on each feature.

1. "Lexical Hedges" or "Fillers"
     The researcher found that Eilis uses "lexical hedges" or "fillers" nine times or 10% out of the total data. The example of lexical hedges is, "*No. I mean, I don't try. I... I just put them on"*. In that utterance, Eilis hesitates and feels unsure. Thus, she uses fillers by employing the expressions *"I mean"* and *"I... I"*. Since she is uncertain, she also tends to reduce the absolute effect of her statement by using the expression "I mean" in her utterance. Another example of hedges or filler is, *"Let me say what I want to say. I think... I think you'll... I don't think you'll mind"*. In this utterance, Eilis also hesitates and feels unsure. By employing the expression "I think", the effect of absolute statement is reduced and creating an effect that the statement is unreliable.

2. Tag Questions
     In this movie script, Eilis uses six tag questions or 7% from the data. The example of its utterance as follows:

Eilis   : "She'll be OK, *won't she*?"
Tony   : "Sure she will."

     The utterance in the dialogue above is kind of tag question as responding and confirming. It illustrates that Eilis reflects uncertainty about Dolores' condition. Tag question, according to Lakoff (2004) is one of women's language features, which reflects uncertainty, related to something unknown by the speaker, which encourages them to ask. Tag question is a grammatical structure in which a declarative statement or an imperative is turned into a question by adding an "interrogative fragment" (the "tag"). In addition, "tag question" is also a polite statement, by softening the sentence, in that it does not force on an agreement or a belief on the addressee. The data in that dialogue contains of the tag repetition of the modal verb from the statement and changes it into negative or positive, as "won't she?"
     The utterance "She'll be OK, won't she?" indicates that Eilis is not sure about Dolores' condition because when Eilis meets her in the bench, she looks awful. She is encouraged to ask it related to her doubt to get Tony's answer as the reason of her tag question "won't she?". Then it also reflects hesitancy which means Eilis try to get information about Dolores whether it will be true or not. The utterance that used by Eilis above is implied as a tag question. The sentence "She'll be OK, won't she?" means that she wants to confirm whether Dolores is fine or not. Therefore, she states the claims but is unsure about the truth. She becomes the one who lacks of knowledge about Dolores, and then she expects the confirmation from Tony, so her unknown will be answered and responded by Tony.

3. "Rising Intonation on Declaratives"
     It is the highest percentage of the usage. In this movie script, there are forty-five occurrences of rising intonation feature employed by Eilis. It takes 50% from the total percentage. The example is *"But why do you want to do it?"*. In that

example, Eilis needs an answer from Tony. Another example is *"I'm sorry?"*. In that utterance, Eilis wants to make sure about what she heard. The most usage of rising intonation in Eilis' utterances are used to make sure because Eilis is hesitant. So, the tendency to use rising intonation in the marked part of Eilis' utterance indicates that Eilis is hesitant.

4. Intensifiers

In this research, the researcher finds that intensifiers feature is occured nineteen times or 21% from the total data. The example is *"But I think I can say that for the first time since I've been in America, **I'm really happy**"*.
Another example of this feature is in the dialogue below:

Eilis : "I'm *so* sorry about the smell. And the bucket."
Georgina : "Oh, don't worry. The whole boat stinks. Even First Class. I've just been thrown out of there, by the way, so you'll have me throwing up in here too."

It was proven from the existence of word "so" in the sentence. "Intensifiers" are used to emphasize certain opinion. In order to emphasize the opinion, some people use the device to strengthen the meaning of their utterance. The word "so" has the function to intensify the utterance.

"Intensifiers" also can be used to make the addressee knows the speaker's strong feeling. The sentence "I'm *so* sorry about the smell. And the bucket." in that dialogue indicates that Eilis intensifies the intention to Georgina about her sentence that she does feel sorry to cause smell and puke into the bucket.

5. Super Polite Forms

The researcher finds out that there are four occurrences or 4% of superpolite forms feature in the *Brooklyn* movie script, for example:

Eilis : "Miss Kelly, *might I talk to you*?" (suddenly)
Miss Kelly : "Not if what you're going to say will cause trouble for me in some way or another."

The utterance "Miss Kelly, *might I talk to you*?" reflects "women's language feature" as a "super polite form". It is a kind of "super polite form" as "polite request". It shows that Eilis reflects polite request which does not need the obedience of Miss Kelly overtly but just suggesting to be done as a favor to Eilis about her desire. The utterance "might I?" indicates the request that does not need the agreement but only just a suggestion.

6. Emphatic Stress

Emphatic stress is stress used to signal an emphasis on a certain part of the expressions or utterances. In the *Brooklyn* movie script, Eilis uses the feature once in a whole script or 1% of the total percentage. The example is *"But I'll see you in the morning. It's **very nice** of your family, to come to mass with me"*. It is a kind of "emphatic stress" because the word "very" is used to emphasize or strengthen the utterance and the meaning of an utterance. The use of "emphatic stress" is to intent that the speakers want the audience pay attention seriously on them. So, they use a

certain word to make the meaning truly.

7. Empty Adjectives

In this movie script, Eilis uses empty adjectives feature four times in her conversation or 4% from the total data. The example is *"I... Thank you for the evening. It was **lovely**"*. The word is "lovely". This type of adjective is called "empty adjective". It is used to convey an emotional reaction rather than specific information. Eilis says the word "lovely" to express her emotion because Tony treats her well and she feels happy.

8. Precise Color Terms

Eilis uses precise color terms feature two times in her conversation or 2% from the total data. The example of this feature is *"I...I met somebody. An Italian **fella**"*. Fella means friend, but Eilis prefers to use "fella" than "friend". It is not common to use "fella", that is why "fella" is a kind of precise color term.

9. Hypercorrect Grammar

In this movie script, Eilis uses hypercorrect grammar feature once in her conversation or 1% from the total data. The example is "*Oh, we're not going to talk about anything **terribly exciting**"*. It is enough if Eilis only says "exciting". The addressee will know what Eilis means. But, Eilis prefers to uses hypercorrect grammar to make sure that the situation is so exciting.

Women's Language Uses of Eilis Lacey in the Brooklyn Movie Script

This section discusses the findings to answer the second research problem. Based on the data source, there are five uses of "women's language features" that is applied by Eilis Lacey in the *Brooklyn* movie script. Table 2. presents the result of the second research problem.

Table 2. Women's Language Uses of Eilis Lacey in the *Brooklyn* Movie Script

No.	Features	Uses					Total
		UC	**RE**	**EM**	**EF**	**SF**	
1	Lexical Hedges	5	1	0	3	0	
2	Tag Questions	6	0	0	0	0	
3	Rising Intonation	4	41	0	0	0	
4	Empty Adjectives	0	0	4	0	0	
5	Super Polite Forms	0	1	0	0	3	
6	Intensifiers	0	0	10	9	0	
7	Emphatic Stress	0	0	1	0	0	
8	Precise Color Terms	0	0	0	1	1	
9	Hypercorrect Grammar	0	0	1	0	0	
10	"Avoidance of Strong Swear Words"	0	0	0	0	0	
	Frequency	15	43	16	13	4	91
	Percentage (%)	17	47	18	14	4	100

Notes:
UC   : Uncertainty
RE   : Response
EM   : Emphasize an Utterance
EF   : Express Feelings
SF   : Soften an Utterance

Table 2. shows the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script. The explanation is stated in the following section:

1.   To Express Uncertainty
There are fifteen expressions used by Eilis or 17% of the total data that indicate her uncertainty. Based on the findings of the research, Eilis as the main female character of the *Brooklyn* movie script uses this function through three features. They are "lexical hedges feature", "tag questions feature", and "rising intonation on declaratives feature". The researcher presents some examples and their explanation.

"Let me say what I want to say. I think... I think you'll... I don't think you'll mind".

In the situation above, Eilis is not sure with her idea and she is also not sure to say it to Tony. That is why Eilis tends to use lexical hedges in her utterance. She uses lexical hedges by employing the expression "I think" in her utterance. The employment of the expression "I think" reduces the credibility of the statement and indicates that Eilis is hesitant.
Futhermore, by using lexical hedges feature, tag questions feature, and rising intonation on declaratives feature, she wants to show her lack of power in order to show her femininity side. It is found in the movie script that each feature that she is used reflects her own figure as a woman in some positions of her life. It is also found that in different settings, Eilis uses different language features, as she needs to make her utterance complete. She can carry out her utterances well in everywhere (in each setting in the movie script). So that, it can be said that she can behave well as a woman as it is seen from her utterances.

2.   To Get Response
In the *Brooklyn* movie script, the researcher finds that the lead female character uses women's language for this purpose forty-three in total or 47% of the total data. According to the findings, Eilis uses three features of women's language as a way to get response from her addressee. They are rising intonation, super polite forms, and lexical hedges. Here is the example, "*Is it still hot out there?*" In that statement, Eilis wants to get response from the addressee, that is her friend. The researcher finds that the rising intonation happened because the she needs a response or information. Most of the utterances that Eilis uses to get response are rising intonation by using yes-no questions.

3.   To Emphasize an Utterance
In this movie script, Eilis uses four features of women's language to make her utterance stronger. They are intensifiers, hypercorrect grammar, empty adjectives,

and emphatic stress. Based on the findings, there are sixteen data of expression or 18% out of the total data which contain this function. The example of intensifier terms uses by Eilis Lacey in the *Brooklyn* movie script was *so*. Intensifier is applied to make strong the speakers' statement by asserting the meaning of the statement so that it raised the listeners' concern and they took seriously the speakers' statement. This function appears when the intensifier terms come in the middle of the sentences and there are adjectives follow them. While empty adjectives and emphatic stress reflect strengthening the meaning to the recipient in order to get response from the recipient about her utterances.

4. To Express Feelings

In this research, the researcher finds that Eilis uses lexical hedges, intensifiers, and precise color terms features to express her feelings. The researcher found that there are thirteen utterances or 14% that is used by Eilis to express her feeling, for example, *"Oh, it wasn't so bad"*. Eilis uses filler "oh" in her response. The filler is used to express her feeling about the situation happened. She wants to make her friend do not feel guilty about what he/she has already done.

5. To Soften an Utterance

In this movie script, Eilis uses two features of women's language which indicate her actions to soften her utterance. They are super polite forms feature and precise color terms. Eilis softens her utterance four times in whole or 4% from the total data. The example is *"Miss Kelly, might I talk to you later?"*. In that situation, Eilis wants to ask something to Mrs. Kelly, that is why she uses super polite feature to make Mrs. Kelly agree with her idea.

Eilis Lacey uses politeness terms such as polite request and expression of thanking. The first is polite request. There are some indirect requests showed in the utterances that can be classified as super polite forms such as *might I* and *thank*. Those are used to show her respect to the other people who involved in their speech, and it showed that she considers her behavior and always attempts to behave like a lady. Based on this explanation, it can be seen that the forms of super polite are used in women's language features to represent their identity that women tend to speak politely to make an impression that women are considered more rather than men on their behaviour.

Moreover, Eilis also uses a precise color term to soften her utterance, the example is "*I... I met somebody. An Italian fella*". In that case, Eilis prefers to use "fella" rather than "friend". It indicates that women's language is different from men.

Conclusion

The researcher finds that there are nine kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script. They are lexical "hedges or fillers", "tag questions", "rising intonation on declaratives", "intensifiers", "super polite forms", "emphatic stress", "empty adjectives", "precise color terms", and "hypercorrect grammar". Eilis Lacey shows her lack of confidence, uncertainty, and giving high appreciation in her utterances. In addition, there is one type which cannot be found in this analysis, it is avoidance of strong swear words.

The next research finding is the usage of language features of women which is used by Eilis Lacey in the *Brooklyn* script. Eilis uses some kinds of language features such as lexical hedges, tag questions, and rising intonation to show uncertainty. In this case, Eilis also uses rising intonation to ask response from the addressee. Most of the question are using yes-no questions. Moreover, lexical hedges and super polite forms can also express that she needs response. Furthermore, Eilis Lacey uses a feature to emphasize the utterance to her addressee, that is the emphatic stress. While superpolite forms and precise color terms are used to soften the utterances and giving highly appreciation to the addressee. Eilis Lacey uses women's language features in leaving a decision open, unwillingness in asserting the opinion, seeking a confirmation, making a polite request, and reducing the force of an utterance to her addressee. In addition, she also uses empty adjectives to convey an emotional reaction to the addressee.

Since the researcher learns in the education field, so the researcher should understand the implication of this research towards society, especially for Sociolinguistics lecturers and linguistics students. Sociolinguistics lecturers can use this research to teach about women's language. Furthermore, for linguistics students, a movie script can be used to learn speaking. By knowing the language features of a movie script, students learn how to choose diction in speaking.

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INTERNAL AND EXTERNAL FACTORS INFLUENCING PRE-SERVICE TEACHERS' IDENTITY CONSTRUCTION

Elisabeth Wulan Wahyuningtyas
SMA Xaverius Bandar Lampung, Lampung
correspondence: elisabeth.wulan03@gmail.com
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Abstract
This paper explored internal and external factors that could influence pre-service English teacher in doing teaching in the classroom. The study aimed to investigate how pre-service teachers constructed their identity in order to prepare themselves to be teachers in true education field. However, it might help them to reflect themselves to be able to understand their identity as teacher candidates. Furthermore, interview would be conducted to get further and deep information from the participants and also to clarify their responses. Therefore, it encouraged the writer to conduct a qualitative study about pre-service English teacher identity.

Keywords: internal factors, external factors, pre-service teacher identity

Introduction

Experiences that pre-service teachers get in doing teaching may affect their identity when becoming in-service teachers. Here, the term of pre-service teacher is teacher students who have already been trained to experience teaching (micro teaching) and also, they have done ELT practicum in schools. However, in doing teaching, experienced teachers will concentrate on developing and improving materials and teaching approach for the students to be better, while pre-service teachers focus on "their own satisfaction" (Hong, 2010). In other word, pre-service teachers are still thinking of themselves when teaching, for example, teaching is one of the requirements to be met in their study and they do teaching just to fulfill that demand.

This study aims to investigate how pre-service teachers construct their identity in order to prepare themselves to be teachers in true education field by exploring the internal and/ or external motivations that can influence English teacher candidates in doing teaching. Furthermore, interview will be shaped to get further and deeper information from the participants and also to clarify their responses.

Literature Review

In the literature review, the researcher provides the theoretical review related to the topic of this study. There are four parts of this section. They are the related theories of teacher identity, pre-service teacher, internal and external factors, and opinions of a good teacher.

Teacher Identity Theory

Developing identity needs to be done in the people's lifetime because people do not have it since they were born (Beijaard, Meijer & Verloop, 2004) and so does teacher identity. Teachers may also need their lifetime to construct their identity as teachers. Walkington (2005) says that teacher identity is built upon one's basic assumption in doing teaching and becoming a teacher and it is shaped constantly over practices. If teachers do more teaching and gain experiences from practices, teacher identity will emerge by itself. However, "teachers' identity as a starting point for teacher education is to learn how to bridge their identity to larger hope" (Sexton, 2008).

Moreover, teacher identity talks about teachers' thought as a question "who am I at this moment" (Beijaard, Meijer & Verloop, 2004). They also say that it may become a confusing question for the teachers in establishing conception on their path in determining teaching approach, self-development as teachers, and responses toward changes in education. Thus, they mentioned that the teachers who have "professional identity" are those who can teach in general and in various ways more than just the skills that they have based on their subject and teachers are demanded "to think and behave professionally". Therefore, teachers will be able to adapt with the changes in education which may influence their identity as teachers.

In the previous study, one of the participants in Nemser's study (2001) says that the teachers should be able to investigate their practices in both situation; good or bad circumstances. It may help teachers reflect on their approach in teaching. If it runs well in the classroom and it is suitable to the students, the teachers will be able to develop it to be better but then, if it runs badly and the students in the classroom do not feel comfortable, the teachers will be able to improve and look for other ways to make it more effective to be implemented in the classroom.

Pre-Service Teacher

Pre-service teachers need help and support when changing their identity "from school teaching to teaching teachers in the academic context" (Williams & Ritter, 2010) and in-service teachers can assist and influence pre-service teachers in learning teaching from the experiences (Nemster, 2001). It is because sometimes pre-service teachers unconsciously imitate what tutors or in-service teachers do, instead of teaching in their own way and identity. Sumara & Kapler (1996) call it as "fictive identity" which means that the pre-service teachers teach based on their knowledge from fictional character in the literature study and from "various cultural myths" related to insights about teachers. Thus, they provided self-identity concepts of pre-service teacher negotiation, namely "pre-teaching image" that is the insight they bear to the teacher education, "fictive image" that they develop while learning as teachers, and "lived image" that is constructed when teaching in practice and interacting with the students.

Moreover, Sumara & Kapler (1996) argue that many students think that becoming a teacher is easy because it does not need to develop their own lives with a broader repertoire of capabilities and concept of knowledge. In fact, the pre-service teachers require education to procure insights or knowledge to spearhead their way in developing their readiness perceptions and self-confidence in teaching. (O'Neill & Stephenson, 2012). Then, pre-service teachers also need to construct their relationship professionally with both; the other teacher trainers and the

students (Williams & Ritter, 2010). Nemser (2001) says that pre-service teachers will need teaching practice in order to give them visualization in teaching and applying moral values and tenet to the students.

Besides, the program of teacher education where the pre-service teachers learn should emphasize "the practicality of teaching" and develop a significant awareness of their emotion (Hong, 2010). Thus, Hong also says that education program needs to help the per-service teachers reflect professional identity in order to improve them in teaching and to become a good teacher. However, pre-service teachers get chance to implement "what they have learned" from "field experience" that they do in schools (Tarman, 2012).

The possible internal and external factors that can influence teacher students doing or learning teaching

According to Chong and Low's study (2008), there are internal and external factors that may influence the teacher students to opt becoming a teacher by attending the teacher education program to learn teaching. Based on Papanatasiou and Papanatasiou (1997), internal factors are related to "the act of teaching itself and the values" that teacher students hold, and external factors are the things that may "influence students to enter" teacher education program but, it can also be as "benefits" in developing professionalism in teaching. Thus, both factors have some sub factors. Firstly, the sub factors of internal factors are teacher students do teaching because they "have interest in teaching, answer a calling, and fulfill a mission" (Chong and Low, 2008). "Interest in teaching" means that whoever is doing teaching because they really want to do it. It may be called as a passion in teaching. Moreover, "answer a calling" defines as a desire to take part in education world. Then, the last external sub factor, "fulfill a mission", is related with realizing childhood dream to be a teacher or to give better education to children.

Secondly, the external sub factors are the teacher students do teaching because they are "inspired by role model, financial reason, teaching as stepping stone, and parents' dream" (Chong and Low, 2008). "Inspired role model" means that the teacher students want to learn teaching and to be a teacher because they adore teacher(s) in their school experiences. It can be because the teachers use interesting methods so that the students can enjoy the learning process. Then, "financial reason" is related to the salary of being a teacher as a profession or a job. The teacher students may be motivated to choose being a teacher as their job if the salary given is relatively high (Kiziltepe, 2008). However, some of teacher students choose to attend teacher education program because they want to get a better job outside or overseas and it is called as "a stepping stone" (Chong and Low, 2008). On the other hand, parents advise them to become teachers because perhaps, the family background is teachers. So, choosing teacher education program as the major or being a teacher, later on, as their profession is one of the ways to realize "parents' dream" (Chong and Low, 2008).

Perceptions about a Good Teacher

People's perspectives of a good teacher are different one to another. They may have their own perspectives or criteria of a good teacher. Mullock (2003) describes good teachers as those who have plentiful knowledge of experiences and it may help the teachers to create a large repertoire of method, approach and design

("schemata") so that they are able to develop in preparing and doing reciprocal learning. Thus, she also mentioned that good teachers who can relate one issue ("they are focusing on") to other related issue and have efficient and modernized ways in regulating the activities in the classroom so that the process of learning and teaching can be noticed by the teachers including the students' performances. In her research, Mullock (2003) found some findings about good teacher criteria as follows:

1. understand students' demand and expectancies and also tenacity and infirmity;
2. enable to know "the subject matter";
3. have skills and abilities in teaching techniques, including in preparing the effective and up-to-date approaches and methods to the students;
4. pursue globalization era, especially in the education field; and
5. give the students education of how to behave (good characters)

In addition, Bloomfield's study (2010) mentions a view from one of the participants about a good teacher. A good teacher is described as a person who is able to create and retain the good relationship to the students (Bloomfield, 2010) and that relationship can establish one's perception about his or her identity in community of learning (Williams & Ritter, 2010).

In sum, good teachers are those who are able to aid the students in teaching and learning activities in the classroom by using various approaches and methods, including preparing and conducting suitable and interesting learning activities to the students. Different and interesting approach and/or activity for each meeting may create good atmosphere in the classroom so that the teachers can nurture the students to be active in teaching-learning activities in both inside and outside the classroom enthusiastically. Therefore, this theory may be used as a reference for beginner or pre-service teachers to be good teachers for their students in the future. Then, the study was driven by two research questions: First, how do pre-service teachers respond internal factors that influence them in doing teaching? Second, how do pre-service teachers respond external factors that influence them in doing teaching?

Method
Study
This study was based on a qualitative research study. The aim of the researcher doing qualitative study was to collect the data as much and detailed as they can (Sandelowski, 2000). Also, she also stated that "in qualitative study, language is a vehicle of communication". Furthermore, this study used two steps of qualitative methods; questionnaire and interview. The first step was that distribution of the questionnaire to the participants. Then, those steps were done via email because it was quite difficult to meet them face to face. It was because some of them were still doing teaching practice in schools and the rest were busy working on their thesis. Likewise, the writer sent the questionnaire to the participants and after fulfilling the questionnaire, the participants sent back the completed version to the writer.

The questionnaire that was given to the participants contained some sub factors from both internal and external factors. Then, the subjects in the questionnaire were adopted from Chong and Low's study (2008) about the internal (i.e. passion, calling, and embodiment of dream) and external factors (i.e. role models in

teaching, financial factor, a stepping stone, and parents' dream) that might influence them doing teaching or at least, the factors why they attended teacher education study program to learn teaching. Those had been mentioned in previous section. The second step was interview. This interview was done once in thirty minutes for each participant. As for its aim, the purpose of the interview was to clarify the participants' responses toward the questionnaire. However, that interview would give more information and deeper responses from the participants.

Participants

There were 6 participants of this study. All were teacher students in English Language Education Study Program, Sanata Dharma University (SDU) Yogyakarta, Indonesia. Furthermore, the participants who were involved in this study were those who had already been trained to experience teaching students as mentioned in introduction section. They had also experienced teaching in schools in Yogyakarta and they were chosen randomly. Thus, to interact with them in order to get information for this study, the writer contacted them via email because it was the easiest way, like what was explained previously.

Findings and Discussion

In this section, the writer presented the data findings gained from the participants' responses toward questionnaire given and the participants' deeper information in in-depth interview formulation. There are two parts; the internal factors that influenced them doing teaching and external factors that influenced them doing teaching. These two parts are the elaboration of the findings based on the participants' point of view where they are English teacher candidates.

The internal factors that influenced them doing teaching

The findings showed that based on internal factors there were two types of responses from the participants toward doing teaching; positive and negative responses. Positive responses were that the participants showed their desire to become teachers in their answers toward the questionnaire. Thus, in the negative responses, the participants showed their unwillingness to be a teacher. In accordance, the factors in questionnaire which were formulated in the tables below were adapted from Chong and Low's study (2008).

The table 1. showed the results of the participants' answers in the questionnaire which were related to the internal factors. Here, the writer used term Participant A for the first participants, Participant B for second participant and so forth in order to disguise the real name of the participants. Thus, there were three of them gave positive responses; Participant A, Participant C and Participant E. The first participant, Participant A, stated that she would be able to share her experience through teaching in order to give some values to the students for their life. Meanwhile, she also wanted to answer a calling and she would embody her dreams to be a teacher and can give better education for students.

> Participant A: "I really love teaching because from that, I can share my experience. I want my students, later on, to get some values from both good and bad experiences in my life. Besides, I also feel that I have to be a teacher because I have a dream and mission to take part in making

the education world in Indonesia become better in many aspects. So, I think that being a teacher is an appropriate job for me."

Table 1. The participants' responses toward internal factors

| Participants | Response | Internal Factors | | |
		Love teaching/ interest in teaching	Teaching is a calling	Embodiment of dreams
Participant A	Positive	very love teaching because experiences can be shared through doing teaching	really want to be a teacher since kindergarten	to take part in developing education, especially in Indonesia
Participant B	Negative	often lose temper when doing teaching, especially when facing naughty and uncontrolled students	never plan to be a teacher	have no specific mission in teaching
Participant C	Positive	very love teaching because it is fun, enjoyable and also as a tool to share experience and meet new people	teaching or being a teacher is a calling	to give good education to other people
Participant D	Negative	not like teaching	teaching is not my passion	have no specific mission in teaching
Participant E	Positive	having high interest in teaching since senior high school	not really sure whether it is a calling or not but always enjoy doing teaching	to help people reach better future by giving them good education
Participant F	Negative	doing teaching is just to fill spare time	being translator is my calling	have no mission

Thus, Participant C preferred to be a teacher because she assumed that teaching was so fun and from that she would be able to allot her knowledge to other people. Same as Participant A, Participant B also wanted to improve education in Indonesia and actualize her dream.

> Participant C: "Since entering English Language Education Study Program, I began to create a new belief that teaching is fun. Now, I've proven it. Teaching a lesson, sharing knowledge, and meeting new people to be taught are some things that I enjoy to do so far. That's why, I'm interested in teaching. Additionally, I also want to complete my

mission to improve education in Indonesia and in my opinion, education in Indonesia is not really good enough. So, I assume that being a teacher is a calling for me."

Moreover, Participants E also stated that she is interested in doing teaching since senior high school (SHS) and she wanted to help people to get good education. However, she was not really sure whether it was a calling or not but she really enjoyed doing teaching.

Participant E: "Teaching is like my desire in life. I have a high interest in teaching since SHS because actually, I feel sorry for children who cannot get good education in their life. Therefore, I want to give my knowledge for children so that they will have good education."

Other three participants gave negative responses. Participant B stated that when doing teaching, she would lose her temper easily. So, she would be angry if the students could not be controlled. It was not an appropriate thing for her as well.

Participant B: "Honestly, I don't have any passion in teaching. Teaching needs a big passion, especially in facing the children. When I am teaching, I often lose my temper. Since I'm not interested in teaching and I don't have a plan to be a teacher, it's not my reason to choose teacher education program. So, I think being a teacher is not my calling or passion because indeed, I never plan it before."

Thus, Participant D also did not have interest in teaching because she did not like doing teaching. She claimed that becoming a teacher was not her passion.

Participant D: "I never think that in the future I will become a teacher because actually, I don't like doing teaching at all and if I am questioned whether it is my passion or not, I will answer 'NO'. Yeah, I do care with education in Indonesia but then, I will help to reform it in another way, not being a teacher."

Meanwhile, Participant F said that she just wanted to fill her spare time while doing teaching because she preferred to be a translator rather than being a teacher.

Participant F: "Even though being a teacher is a good thing but I prefer to be a translator than being a teacher. Besides it's not my passion, being a translator is more interesting for me. I think I have passion in that field."

Those three participants had the same interest in doing teaching. Likewise, they had similar dreams and purpose to learn teaching, i.e. being a teacher. They thought that it was one of the ways to help children, especially in Indonesia, to get better education. It meant that they had high desire to improve education in Indonesia.

The external factors that influenced them doing teaching

Like previous section, the findings showed that based on external factors there were two responses from the participants toward doing teaching positive and negative responses. Table 2 showed the results of the participants' answers in the questionnaire which were related to the external factors.

The participants who gave either positive or negative responses toward external factors were the same as the previous. Participant A, C, and E gave positive responses and they thought that those external factors supported and did not influence them to actualize their passion to be a teacher. Thus, Participant B, D, and F gave negative responses. Here, the external factors did not have any influences at all for those participants who gave negative responses.

For Participant A, her teachers who had good method and communication to the students were her favorite teachers and she made them as role models. Meanwhile, her parents never asked her to be a teacher and for salary, it was not a matter for her. Also, she opined that it was not as a stepping stone because she really liked teaching.

> Participant A: "This factor is one of the factors that makes me want to become a teacher because not all teachers are good in my view. Based on my experience, I have a teacher who can transfer the knowledge very well. From that, I want to have a good communication like the teacher who can transfer the knowledge successfully. Then, for the salary matter, I don't really think about that because I love teaching and I will spend some of my time to teaching even though my parents don't force me to do that. So, I teach because I like to share my knowledge, not for searching other job."

Thus, Participant C considered teaching or being a teacher was not as a job to earn money so that whether the salary is high or not, it was not a problem for her. Then, she did practice in teaching as a stepping stone to be a good teacher and also, she learned from her lecturers to improve her teaching ability. However, it was her choice because she claimed that her parents did not ever ask her to be a teacher.

> Participant C: "Indeed, one of the reasons why I'm interested in teaching is that I'm inspired by some lectures in college who do fun learning activities in class. It always seems that I want to be like them. Then, earning salary from teaching is quite big and good for me. However, I don't want to consider teaching as an activity to earn much money because it's my own willingness to be a teacher, not my parents' wish. Indeed, I use some practices of teaching as a stepping stone to be a teacher."

Table 2. The participants' responses toward external factors

		External Factors			
Participants	Response	Having role model in doing teaching and/ or being a teacher	Financial reason (e.g. salary)	Teaching as stepping stone	Learning teaching because of parents' dream
Participant A	Positive	the teachers who have good method and communication in teaching	The salary of being a teacher is not high, but I'll spend some of my time to do teaching.	I like teaching, so it is not as a stepping stone.	My parents never force me to be a teacher.
Participant B	Negative	have no inspiring model	Good salary is needed in nowadays life and salary of being a teacher is not enough	To get another suitable better job; in education field or other field	It is my parents' wish because the teacher education program in this university is the popular and the best program.
Participant C	Positive	the lecturers who do fun learning activities in classroom	I never consider teaching as an activity to earn money.	It is not my stepping stone, just doing teaching practices as stepping stones to be better in teaching.	It is my willingness to be a teacher and my parents do not force me.
Participant D	Negative	the teacher who help to create attractive and meaningful learning	Teachers' salary is not good enough, especially in Indonesia.	I learn teaching is to get better job because being a teacher is not a good path.	My parents do not want me to become a teacher because they are really concerned about teaching.

Participant E	Positive	I like teaching but I have no role models of teaching.	The salary of being a teacher does not really influence me.	Learning teaching and being a teacher are my choice.	My parents wanted me to be a doctor but they never force me to be a teacher too.
Participant F	Negative	My mother and my sister are teachers and they are my role model.	The salary is quite important and civil servant teacher's salary is quite good.	My purpose is to be a translator so it is a stepping stone for me to reach my purpose.	My parents' dream was to see me become a civil servant.

Then, Participant E said that being a teacher was her choice and her parents did not ask her at all to choose that way. Although, she admitted that she had no role model who inspired her in doing teaching. She just did practices to improve her skills in teaching.

> Participant E: "I never think that being a teacher is my stepping stone since I decided to be a teacher as my choice. In addition, my parents actually do not want me to be a teacher. On a contrary, they wanted me to be a doctor, not a teacher. It is funny, right? So I think those do not really influence me to be a teacher."

Again, other three participants gave negative responses. Participant B told that her parents asked her to be a teacher so that she attended teacher education program as her major, even though she did not really want to be a teacher in the future. Then, she admitted that she followed her parents' suggestion to enter teacher education program as a stepping stone to get a better job.

> Participant B: "I don't have any inspiring person in English teaching when I apply to teacher education program. I enter this program because I think that if people can speak English well, automatically they will get a job easily and they will get a better salary than others who can't. By learning English, especially education program, it can be suitable to any job in both educational field or other. Then, my parents also want me to apply to English teacher education study program because this is the most popular and the best program in SDU."

Likewise, Participant D stated that actually in doing teaching, she was inspired by some teachers who created attractive and meaningful learning process, but then, when looking at the salary of being a teacher, she changed her path to another way. Whereas, her parents were concerned about teaching so they wanted her to take a

part in improving it. However, the parents did not force her to be a teacher and she was free to choose her choice.

> Participant D: "Becoming a teacher doesn't have a good career path for me because teachers' salary is not good enough, especially in most areas in Indonesia. However, actually I am inspired by the teachers who help to create attractive and meaningful learning."

Lastly, for Participants F, salary from a job was important and she thought that teacher's salary was quite low, unless teacher's salary as a civil servant. That's why her parents wanted her to be a civil servant in education field. It was because her mother and her sister were civil servants who got high salary.

> Participant F: "My mother and my sister are teachers and they are my role model, even though I don't want to be a teacher. They are civil servants and they want me to be like them in order to get high salary too. Therefore, I have a passion in being a translator, so attending teacher education program in this university is a stepping stone for me to reach my purpose.

Conclusion

In conclusion, not all of teacher students in teacher education study program have a desire to be a teacher. Some of them who give positive responses have a passion in doing teaching and they want to help other people to get good education. They do not think about the salary they will get because they only want to take a part in improving education, especially in Indonesia, and also to realize their childhood dreams to become a teacher in the future. However, other participants who give negative responses show that they are not interested in becoming a teacher because they emphasize in salary that they will get. It is such an important thing in their life. Furthermore, the reason why they enter teacher education as their major is because their family's dream and also as a stepping stone to get better and suitable job rather than being a teacher.

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