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Department of English
University of 17 Agustus 1945 Surabaya

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Fakultas Ilmu Budaya, Universitas 17 Agustus 1945 Surabaya

Jl. Semolowaru 45 Surabaya

Email: jurnalanaphora@untag-sby.ac.id

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THE INTERTEXTUAL SIGNIFICANCE OF DEAR EVAN HANSEN NOVEL ADAPTATION ON THE ORIGINAL BROADWAY MUSICAL

Nabil Bakri

University of Gadjah Mada

E-mail: nbakri@rocketmail.com

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Abstract. In the process of adaptation, there are major changes in the process and the final project. Changes in creative adaptation is natural. The novel adaptation of *Dear Evan Hansen* was published in 2017 based on the acclaimed 2015 musical with the same title. Novels often adapted into films and musicals, but an adaptation from a Broadway musical into a novel is extremely rare. Author Val Emmich worked with the creators of the musical to ensure a successful passing of essence from play to novel, ensuring the foundation of the creation of the musical which is the matter of anxiety disorders among teenagers to remain visible throughout the novel. Many scholars consider creative adaptation as less than the source material meaning that a creative adaptation translates into inferior product. This research scrutinized the process of creative adjustment in the novel through three distinct but interrelated perspectives based on the theory of adaptation by Linda Hutcheon: adaptation as a *formal entity* or product, adaptation as a *process of creation*, and adaptation as a *process of reception*. This research concludes that the novel adaptation transforms, deepens, and compliments the musical and its existence is justified as it contains intertextual significance.

Keywords: adaptation, Broadway, *Dear Evan Hansen*, Anxiety, intertextuality

INTRODUCTION

Since the creation of moving pictures in the brink of the 19th century and throughout the rapid growth of film industry in the 20th century that frankly continues to this day, people have been endlessly adapting existing literary works to the giant screen. In the glorious age of celluloid films, when most films were shot in *black and white* film reels, film studios released influential *colored* film adaptations such as *Gone with the Wind* adapted from Margaret Mitchell's acclaimed novel, *Ben-Hur* adapted from Lew Wallace's acclaimed novel based on the teachings of Christianity, and Walt Disney's *Bambi* adapted from Felix Salten's novel, to name

a few. Even as the world moved toward digital projection cameras and screens, many films are still created based on (or to the very least *inspired by*) literary works. In 1996, 20th Century Fox released Baz Luhrmann's *Romeo + Juliet* to a critical success (Lodge, 2016), signifying that even centuries old literature can still enthrall modern moviegoers (Cramer in the introduction to *The Complete Works of William Shakespeare*, 2014:V). *Beowulf* (2007) by Robert Zemeckis also represents an even older literature known to men and was filmed with the most advanced motion-capture technology (Tella, 2007), at the time, and managed to enthrall audience despite the age of its source

material which dates back to the late 10th century (*The British Library*, updated under Creative Commons Attribution Licence) . Within these examples of film adaptations, each filmmaker or each production added new aspects to the original narratives. The popular 2013 Disney film *Frozen*, for example, is loosely based on Hans Christian Andersen's fairy tale *The Snow Queen*, and the film actually does not resemble the source material at a glance despite the studio continuously claims its root to be Andersen's tale (Chan, 2019). The same situation is true to all film adaptations, many are faithful to the source materials and many are wildly different. Another example for a film adaptation that is overly different from its source but manages to gain success is DreamWorks' *How to Train Your Dragon*—the film adaptation changed not only the characters and their characterizations, but also the overall narrative. The success of the film despite it being wildly different from its source material, however, suggests that there is an undeniably transformative force in the process of adapting a work of art into a different form of art. To back this claim up, there were even several controversial cases between 1997 and 2006 in which two clashing animation studios at the time, Disney (led by Michael Eisner) and DreamWorks Animation (led by Jeffrey Katzenberg) often release nearly identical films *back-to-back* (Hartl, 2006). Despite promising similar premise and concept, the final products of the two studios are strikingly different. A rumor that leaks the information that both DreamWorks' *Madagascar* and Disney's *The Wild* were

created based on the same literature (brought into popularity by Mike Sage from *Peterborough This Week* in his comment on *The Wild* versus *Madagascar* in *Rotten Tomatoes*) further demonstrates how a similar work can be adapted into different films, demonstrating how a creative adaptation works.

The transformative force appears also in the adaptations of novels into plays and plays into films such as the 1984 controversial takes on the life of composer Wolfgang Amadeus Mozart in the film *Amadeus* based on the 1979 play by Peter Shaffer. In the process of creative adaptation, it is impossible to argue that there will be *no* major changes in the process and in the final project—*change* is undeniable even though it is not mandatory. Changes in creative adaptation is, simply put, *natural*. It is not mandatory for Peter Jackson to omit many plot points in J.R.R Tolkien's *The Fellowship of the Ring*, but the length of film art is limited to approximately 2-3 hours of screen time (Rossen, 2020), with 2 hours as the ideal standard (Dahlgreen, 2015)—a range of duration that has become the unspoken and perhaps even unwritten norm in the case of film length. In order to show *The Fellowship of the Ring* without audience feeling nauseous, director Peter Jackson had no choice but to creatively pick only key or important parts of the novel to be translated into a moving picture. There are exceptions, of course, especially for films prior to 1970 such as *Gone with the Wind* and *Ben-Hur*, but such films were screened with an *intermission* and yet still unable to translate every single page of the novels

into moving pictures. *Since* the addition of intermission began to dwindle after the 1960's and *after* the introduction of massively produced home entertainment formats in the 1980s that continues to the ubiquity of DVD and now streaming, filmmakers have the option to release different versions of their films. For example, Peter Jackson released the theatrical version of *The Fellowship of the Ring* in 2001, but he also released the extended version of the film on DVD in 2002 because audience have more controls over their movie viewing experience at home rather than at theaters—home entertainment allows audience to have total freedom in determining intermission or modulation within the experience. A different medium, television series, give filmmakers more opportunities to explore the novel such as HBO's *Game of Thrones* which had nearly a decade to convey stories from George R.R. Martin's novels, but even such series contains a great number of changes and cannot be a hundred percent similar or identical to the novels.

It is established, then, that creative adaptation is as a natural occurrence as *sand*, to loosely quote Anakin Skywalker from *Attack of the Clones*, "it's everywhere". It is also established that adaptations from novels and plays to films are so common that people do not need to ask which of the artwork came out first: the answer is most certainly the novel and/or the play. The idea of adapting films into novels have also become quite popular as Disney often release the book versions of its cinema catalogue. However, Disney's

books often do not offer new angles or crucial additions to the overall narrative of the films. The idea of adapting a musical into novel, though, is itself novel (Mandell, 2018). A novelization of Shakespeare's *Romeo and Juliet* is somewhat understandable and it can still capture all the emotions from the play script (not the actual performance), but a novelization of a musical should face tons more challenges and limitations because the essence of the musical is not only embedded in its script, but also its musical arrangements and songs which in themselves carry tones and musical styles that effectively affect the narrative of the musical and practically impossible to be translated into a novel. And yet, author Val Emmich and the creators of *Dear Evan Hansen* the musical decided to translate the musical into a novel.

The musical *Dear Evan Hansen* tells the story of Mark Evan Hansen, a 17-year-old boy who is struggling to *fit in*. Evan considers himself an outcast and is extremely anxious to connect with people—he feels so anxious that his discomfort with society could potentially damage his life. His mother realizes the damaging potentials of his son's anxiety and works harder to finance Evan's therapy. The therapist, Dr. Sherman, firmly suggests Evan to write letters for himself as part of the therapy. Evan's life starts to change completely when a boy from his school named Connor Murphy committed suicide and his parents find Evan Hansen's therapeutic letter in Connor's possession and mistook it for a sign that Evan is Connor's best friend. Connor's family starts

to consider Evan as part of their family and Connor's parents treat Evan the way parents treat a son—they could not show their affections to Connor and therefore, they show the affections to Evan. The musical was originally released or performed in 2015 and gradually gained momentum into fame. *Dear Evan Hansen* received massive critical acclaim and financial success. Paul Taylor from *Independent* (19 November 2019) touts the musical as "A superb, unmissable musical", while *West End* praises *Dear Evan Hansen*, "it is very hard to not watch this jaw-dropping performance without feeling a unique closeness to these characters" (West End TheatreLand, (n.d.)). Michael Billington from *The Guardian*, gave the musical a positive review and claims that the musical "captures agonies of youth" (2019). The reason *Dear Evan Hansen* received such praise is not only thanks to its narrative portraying anxiety disorders among youths, but also thanks to its powerful music and lyrics (Billington, 2019)—simply put, the musical would not be so powerful without its award-winning soundtracks.

The novel adaptation of *Dear Evan Hansen* was initially published in 2017. Author Val Emmich teamed up with the creators of the musical Benj Pasek, Steven Levenson, and Justin Paul to ensure a successful passing of *essence* from play to novel, ensuring the foundation of the creation of the musical which is to "reach out to those who might be suffering" (Emmich et al., 2018:361) to remain visible throughout the novel adaptation. It has been previously established that an

adaptation means *change* and the *change* can be either advantageous or disadvantageous to the original source material. As previously discussed, *Dear Evan Hansen* became popular and powerful thanks to its award-winning soundtracks, and a novel adaptation would mean the elimination of those powerful soundtracks. This research means to disclose whether the novel adaptation of *Dear Evan Hansen* is disadvantageous to the musical, meaning it is degrading or dragging the musical's achievement to negative criticism, or is advantageous, meaning the adaptation actually boosts the popularity of the musical and deepens the discussion of anxiety disorders in which the musical fails to portray due to its limitations. In order to be able to compare the novel from the original musical, this research sought help from the theory of adaptation by Linda Hutcheon.

This research specifically sought help from the book *A Theory of Adaptation* because the case it meant to investigate is very uncommon. Most studies investigate the process of adaptation from literature to film or from play to film, but it is a scarcity to stumble upon an in-depth study on a novel adaptation of a critically acclaimed musical. The majority of adaptations are from literature to films with popular examples such as *The Godfather* based on Mario Puzo's novel, *Jurassic Park* based on Michael Crichton's novel, *Harry Potter* series based on J.K. Rowling's best-selling books, and *The Twilight Saga* based on Stephenie Meyer's sensational series. Since most adaptations are from novels to films, many scholars consider the circumstances

as the norm of adaptation—one can easily browse on the Google search engine and find that most popular websites concerning the process of creative adaptation understand the notion of creative adaptation to be that of adaptations from books into films. Some may also acknowledge or recognize adaptations from play to films since there are many plays that have been translated into films and vice versa. *Amadeus*, *Into the Woods*, *The King and I* and *The Sound of Music* are examples of plays adapted into major Hollywood films. A play narrating the lives of individuals combating prejudices that come along with HIV/AIDS and homosexuality in the 80s entitled *Angels in America* even got its own television adaptation with famous actors including Al Pacino, Emma Thompson, and Meryl Streep. A play or musical adaptation of a film is also quite popular as Disney's *The Lion King*, *Beauty and the Beast*, and *The Little Mermaid* gained momentum and huge critical and financial success. When it comes to the novel adaptation of a film or a musical, though, the result is mostly disappointing. Disney released the books of its *High School Musical* trilogy and nobody seems to care. When Disney transformed the musical film into a real musical concert, however, the response was fantastic and Disney had the opportunity to release the concert on DVD.

In the case of *Dear Evan Hansen*, apart from the fact that a novel adaptation of a musical is somewhat alien to many, many scholars actually consider creative adaptation as *less* than the source material (Hutcheon and O'Flynn, 2013:3) meaning

that a creative adaptation translates into inferior product. Part of the reason why many scholars share similar skepticism toward creative adaptation is because in general, creative adaptation means adapting literature into films and literature is seen as the more superior form of art (Hutcheon and O'Flynn, 2013:4). The problem concerning *Dear Evan Hansen's* creative adaptation becomes even more complex when the record is set straight that instead of adapting a novel into a pop musical, the creators of the musical adapted the musical into a novel. Indeed, literature is considered by many as the best medium to spread ideas and understanding (Graham, 2005:127) thus deemed to be superior from other forms of art because it deals directly with human language. However, since many creative adaptations are seen as inferior to their source materials, the case of *Dear Evan Hansen* could potentially dismantle the notion of literature's superiority since the novel is *merely* a creative adaptation of a far more superior form of art. This research aimed to investigate whether or not a creative adaptation is *automatically* inferior compared to its source material and whether or not the creative adaptation of *Dear Evan Hansen* from musical to novel brings justifiably positive additions to the preceding musical. Since adaptation means adjusting, altering, and ensuring suitability, the idea of *fidelity* in a transformative creative process should be used to frame research on creative adaptation today (Hutcheon and O'Flynn, 2013:7). This research would scrutinize the process of creative adjustment in *Dear Evan Hansen*

through “...three distinct but interrelated perspectives”: adaptation as a *formal entity or product*, as a *process of creation*, and its *process of reception* (Hutcheon and O’Flynn, 2013:7).

When an adaptation is seen as a formal entity or product, the adaptation is considered to be “transcoding” which means the adaptation is considered as an “extensive transposition of a particular work or works” (Hutcheon and O’Flynn, 2013:7). The process of transcoding can be seen as a shift of medium which means the creative process is the process of “telling the same story from a different point of view, for instance, can create a manifestly different interpretation” or shifting the ontology (the nature (of being)) of the works of art “from the real to the fictional, from a historical account or biography to a fictionalized narrative or drama” (Hutcheon and O’Flynn, 2013:7-8). The perfect example of transcoding is Disney’s *The Lion King* (1994) which is based on Shakespeare’s *Hamlet* (Vincenty, 2019) and once it gained critical and financial success, Disney brought the film to Broadway (*Buena Vista Home Entertainment*, 2010). The shift in ontology is visible in the stories of *Pocahontas* and *Robin Hood* (Holeinone and Cattaneo, 2008:5) which are based on historical figures, but their true biographies are less popular than their *exaggerated* fictional narratives.

Within the perspective of creative adaptation as a *process of creation*, “the act of adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective”

(Hutcheon and O’Flynn, 2013:7-8). There are many examples of this perspective of creative adaptation such as Disney’s *Treasure Planet* which is a reimagined version of Robert Louis Stevenson’s *Treasure Island*. The process of remaking films often goes through this perspective: in the original 1933 film *King Kong*, a group of filmmaker crews went on an expedition and stumbled upon a giant ape which fights its final battle on The Empire State Building. In the 1976 remake of *King Kong*, the creators decided to change the film crews into a group of explorers from the oil company *Petrox* and in this film, the giant ape fights its final battle not on the top of the Empire State Building, but on the top(s) of the World Trade Center which was first opened in 1973. The overall premise of the 1976 remake of *King Kong* is *adjusted* to the *then* current situation of the 1970s. *King Kong* was once again reimagined in 2005 in which this version switches the premise of *King Kong* back to its original 1933 premise. In the 2005 version, King Kong’s final fight happens on top of the Empire State Building—not only it is because the creative team of the film wanted to be more faithful to the original, but it also because the World Trade Center (WTC) was completely destroyed four years prior to the release of the film by a terrorist group and the attack created a massive trauma to the US as a whole since the WTC had become one of the famous landmarks of New York and of The United States of America.

The third and final perspective of creative adaptation is to view adaptation as a form of intertextuality. In *A Theory of*

Adaptation, this perspective resonates with “An extended intertextual engagement with the adapted work” because “...we experience adaptations (as adaptations) as palimpsests through our memory of other works that resonate through repetition with variation” (Hutcheon and O’Flynn, 2013:8). Through examples from popular comic book adaptations such as *The Spider-Man Trilogy*, *The Avengers*, and *Superman Returns*, audience who are familiar with the source materials meaning those who are familiar with the comic books, should be able to relate the adaptations to the source materials. The same phenomena happen with film adaptations of popular video games such as *The Tomb Raider*, *Resident Evil*, and *Prince of Persia*. In the preface of the book *The Magical Worlds of The Lord of the Rings*, author David Colbert (2006:9) claims that many fans of *The Lord of the Rings* were worried that the film adaptation of *The Fellowship of the Ring* would be a degrading force to the novel because the film would delete many interesting characters and plot points in order to meet the required standard of film length. However, the film enthralled fans more than it enthralled regular audience because the film essentially deepens their understanding on the overall story of *The Lord of the Rings* (Colbert, 2006:9).

METHOD

This research is conducted as a qualitative research which should describe phenomena in a narrative fashion and cover broad and thematic concerns (Vanderstoep and Johnston, 2009:7). This research, by its nature as a qualitative

research, focuses on the social and cultural construction of meaning (Vanderstoep and Johnston, 2009:166). Since this research means to compare two different forms of art under the similar title *Dear Evan Hansen*, this research is required to attain access to both its musical and its novel. This research does not require the entire musical production to be able to compare the musical with the novel. Since the songs in *Dear Evan Hansen* are the main concern of *change* in the novel adaptation because literature cannot act as a CD player and perform the songs, this research focuses on the songs as comparisons to the expressions in the novel adaptation. The use of the songs from the Broadway album or recording as primary data can be quite controversial because a Broadway musical should require a person to experience the show first hand, but the production team of *Dear Evan Hansen* released a CD album of *Dear Evan Hansen* the musical (Warner Music Australia Store) which means the songs can be scrutinized separately from the musical while maintaining its position as part of a whole musical show—the songs are detachable from the show, but remain representative of the Broadway musical. This research thus attained data from *Dear Evan Hansen* the Broadway musical CD album and the novel adaptation of *Dear Evan Hansen*. This research also scrutinized the *videomatic* of the Broadway musical released on *YouTube* which visualizes the entire musical through storyboard-style animation. Since the aim of this research is to find creative changes in the creative adaptation of *Dear Evan Hansen* and to disclose whether or not the novel deepens the scope of discussion of its musical regarding anxiety disorders, this research utilized arranged procedures as follows:

1. Scrutinizing the songs, *videomatic* and the novel *Dear Evan Hansen*.

The *Dear Evan Hansen Original Broadway Cast Recording* album consists of 14 songs arranged in chronological order in accordance to the actual Broadway performance (*Warner Music Australia* and Gans, 2018). Thus, the album actually tells the overall storyline of the musical since the songs are the most important parts of the entire Broadway production (it is obvious because *Dear Evan Hansen* is not a regular drama but a musical). This research then compared the official CD album to the *videomatic* released on *YouTube* to judge the fidelity of the *videomatic* to the actual Broadway performance. The term *videomatic* can be quite confusing because the term is rarely used in everyday life and mostly used in the world of filmmaking. This research adopts the definition of the term *videomatic* used in the Special Edition DVD of *Titanic* produced by Van Ling (2005) with an introduction by *Titanic* producer Jon Landau. In the DVD section of *videomatic*, the term refers to the preproduction stage of creative process of creating a raw footage using models and storyboard images as a guideline for the production and postproduction stages. Both the CD album and *videomatic* are then compared to *Dear Evan Hansen* the novel.

2. Comparing the overall narrative of the musical and its novel adaptation through the theory of adaptation. The book *A Theory of Adaptation* suggests three perspectives of the creative process of adaptation,

suggesting the research to view adaptation as a *formal entity or product*, as a *process of creation*, and through its *process of reception* (Hutcheon and O'Flynn, 2013:7) all of which individually discussed in the previous chapter. This research scrutinized the novel by applying the three perspectives of creative adaptation.

3. Pinpoint differences between the novel adaptation and its original musical. Through the three perspectives of creative adaptation, this research should pinpoint similarities and most importantly differences between the original Broadway production of *Dear Evan Hansen* and its novel adaptation.
4. Process the data to draw the conclusion in accordance to the aim of the research presented in the introduction section and as reflected on its research title.

RESULT AND DISCUSSION

A. Anxiety Disorders in Dear Evan Hansen the Broadway Musical

The Broadway musical (based on the official CD album and *videomatic*) and the novel *Dear Evan Hansen* both tell the story of Evan Hansen. The song *So Big So Small* tells the narrative when Mark Hansen, Evan's father, left the family after he and Heidi, Evan's mother, were officially divorced. The separation happened when Evan was only seven years old. At the time, Evan did not realize the gravitas of the event that will eventually affect his mental health. Even though the novel is unable to perform the song *So Big So Small*, the novel tells the history of Evan's family as faithful to the musical as possible and therefore, the novel conveys similar storyline as the

Broadway musical. Instead of performing the song or presenting the lyrics within its pages, the novel tells the separation of Evan's parents in descriptive paragraphs. Added below are excerpts from the song *So Big So Small* which show that a U-Haul truck came to Evan's house but he did not think of it as the start of the chaos in his life. Evan was only seven years old and rather than being extremely sad about the arrival of the truck, Evan was extremely happy and wanted to play behind the wheel. His parent's attitude made it more difficult for Evan to realize the truth that they got separated and officially divorced. The line "We let you sit behind the wheel" indicates that both of Evan's parents were there for him and Evan only realized they took care of him for the very last time when he noticed his father's belongings were transferred inside the truck and he did not stay in the house afterwards.

It was a February day
When your dad came by,
before going away
A U-Haul truck in the driveway
The day it was suddenly real.

I told you not to come outside
But you saw that truck
And you smiled so wide
A real live truck in your
driveway
We let you sit behind the
wheel.

Goodbye, goodbye
Now it's just me and my little
guy
And the house felt so big, and I
felt so small.
The house felt so big, and I felt
so small.

That night, I tucked you into
bed
I will never forget how you sat
up and said
"Is there another truck coming
to our driveway?
A truck that will take mommy
away."

(Pasek and Paul, 2017)

The separation of his parents makes Evan feel anxious. In the last line of the excerpt, the seven-year-old Evan asks his mother, "Is there another truck coming to our driveway? A truck that will take mommy away" signifies the fact that Evan finally knows what happens when a U-Haul truck comes and he fears that his mom will leave him just like his father did. Both the musical and the novel show the fact that Evan's mother wants the best for her son and she never leaves Evan. She notices that Evan is extremely anxious about nearly everything in his life and she determines to provide Evan a proper treatment with the help of therapist Dr. Sherman. Since the divorce, however, Evan's father needs to take care of his new family and Evan's mother needs to work longer than usual especially since she needs to pay the bills for Evan's therapy and her extra classes to pursue a more secure position which would potentially help ensure Evan's well-being. While his mother thinks it is the best for her to work extra hours to save every single dime possible to pay Evan's needs and her extra classes, Evan thinks completely the opposite. According to Evan, even though he knows that his mother has good intentions, his mother fails to understand his need for companionship—a therapy

session, by all means and based on its nature, is not a session to make friends. The excerpt added afterwards shows Evan's thoughts about his life.

I am left with a loneliness so overpowering it threatens to seep from my eyes. I have no one. Unfortunately, that's not fantasy. That's all-natural, 100% organic, unprocessed reality. There's Dr. Sherman, but he charges by the hour. There's my father, but if he really gave a shit he wouldn't have moved to the other side of the country. There's my mom, but not tonight, or last night, or the night before. Seriously, when it actually counts, who is there? In front of me, on my computer screen, is just one name: Evan Hansen. Me. That's all I have. (Emmich, et al. 2018:31-32)

The excerpt taken from the novel is in line with the song *Waving Through a Window* from the Broadway musical which contains the lines.

"I try to speak, but nobody can hear. So I wait around for an answer to appear. While I'm watch, watch, watching people pass. I'm waving through a window, oh. Can anybody see, is anybody waving back at me?" (Pasek and Paul, 2017).

The excerpt tells how Evan feels lonely ever since his parents split and he has nobody to talk intimately to. It also exposes Evan's thoughts about his parents in which he considers his father as not "giving a shit" about him and his mother as always busy as if she is a team coach who always preach to the team to perform as a single unit but does not actually play in the game (Emmich

et al., 2018:30-31). Both the Broadway musical and its novel adaptation expose familial problems that trigger Evan Hansen's anxiety disorder. They also expose societal and technological problems that further worsen Evan's anxiety, deeming him to suffer from social anxiety disorder. The following excerpt shows how Evan is all alone not only in his own home, but also in the society. Since most of Evan's societal activities take place in his school, the excerpt talks about how disconnect Evan really is from his schoolmates.

I've never loved lunch. There's not enough structure. Everyone's free to go where they please, and where they please is nowhere near me. I tend to claim a spot at a forgotten corner table with the other randoms, force-feeding myself the SunButter and jelly sandwich I've packed in my bag every day for a decade. (What I eat is the only thing about lunch I can control.) But sitting in the corner now feels like hiding, and I promised myself I wouldn't hide. Not today. (Emmich et al., 2018:23)

The Broadway musical *Dear Evan Hansen* and its novel adaptation both tell the exact same story of Evan Hansen's anxiety disorder's causes and symptoms. Started from a broken family, Evan develops resistance to the society. However, he actually desires true companionship because he does not want to be alone. The problem worsens when he does not have a single friend and the only person in school that he ever acknowledges as a friend, Jared, does not want to be associated with Evan—Jared insists that he and Evan are merely "family

friends” because their mothers know each other but they are not real friends (Emmich et al., 2018:12). The novel adaptation shows how a normal situation such as lunch can be unbearable for Evan because his loneliness and inability to connect with others are contradictory to Dr. Sherman’s therapy and his mother’s advice which is to connect to people and “seize the day” (*Dear Evan Hansen Act One*, 2017:25). Since *Dear Evan Hansen* is set in the second decade of the 21st century, the story talks a lot about technological advancement in communication technology specifically social media (Kassie, 2019) and how constant access to social media can make

“The letter that Connor stole from me is my mashed potatoes. It’ll never die if it gets out. It will follow me wherever I go” (Emmich et al., 2018:40). Throughout the Broadway musical and novel *Dear Evan Hansen*, it is established that Evan suffers from social anxiety disorder triggered by several factors. This research found that both the musical and novel adaptation of *Dear Evan Hansen* show Evan’s life battling with social anxiety disorder through Evan’s perspective and the depictions allow this research to formulate an *anxiety timeline* for Evan Hansen which can be seen in Figure 01:

Anxiety in *Dear Evan Hansen* *Anxiety timeline*

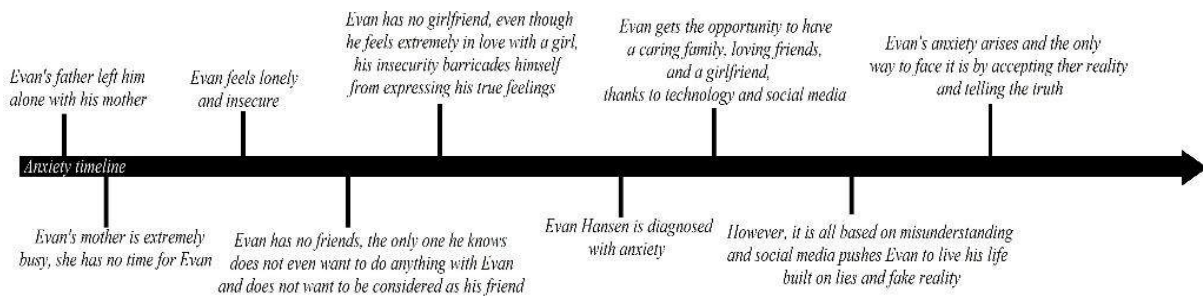


FIGURE 1 EVAN HANSEN'S ANXIETY TIMELINE BASED ON THE MUSICAL AND THE NOVEL.

people even more anxious. *Dear Evan Hansen*, in both its musical and novel, shows how Evan feels anxious as he stares at his social media account waiting for Connor Murphy’s post about Evan’s letter. Evan fears that if Connor ever posted Evan’s letter online, the letter will haunt him forever and not only in the cyber world, but also in the real world as he says,

B. Anxiety Disorders in the novel adaptation

The anxiety timeline vibrantly shows the augmentation of Evan Hansen’s social anxiety disorder in chronological order. Evan’s anxiety starts with the split of Evan’s parents that causes his father to leave and stay with his new family and

Evan’s mother to work extra hours leading to less and less time for her own son. The familial problems make Evan feel lonely and insecure. His insecurity further grows more severe as he has no real friends at school or anywhere in the world, not even *real* friends on social media. Evan’s

dead during most parts of the show and therefore, Connor only appears as Evan’s fragments of imagination. The Broadway musical makes it crystal clear that the story is mainly about Evan Hansen—Evan is the center of the attraction and everything is told through Evan’s perspective. It is

Anxiety in Dear Evan Hansen
 Anxiety timeline

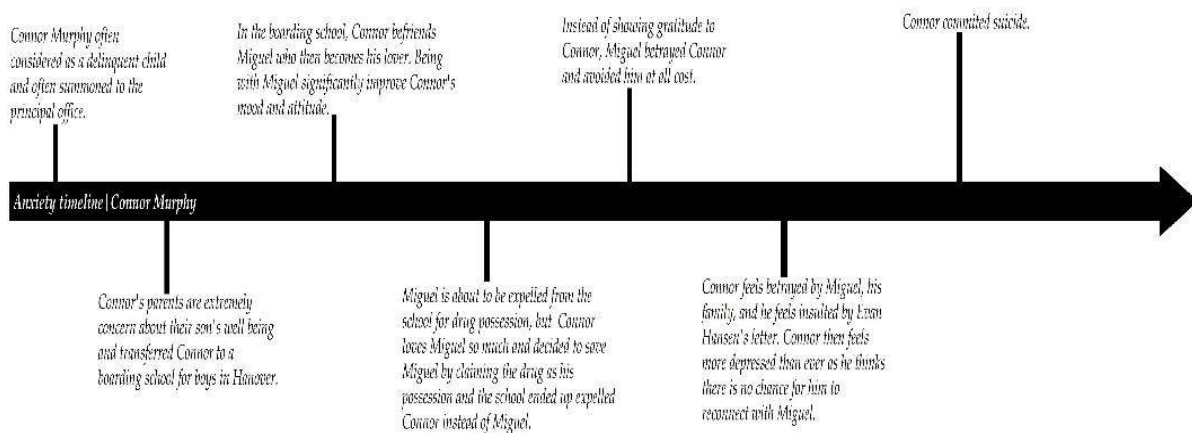


FIGURE 2: CONNOR MURPHY’S ANXIETY TIMELINE BASED SOLELY ON THE NOVEL.

loneliness and insecurity barricade Evan from interacting with people, a gleaming symptom of social anxiety disorder (Hemmings et al., 2018:53). In the Broadway musical *Dear Evan Hansen*, Connor Murphy committed suicide and his parents tell Evan about the suicide in Act One part Four (Levenson, 2017:49), rather early to the show considering the entire Act One consists of eleven parts. The death of Connor Murphy is extremely important in moving the story forward because his death brings Evan closer to Connor’s parents and to Connor’s sister, Zoe Murphy, whom Evan is truly and secretly in love with. Even though Connor’s death is the turning point in Act One, he is already

impossible to recreate Connor Murphy’s anxiety timeline based on the Broadway musical [alone]. Upon scrutinizing the novel, however, this research found that the novel makes it possible for this research to recreate Connor Murphy’s anxiety timeline not based on Evan Hansen’s imagination but based on Connor Murphy himself. This research recreated the timeline which can be seen in the following Figure 02.

Connor Murphy’s anxiety timeline shows that Connor, too, possibly suffers from social anxiety disorder. However, the source of his disorder is different from Evan’s in which Connor feels betrayed by his friends and most importantly, his

boyfriend Miguel. Connor comes from a wealthy family and his parents are intact. Therefore, there is no apparent reason for Connor to feel neglected by his own family as the song *Does Anybody Have a Map* (Pasek and Paul, 2017) shows that Connor's family always have breakfast together. Connor does use drugs and is considered a freak at school (Emmich et al., 2018:24-25), indicating that instead of suffering from anxiety disorder caused by familial problems like Evan, Connor's problems started within himself and with his friends. When his lover leaves him, Connor feels even more insecure and withdrawn from the society. The timeline shows that Connor eventually takes his own life. Connor's backstory can only be found in the novel and is absent throughout the musical.

C. *Intertextual significance of the novel adaptation*

While Evan Hansen's anxiety timeline can be attained from the Broadway musical and the novel *Dear Evan Hansen*, Connor Murphy's anxiety timeline can only be attained from the novel adaptation. The musical does not explore Connor's background and focus entirely on Evan Hansen. Throughout the musical, Connor only appears in the beginning of Act One and through the rest of the musical, Connor appears only as fragments of Evan's imagination. In the song *Sincerely Me*, it is told that Evan and Jared are making fake emails they claim to be written by Connor as Evan tells Jared, "This needs to be perfect, these e-mails have to prove

that we were actually friends" (Pasek and Paul, 2017). In the song *If I Could Tell Her*, Evan tells Zoe Murphy how his brother, Connor, loves her—but Evan uses the opportunity to tell Zoe what he feels about her as he claims that his feelings are Connor's feelings by saying "He said, there's nothing like your smile, sort of subtle and perfect and real" (Pasek and Paul, 2017). Connor, of course, never said that to Zoe let alone to Evan, but Evan tells Zoe his feelings as if he is disclosing Connor's feelings. The creative adaptation adds more dimension to Connor Murphy—the novel provides audience with Connor's background sufficient enough to understand why he ended up taking his own life.

Based on the backstory of Connor Murphy, it is possible for one to put the backstory side by side with Evan's anxiety timeline to reveal how anxiety disorders may be triggered by different causes in different cases (different individuals). Connor's backstory also reveals how anxiety disorders can have different degrees of severity as Connor's anxiety leads him to suicide while Evan's anxiety leads him to tell lies to people about his relationship with Connor. Based on the fact that the addition of Connor's backstory in the novel adaptation of the Broadway musical *Dear Evan Hansen* allows the musical audience and readers to further understand the course of anxiety disorders, the novelization is not *inferior to* nor *degrading to* the Broadway musical, but *compliments* the musical and deepens the discussions on anxiety disorders in the musical.

CONCLUSION

The novel adaptation of *Dear Evan Hansen* can be seen through the three perspectives based on the theory of adaptation. *Dear Evan Hansen* the novel is *transcoding* which means it is an “extensive transposition of a particular work or works” (Hutcheon and O’Flynn, 2013:7). The creative adaptation of *Dear Evan Hansen* can also be considered as a process of creation, in which “the act of adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective” (Hutcheon and O’Flynn, 2013:7-8). In the Broadway musical, both Evan Hansen and Connor Murphy’s sexual orientations are specifically addressed as *straight* as Evan performs the song *Sincerely Me* and both Evan and Connor sing “Our friendship goes beyond your average kind of fun. But not because we’re gay. No, not because we’re gay. We’re close, but not that way...” (Pasek and Paul, 2017). However, the novel adaptation specifically addresses Connor as bisexual (Emmich et al., 2018:234) and *possibly* exclusively gay—the authors of the novel might intended Connor to be exclusively gay, but if they insisted Connor to be gay, they would contradict the Broadway and therefore, they made Connor bisexual instead. This change does affect the overall course of the story because Connor’s relationship with his boyfriend, Miguel, determines his state of mind which is the point of “(re-)interpretation and then (re-)creation” of the novel. *Dear Evan Hansen* the novel also appears as a form of *intertextuality* since the novel adaptation is “An extended intertextual engagement with the adapted work” and since “...we experience adaptations (as adaptations) as palimpsests through our memory of other

works that resonate through repetition with variation” (Hutcheon and O’Flynn, 2013:8). Thus, based on the findings and discussion, this research concludes that the novel adaptation of *Dear Evan Hansen* transforms, deepens, and compliments the original Broadway musical and therefore, its existence is properly justified.

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FACTORS INFLUENCING EXCHANGE STRUCTURE CHANGES IN ADAPTATION FROM NOVEL TO FILM OF R.J. PALACIO'S *WONDER*

Maida Salasati

University of 17 Agustus 1945 Surabaya

Susie Chrismalia Garnida

University of 17 Agustus 1945 Surabaya

E-mail: Susiecgarnida@untag-sby.ac.id

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Abstract. This article reports a study on conversational aspects of adaptation from novel to movie. Specifically it reports the exchange structure changes when dialogues in novel is adapted into movie, the issue of fidelity that is involved in the changes, and how the changes affect information or message of the original exchange. This study adopts Stam's (2000) theory on adaptation and MacCarthy's (1991) theory on exchange structure of conversation to analyze R.J. Palacio's novel *Wonder* (2012) and its film adaptation with the same title *Wonder* (2017). This descriptive qualitative study involves 9 data selected from the conversations of the main character, Auggie, in the novel and their corresponding dialogues in the film. The finding shows that the changes of structure elements is influenced by the changes of settings and participants, as well as the need of focus and emphasis of given issues in the conversation.

Keywords: *adaptation, fidelity, exchange structure*

INTRODUCTION

The practice of film adaptation from novel has been common and involved the use of a novel, in whole or in part, as the basis of a feature film. One common feature of the process is elision to adjust to the length of screening, and interpolation, where the filmmakers may interpolate scenes and invent characters and create stories that were not present in the source material. There may also be a case of interpretation as inventive adaptation. Here, adaptation can be seen as a form of recreation and translation. Changes are essential and practically unavoidable, due to the constraints of time and medium.

Recently, discussion of adaptation are commonly practiced, including adaptation

from literary works into film (See. Emmanuel Camarillo, 2014; Sofie Ferklova, 2011; Brendan Burke, 2011; Janis Balodis, 2012). According to Babbage (2018:1), "adaptation of this kind is as popular in the contemporary theatre as it has ever been. The theatre reworks not only novels and short stories." Balodis (2012:1) argues that "this study as the theoretical discourse has moved on from outmoded notions of fidelity to original sources, the practice of adaptation is a method of re-invigorating theatre forms and inventing new ones".

Changes from written to spoken modes in adaptation have been an interesting research topics. Some of the studies are Emmanuel Cammarillo's study (2014) on character translation in film adaptation of pop, Brendan Burke's (2011)

study entitled *Secondary Speech Genres in Berlin Alexanderplatz*, and Janis Balodis' study (2012) entitled *Turning Fact And Fiction In Theatre*. Those studies have revealed that adaptation from written to spoken mode (including also the third aspect: moving visuals) has widened the scope of discourse studies from traditional focus on written or spoken language to multimodal communication, where there are hybrid forms such as SMS or social media posts that shares qualities of both modes" (Goddard and Carey, 2017). Nevertheless, both speaking and writing, according to Paltridge (2012:139) "draw on the same underlying grammatical system. Despite the similarity, written language has an advantage to provide information to be preserved without the need to memorize it. It is because the use of writing focused on recording information of a kind that was not intrinsically very memorable."

Spoken discourse, on the other hand, is always related to what people do in interacting each other such as conveying their opinion or just asking a question (Cameron and Panovic, 2014:15). Spoken language is also characterized with sequential organization, which according to Schegloff (2007:2), "is any kind of organization which concerns the relative positioning of utterances or actions". Sequential organization is featured with sequence organization (comprising of adjacency pairs and exchanges) and turn-taking organization.

An exchange involves more than one adjacency pairs and it is built from three elements: initiation, response,

follow-up, thus called I-R-F Structure. For example:

A: What are you doing? (initiation)

B: I am cleaning this computer from the dust. (response)

A: Oh. (follow-up)

The topic of this present study is factors influencing exchange structure changes in adaptation from novel to film. Brady claims that in the process of adaptation, the use of dialogue is very important to create a character. Since people can only imagine characters in the novel, the film adaptation attempts to create it in visual form. Therefore, the adaptation process creates a big effort to change the form of dialogue which is able to convey the story of its original source as it is stated in the quotation below.

"The only way a playwright can reveal a character's thoughts is through the use of *dialogue, action, and images*: that is, by what people in the story say and do, and by what the audience is given to see. Only in that way can a writer communicate to the audience what is going on in a character's mind. Hence, the burden of inventing such a succession of scenes and dialogue as may be necessary to translate a complete short story into action may become a less than profitable task for the singular purpose of studying the adaptation process. Dialogue becomes one of important elements in revealing characters in a story. Besides, the clear distinction of novel dialogue and film dialogue is its former: written and spoken" (Brady, 1994: 3).

Dialogues in novels and film serve different purposes. A dialogue in novels is generally “direct discourse, a quotation of a character’s words which creates the illusion of pure mimesis” (Rimmon-Kenan, 1983:110). Moreover, “the dialogue is mediated by the narrator who “arranges” the story for us to read” (Rimmon-Kenan, 1983:108).

In film, on the other hand, dialogue has an important role to present the plot and create characteristics of characters. As it is stated by Asheim (1949: 122), “dialogue in cinema clarifies the plot and acts as a vehicle of characterisation”. Also, “films use dialogue to identify the diegetic world because dialogue is responsible for ‘creating’ the theatrical diegesis, the fictional world of the narrative (Kozloff, 2000: 34-35). Kozloff adds that “dialogue plays an important part in cinematic storytelling and it cannot be severed from the rest of the film without affecting its meaning. The actors’ interpretation of the line, the camera movements, editing and music all play a part in the decoding of cinematic dialogue” (Kozloff, 2000: 90).

Dialogue in a film adaptation may or may not be faithful to its original source. The issue of fidelity to the original source arises in contrast to the purpose of adaptation to put the audience at ease to follow the story. Crane and Cutchins (2010: 91) state that “the film fails because it is unfaithful. The more faithful an adaptation is, the better it is as a film and tends to offer detailed discussions of both the adaptation and the source”.

An interesting view on fidelity is stated by Stam, that “An adaptation is

automatically different and original due to the change of medium. The shift from a single-track, verbal medium such as the novel, which ‘has only words to play with’ to a multitrack medium such as the film, which can play not only with words (written and spoken), but also the theatrical performance, music, sound effects, and moving photographic images” (Stam, 2000: 55-56). In addition, Stam states that “A variation on theme of fidelity suggests that an adaptation should be faithful not so much to the source text, but rather to the essence of the medium of expression” (Stam, 2000: 58). Also, it seems that each medium has its own materials of expression. “The novel has a single material of expression, the written word, whereas the film has at least five tracks: moving photographic image, phonetic sound, music, noises, and written materials” (Stam, 2000: 59).

The data for the study are taken from R.J. Palacio’s novel *Wonder* and its film version with the same title. The novel and its film version are chosen as the data sources due to some interesting features of the changes occurring in the film version from the corresponding dialogues in the novel. The novel is also interesting because it is told from the main character’s view point, although this aspect is not the specific focus of the reported study. The novel talks about a ten-year-old boy named August Pullman who was born with distorted facial features. His parents’ decision for him proceeding to formal education from homeschooling has raised issues of approval and acceptance from his classmates. The novel and film versions

have shown differences in the sequence of events. Focusing on analyzing the exchange structures in the dialogues of the main character with other characters in the two modes of discourse, the issue of fidelity raises here, whether or not the text in the film version shows similarities in elements of texts.

The study aims to find out changes in the exchange structure shown in R.J. Palacio's novel *Wonder* and its film adaptation and factor contributing in the exchange structure changes and their effect on the message of the dialogue in the film

The study is expected to give some insights on adaptation from novel to film, particularly changes in dialogue elements and effect to the message being presented in the film version.

METHOD

This study is designed as descriptive qualitative which "follows an open, flexible and unstructured approach to enquiry; emphasises the description and narration of feelings, perceptions and experiences rather than their measurement, and communicates findings in a descriptive and narrative rather than analytical manner" (Kumar, 2014: 14). The data sources are R.J. Palacio's novel *Wonder* (2012) and its film adaptation *Wonder* (2017). The novel consists of 310 pages and the duration of the film adaptation is 113 minutes. The data consists of 9 conversations between the main character, Auggie, and other characters in the novel and the corresponding film adaptation. Each pair of the corresponding dialogues is compared to identify the exchange structure

differences and the effect of the changes to the message in the dialogues.

RESULT AND DISCUSSION

A. The Exchange Structure Shown In R.J. Palacio's Novel *Wonder* And Its Film Adaptation

The analysis focuses on 9 sequence of events based on Auggie's point of view on the following topics: (1) Auggie's school enrollment, (2) welcoming Auggie to the Beecher Prep school, (3) introducing Auggie to new friends, (4) Auggie's feeling of his new friends, (5) Auggie's change of halloween costume, (6) finding out Jack Will's betrayal to Auggie, (7) surviving the seventh grade students' disturbance, (8) Auggie's fixing relationship with his friends, and (9) Auggie's gratitude to his mother.

The following data illustrates the intricacies of the exchange structure changes that occur when an exchange in the novel is adapted into a film dialogue. The data is taken from Auggie's point of view his school enrollment. Data codes from the novel and the film are put at the end of each turn or utterance. The subject matter was Auggie's parents arguing over whether or not to put Auggie into formal schooling. The data from the novel and film are put adjacent to show visually the changes that occur in the adaptation from the dialogue in the novel as the source material and the adapted version in the film.

I-	Dialogue in	I-	Dialogue in
R-	Novel	R-	Film
F		F	

	Setting: In Car (p.10, l.6-20)	Setting: In House (m.03.03- m.04.15)		were driving on a highway full of cars. And then I heard Mom and Dad talking about me.] (Data 10, l.1-9)		
	<p>Narrative: <i>Auggie [It was a long drive home. I feel asleep in the backseat like I always do, my head on Via's lap like she was my pillow, a towel wrapped around the seat belt so I wouldn't drool all over her. Via fell asleep too, and Mom and Dad talked quietly about grown-up things I didn't care about.] [I don't know how long I was sleeping, but when I woke up, there was a full moon outside the car window. It was a purple night, and we</i></p>	<p><i>[There is an image of Mr. Pullman and Mrs. Pullman who are talking about Auggie in the bedroom. Also, Auggie who stands silently in the top of stairs sees them through the half-opened door]</i></p>	I	<p>Mrs. Pullman: "We can't keep protecting him," <i>[Mom whispered to Dad, who was driving.] "We can't just pretending he's going to wake up tomorrow and this isn't going to be his reality, because it is, Nate, and we have to help him learn to deal with it. We can't just keep avoiding situations that..."</i> (Data 10, l.10 -14)</p>	I	<p>Mr. Pullman: "He (Auggie) said he doesn't want to go." <i>[Talking to his wife while pacing back and forth]</i> (Data: 03.03)</p>
			R	<p>Mr. Pullman: "So sending him off to middle school like a lamb to</p>	R	<p>Mrs. Pullman: "But he is ready." <i>[Folding some</i></p>

	the slaughter...," [Dad answered angrily, but he didn't finish his sentence because he saw me in the mirror looking up.] (Data 10, l.15-17)		towels] (Data 03.05)		[I said, suddenly crying.] (Data .10, l.20)		kid that looks like him." "Look, will you stop folding towels for just one second and please listen. It's like leading a lamb to the slaughter. And you know it." (Data 03.18)
I	Auggie: "What's a lamb to the slaughter?" [I asked sleepily.] (Data 10, l.18)	F	Mr. Pullman: "No, he's not ready" (Data 03.06)			F	Auggie (as Narrator): [Walking to his bedroom] "I know I'll never just be an ordinary kid. Ordinary kids don't make other kids run away from playgrounds" [Closing his door]. [Walking to the window] "Ordinary kids don't get stared at wherever they go. But it's okay if you wanna stare, too"
R	Mr. Pullman: "Go back to sleep, Auggie," [Dad said softly.] (Data 10, l.19)	I	Mrs. Pullman: "I cannot home school him forever. Every year that we wait, it'll just be harder to start. This is the first year of middle school for everyone. He will not be the only new kid." (Data 03.07)				
F	Auggie: "Everyone will stare at me at school,"	R	Mr. Pullman: "Okay, well, he's gonna be the only new				

		<p><i>[Taking off his astronaut helmet and looking out the window]</i> "My name is Auggie Pullman. Next week, I start fifth grade. And since I've never been to real school before, I'm pretty much totally and completely petrified." <i>[Lying on his bed, staring at ceiling and making a deep breathing.]</i> (Data 03.30)</p>
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B. Factor Contributing in The Exchange Structure Changes and Their Effect On The Message Of The Dialogue In The Film

First of all, adaptation occurs in the setting of the dialogue. The novel describes the setting in a car, while in the film the setting is changed into a dialogue in the house. The novel also presents Auggie, the main character as the narrator since the excerpt is presented from the first person viewpoint. The narrative describes Auggie

and his parents driving on the way home. He fell asleep and later was awoken by their parents heating conversation about him. The setting in the film, is totally different, Auggie's parents were viewed talking in their bedroom and Auggie silently listened to them from outside of the bedroom's half-opened door. This setting change logically omits Auggie's active participation in the exchange and puts him as the narrator doing an aside at the end of the exchange.

Second, some changes also occur in the speaker, meaning, who initiates the dialogue. The novel depicts Mrs. Pullman as the Initiator of the conversation, while the film takes Mr. Pullman as the initiator of the conversation. As the initiator in the novel, Mrs. Pullman presents the urgency of taking Auggie into formal schooling, as anticipation for it has been made through his homeschooling. Since the written text has no support outside the written element itself, the novel has to present the event in a chronological manner, that setting and introduction to the problem of Auggie's schooling should be made early in the dialogue and then to be responded by the other participant in the conversation.

On the other hand, as the initiator in film, Mr. Pullman is depicted to express some kind of response to his wife's urgency, that Auggie would not be happy with the idea. This means that the adaptation puts Mrs. Pullman's initiation as some "shared" information that is assumed to be spoken by her prior to the present exchange. this is possible to do due to the multimodal feature of film. Setting is set as if the participants are in the middle of their

conversation, with Mr. Pullman walking back and forth in the room indicating he is assessing the situation, and the viewers have to identify presupposition and implicature or the implied message of the utterance. For instance, Mr. Pullman's utterance— "He (Auggie) said he doesn't want to go" (Data: 03.03) presupposes the following statements:

- Auggie was asked if he liked to go (to formal school) at least by his father.
- Auggie disagreed (or rather, was feared) with the idea of formal schooling.
- Mrs Pullman has earlier expressed her intention to put Auggie to formal schooling to her husband.

The implicature of Mr. Pullman's utterance, on the other hand, includes his disagreement of his wife's urgency to put Auggie in formal schooling, and his taking sides with Auggie for the matter.

The effect of starting with some assumed knowledge for adapted conversation is efficiency that the scriptwriter of the film did not need to put the earlier part of the conversation on Mrs. Pullman's intention. On the other hand, the first two turns in the novel is summed in one utterance by Mr. Pullman in the film, implicitly indicating the earlier utterance by Mrs. Pullman as well as his implicit rejection of her idea. In that way, the 18-line long event of page 10 in the novel is summarized visually and verbally within 2 seconds in the film.

Third, interestingly, after the first summing-up utterance, the film seems to

choose to elaborate this first utterance made by Mr Pullman, by cracking it down into four utterances showing the contradicting views between Mr and Mrs Pullman on the idea of putting Auggie to formal schooling. This elaboration seems to be done to create a dramatic effect by presenting contradicting views of the characters.

Fourth, the novel is ended with Mr Pullman being aware of Auggie's listening to their conversation from his interruption, asking about his metaphor "What's a lamb to the slaughter?", and then he stops their conversation and turns to Auggie to beg him to sleep again. In response to his father's begging, Auggie expresses his fear of possible difficulty if he would be put in formal schooling, and thus Auggie was actively participating in the exchange, and he shows his feeling clearly to his parents. In the film, on the other hand, both Mr. and Mrs. Pullman are not aware of Auggie's presence and hearing of their conversation. Although both the novel and film indicate that the dialogues do not reach any agreement on the point of Auggie's schooling, Auggie's presence does not make him active participant in the dialogue, and the exchange ends with Auggie's making an aside with his assessment of his present situation and his bold resolution to face the coming situation.

In terms of the exchange structure, the data in novel shows I-R-I-R-F exchange structure, and that in the film shows I-R-F-I-R-F exchange structure. Although the two exchange structures do not reveal much of the adaptation, at least they show changes

of the original material in the corresponding dialogue in the film.

Looking from the information being presented in the dialogues, information presented in the novel is textually shorter compared to those in the film. The information in the novel is ordered chronologically, that the first turn serves to provide some backgrounding information for the response being expected to be made in the second turn, yet the efficiency is being well kept with the use of the metaphorical expression "So sending him off to middle school like a lamb to the slaughter". This utterance by Mr. Pullman summarizes his refusal of the idea of Auggie's formal schooling, and thus closes the arguments of the two. Auggie's unexpected response asking for the meaning of the expression shifts the dialogue into another topic.

The dialogue in the film is organized in a different manner: it opens with Mr. Pullman's argument against his wife's presumed intention, followed by short exchanges of both speakers to push forward their position, and longer utterances later to present arguments from both sides to support their own position. The dialogue ends without the speakers being aware of the third party, Auggie, who later makes a resolution of the situation regarding his future schooling. The effect of the changes of exchange structure to the message presented in the original text has been dramatization of the subject matter and the foregrounding of the main character as the person who is at the least aware fully of the situation, and at most is in full control of it. This fits with the

character's function as the narrator and the story is presented from his viewpoint. The changes in the exchange structure in the film seems to strengthen this function, particularly as the all-knowing narrator, who, without his being actively participating in the dialogue, is able to know all things that are happening throughout the story.

CONCLUSION

Adaptation has been an endless source of research topic in discourse studies. This research area develops rapidly with the development of technology in media communication that enables multimodal texts to be created and adapted from single mode texts. The different characteristics of each mode of communication, namely prose (novel) and film, require various adaptation to be made to present a text of one mode into another. This study has shown one aspect of adaptation being made when a dialogue in a novel (and its setting, participants, etc. involved in it) is to be adapted into a corresponding dialogue in a film. As it has been discussed in the earlier part of the article, the constraints of time and medium have creatively been solved by making use of aspects of communication such as presupposition and implicature, as well as dramatic effect to "rewrite and restructure" the utterances to meet the intended result of the adaptation. The finding shows that the changes of structure elements is influenced by the changes of settings and participants, as well as the need of focus and emphasis of given issues in the conversation.

This study is limited in showing the exchange structure changes, without further consideration of various non-verbal aspects of film, the suprasegmental aspect of the utterances, and choice of words.

More studies can be conducted to explore further both the linguistic and literary elements of adaptation that will surely enrich our insight of the nature of adaptation.

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MARGARET'S EMOTIONAL AND SOCIAL LONELINESS IN TENNESSEE WILLIAM'S "A CAT ON THE HOT TIN ROOF"

Saddam Husein

SMP Integral Luqman Al-Hakim Sumenep

Email: saddamhusein372@gmail.com

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Abstract. This study concentrates to analyze Margaret's character about loneliness that experience by her in Tennessee William's *a Cat on the Hot Tin Roof*. Loneliness is unpleasant situation that experience by someone when the one's desire or ambition is not equivalent in social relationship. Furthermore, the source of the data is telling about someone who experiences loneliness which contains the type of loneliness, effect of loneliness and the effort to overcome from loneliness, consequently the theory of loneliness is chosen. Besides that, this study is qualitative design because the data are collected in the form of words. The data of this study are narrator's explanations and the character's utterances related to the loneliness experienced by Margaret and the writer has function as the key instrument in this research. According to the analysis of the drama, the writer has finds the answer of the research problem, that are types and effect of Margaret's loneliness and Margaret's effort to overcome or coping loneliness in Tennessee William *a Cat on the Hot Tin Roof*. There are two types of Margaret's loneliness, they are emotional and social loneliness.

Keywords: *loneliness, types of loneliness, causes of loneliness, effects of loneliness and coping loneliness*

INTRODUCTION

Losing of beloved someone is the condition that is very saddening in this life, and it will make someone feels the thing which is called loneliness. Peplau & Perlman defined the loneliness as a person's feeling of dissatisfaction with the desired results with the results they have (Aisyah, 2020). For example, when a woman divorces her husband, of course, she will live alone in her life. The divorce cause can be any reason like already feel incompatible with each other, there are many differences in understanding so they are not satisfied with the relationship anymore. Therefore, she will try to look for another partner to fill the emptiness of her life or another activity that can alleviate her mind from a sad feeling. If

she finds the activity that can help her to overcome her emptiness, so she will not leave that activity, and it makes it difficult to communicate with other people. Therefore, she feels an unpleasant situation in her life.

Hawkey and Cacioppo claim that loneliness is the distress that results from discrepancies between ideal and perceived social relationships (2006:1). It means that someone will get loneliness when she feels dissatisfaction to what she expects in the society. This situation makes her feels sadness and considers to enclose herself. The person like that will be more focuses on herself and has smaller friendship. Discussing about loneliness person, the writer tries to analyze one of Tennessee William's

dramas entitled *A Cat on the Hot Tin Roof* which has loneliness aspects in Margaret character. *A Cat on the Hot Tin Roof* talks much about psychological aspect, such as loneliness that is experienced by Margaret. Margaret is one of the characters in the drama who experiences loneliness in her life. She experiences loneliness because of the lack attention and love from her husband, Brick. Moreover, Margaret also gets isolation from Brick's family which cannot respect her and accept her as their family. It causes Margaret experiences loneliness in her life.

Related with the illustration above, this drama is going to be analyzed by using psychology of literature as the basic theory and focuses on loneliness theory. Davidoff states that psychology is study of mind or soul (1987: 6). (Endraswara, in the Melati, Warisma and Ismayani, 2019) defined that literature study that illustrates the effects of its development as a psychological practice is called literary psychology. The Author devotes all his feeling and taste for creating, likewise readers in reacting to works with all their hearts. In fact, literary psychology, like the sociology of reflection, also considers literary works as psychological reflection. Overall psychology learns about human behavior and personality. For example, someone who gets depression, of course before the person gets depression she has problems that make her mind or soul becomes complicated and confused. It makes the person can change her behavior. Furthermore, Hawkey & Cacioppo also add that loneliness is not synonymous with being alone, nor does being with others guarantee protection from feelings of loneliness (2006:1). It shows that loneliness is not implied as alone person but it is implied as the feeling of loneliness that is experienced by

the person. From the feeling of loneliness, it will bring the feeling of the person into lonely condition and situation in his or her life.

In addition, the kinds and effects of loneliness will be analyzed to identify Margaret's loneliness. Finally, the efforts of Margaret to overcome from her loneliness are analyzed.

METHOD

The research design is qualitative study. The source of data of this study is the drama entitled Margaret's Loneliness in Tennessee William's *a Cat on the Hot Tin Roof*. The data was taken from the character's utterances and narrator's explanation which represent loneliness. The key instrument of this study is the researcher. The data of this study was collected by reading and understanding the drama. In analyzing the data, this study includes several steps simultaneously.

RESULT AND DISCUSSION

A. Margaret's Emotional Loneliness

In this sub-chapter, the emotional loneliness which is experienced by Margaret is going to be explained. Margaret as the main character in the drama experiences a big emotional loneliness which is caused by her husband, Brick. In this case, Margaret feels unpleasant with Brick because Brick does not care to Margaret and he never pays attention to her. Brick always gives bad responses to Margaret when they are talking or gathering. It is explained by the author through the following narrations and utterances:

[...Water turns off and Brick calls out to her, but is still unseen. A tone of politely feigned interest, masking indifference, or

worse, is characteristic of his speech with Margaret.] (William, 1955. p.3)

The narration above describes the ways that Brick uses when he speaks to Margaret.

Based on the explanation above, the emotional loneliness of Margaret is caused by her husband, Brick who never cares about her and always acts rudely to her. The words "a tone of politely feigned interest" show that Brick pretends to love Margaret and interests to her as his wife by talking politely. However, actually he cares nothing about Margaret. It is strengthened by the word "masking indifference" which explains that during their marriage, Brick always tries to be a polite husband in order to hide his indifference to Margaret. He tries to make Margaret does not aware of his real feeling to her.

B. Margaret's Social Loneliness

The social loneliness is experienced by Margaret when she as a part of Brick's family is not respected and accepted in the family due to some reasons. The reasons which make Margaret fails to enter the family will be explained in this subchapter by showing the utterances or narrations that proof it. All of that can be seen in the following explanation:

...--It goes on all the time, along with constant little remarks and innuendoes about the fact that you and I have not produced any children, are totally childless and therefore totally useless! (William.1955, p.4)

The first reason that makes Margaret experienced social loneliness in Brick's family is childless. In this case,

Margaret cannot be respected in Brick's family because she cannot produce any children. It is strengthened by the words "I have not produced any children". While, her sister in law, Mae has five children with number six is coming. In a fact, Margaret is not barren. She cannot produce a child because Brick does not want to do it with Margaret. Brick cannot satisfy Margaret's desire to have a baby. However, this matter becomes a big problem in Margaret's live with Brick's family which does not respect Margaret as a woman due to her childless that is proven by the words "totally childless and therefore totally useless". The word useless means that Margaret will never be a part in Brick's family and she will never be respected while she is childless. Therefore, she gets a kind of isolation or rejection from Brick's family that makes her experienced a social loneliness.

C. The Effects of Margaret's Loneliness

The loneliness that experienced by Margaret is giving some effects to her life. First, she transforms to be rude and frantic person, her attitude is different than before. Second, she becomes talkative person and third is she finally becomes brave person who speaks out her opinion to Brick and the other family members bravely. Then, the effects that are created by

Margaret's loneliness to herself can be seen in the following discussion:

MARGARET: Well, I!--just remarked that!--one of th' no-neck monster messed up m' lovely lace dress so I got t' cha-a-ange... (William.1955, p.3)

Margaret emotional and social loneliness creates some great effects to Margaret personally. She transform into

rude and frantic person that can be shown from his rude words to Brick and another family members. It is proven by the utterances above which Margaret says to Mae and Gooper's children "one of th' no-neck monster". She is being rude by calling the children as no-neck monster because they are very fat and always mess her up like monster. She does not like them very much.

MARGARET: Big Daddy dotes on you, honey. And he can't stand Brother Man and Brother Man's wife, that monster of fertility, Mae; she's downright odious to him! ...

(William.1955, p.5)

Being rude is also shown by Margaret in these utterances. The words "that monster of fertility" are the rude words that Margaret uses to call her sister in law, Mae. It describes how Margaret does not like her very much because Mae always disturbs and teases her due to her condition that childless and Brick who becomes a drunkard. Moreover, Mae always tries to freeze Brick and Margaret out from Big Daddy's heritage because she wants that heritage only gets by her and his husband, Gooper. Therefore, Margaret is being rude to Mae by calling her as monster of fertility who has five children and downright odious to Big Daddy.

D. Adaptation's Ways to Cope the Loneliness

In this part, the ways of how Margaret overcomes her loneliness are described. According to Perlman and Peplau's three ways of coping loneliness, Margaret uses the first way that is changing one's desired level of social contact. This way is divided into three parts, they are adaptation, task choice, and change standards. Based on the

Margaret's loneliness experiences in the drama, she uses the part of adaptation to overcome her loneliness. She uses adaptation to overcome her emotional loneliness due to her husband, Brick's attitude. All of Margaret's ways to cope her loneliness are described in the following explanation.

From the previous discussion, it can be described that Margaret experiences loneliness in her life, because she is lack of communication with her husband, Brick and also from Brick's family. Consequently, Margaret tries to find a way to overcome her loneliness. In this case, Margaret uses a way of adaptation which means that she tries very hard to adapt with the uncomfortable situation which is created by his husband, Brick and his family. However, this way of adaptation is only used by her to overcome her emotional loneliness that is explained in the utterances below.

BRICK [softly
but sharply]: Do we?

MARGARET:
Do we what?

BRICK: Know Big Daddy's
dyin' of cancer?

MARGARET: Got the report
today

BRICK: Oh...

MARGARET: Yep, got th' report just
now... it didn't surprise me, Baby...

(William.1955, p.4-5)

Brick is Margaret's husband who never cares to his surrounding, included his wife, his family and everything that he thinks it is not important to get his attention. He does not care to his wife, give her lack of attention and does not want to satisfy her desire to have children. He just cares to his liquor. Therefore, he is

the last member of family who always gets the report or news about family matters or family members lately and he does not care about that. However, as a wife, Margaret very knows and understands of those her husband's bad attitude. She always tries to adapt with them and does not surprise anymore with her husband's bad attitude or his last position to get the news in family.

It is shown in the utterances which explain that Brick does not know that Big Daddy is dying of cancer while the other family's members know it. The words "do we?" and "know Big Daddy's dyin' of cancer?" describe how Brick does not know and does not get the news about Big Daddy who is dying of cancer now. However, Margaret with her adaptation of her husband attitude does not surprise with this case and as usual, she just take it easy by saying "Yep, got th' report just now... it didn't surprise me, Baby..."

Did you have a nice shower?

BRICK: Uh-huh.

MARGARET: Was the water cool?

BRICK: No. (William.1955, p.9)

Margaret tries very hard to adapt with her emotional loneliness which is created by her husband who does not care to anything around him and give her lack communication and cannot satisfy her desire. The adaptation that is done by Margaret to overcome her loneliness is she tries to adapt and open her mind to accept all of bad attitude and indifferent of her husband. Then, she never gives up to give seduce and persuade for her husband in order to make him love and care about herself, so she can satisfy her desire as a woman and wife. She tries to

adapt and take it easy for her although her husband does not care to her, even rudely rejects her attention and shows the indifference to her. However, she always tries to be a good wife and pays attention to Brick.

The attention that Margaret tries to give for her husband is shown by the words "Did you have a nice shower?" From the utterances, it is described that Margaret tries to give attention to her husband who has already taken a bath. She asks whether his shower is nice or not. It is a kind of Margaret's small attention to her husband in order to make her husband change his indifference to her and begin to care about her. Although Brick gives indifference answers to her, however, she just takes it easy and still gives attention to Brick. It shows how Margaret adapts with her husband's bad attitude by continuing to ask a thing that can make his husband comfort although her husband just gives indifference answers, she always opens her mind to accept it.

CONCLUSION

Based on all of the discussion on this research, it can be concluded that someone who experiences loneliness is divided into three kinds of loneliness, effect of loneliness and the last is the way to overcome the loneliness. This research analyzes Margaret's character in Tennessee William's drama entitled *A Cat on the Hot Tin Roof*. According to theory that is used, kinds of loneliness is divided into four, they are positive, negative loneliness and emotional, social loneliness. Margaret who experiences loneliness in the drama only gets the two kinds of loneliness, namely emotional and social loneliness.

The emotional loneliness that experience by Margaret is feels unsatisfactory relation with Brick where she does not get intimate relation from Brick. Therefore, she cannot produce a child.

Then, the social loneliness in which Margaret tries to communicate with Brick's family members that underestimate her never considers her in the family hence Margaret feels isolated and suffered of social loneliness.

Moreover, the two kinds of loneliness that are experienced by Margaret give a change for her attitude or personality. The change is Margaret become hard and frantic woman to others.

When she is talking about Mae's kiddies seen in her attitude and words that she hates them because she cannot have a child. She always speaks impolitely to Brick or even to Brick's family, such as Brick's sister in law, Mae. Besides that, she also transforms to be talkative and anxious person. Therefore, Margaret tries to overcome her loneliness by using the way of adaptation.

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NARRATIVE IN THE JOHN BELLAIRS' NOVEL: *THE HOUSE WITH THE CLOCK IN ITS WALLS*

Vany Rizkita Laily

Bricks 4 Kidz Surabaya

Email: vanyrizkita@gmail.com

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Abstract: This research aims to analyze the relationship between the novel written by John Bellairs entitled *The House With A Clock In Its Walls* and the magical elements of realism. By using Wendy B. Faris magic realism theory which focuses on the five characters of magic realism, namely, irreducible, phenomenal world, unsettling doubt, merging of nature, and the disturbance of time, space and identity. This research also uses a descriptive qualitative approach. Through this approach, this research can find the results that the five elements or characters of magical realism can be found in the novel. The depiction of magic realism in the novel was influenced by characters, plot and settings.

Keywords: *Narrative, Magic Realism, Fantasy, Reality, Wendy B. Faris*

INTRODUCTION

In the early 20th century, magical realism was a term used to characterize the new neo-realistic style in German paintings and was extended to Latin American fiction and became the most significant modern foreign movement in the present day. (Faris 2004, p.1). Magic realism is something made by the creator's daydream or fantasy. The maker combines things that scent mysterious with the reality that exists within the life of the maker. The maker tries to incorporate magical components into a lifestyle so that things that scent magical still can be accepted in the case when it's blended with existing components of reality. But there are still puzzling and curiously things that ended up the main point in the literary work themed magical realism. In a few cases the works of

magical realism, this raises a part of bizarre things that show up. This gives the impression, that the works of magical realism disregard all the impact about that human become unenthusiastic and there is non-interest to the horrors of a strange event of an unusual occasion.

Magic realism has two characteristics which a perspective that can be contradictive. The first characteristic is something that based on the rationality perspective to the reality and the second one is based on the rationality perspective that accepts the supernatural as the prosely reality. If talking about magic realism in the case of fantastic literature in the present, which make it interested that there is a presence of the natural and supra-natural, between the normal and paranormal which means it is related to the fantasy theme. Stories

with this magical theme might satisfy readers of all ages. In their work, readers are encouraged to visualize in accordance with the author's definition. But readers are also welcome to dig for the truth of their lives. In accordance with the context of the reader himself, it will happen by itself.

In this study, the researcher chooses the book entitled "*The House with a Clock in Its Walls*" by John Bellairs which very close and thick in terms with the place of the writer was born. The writer of the book describes his hometown, Michigan, into the book and incorporates magical elements into the story so readers can welcome to dig for the truth of his lives in the Michigan City and also readers can imagine how magic and realism showed in the novel.

From the description above this study aims to understand the kind of elements of magic realism that can be found in the book entitled "*The House with a Clock in Its Walls*" by John Bellairs and how he brings the plot and theme of magic realism in his book. To describe the aims of the study the researcher is using the theory of Wendy B. Faris to analyze the elements of magic realism which consist of five (5) elements, those are irreducible, phenomenal world, unsettling doubts, merging realms, and disruption of time, space, and identity. This research is made with the hope that readers will know what magic realism is and how it is applied in literary works. Not just that, it is also hoped that readers can learn the application of dissecting literary works with the magic realism theory. For example, such as in this study, which dissects literary works using magic realism

theory by Wendy B. Faris. In this study, researchers conducted a discussion that focused on the 5 elements of magic realism, which consisted of irreducible, phenomenal world, unsettling doubts, merging realms, and disruption of time, space, and identity. With these 5 elements, this study focuses on dissecting words, phrases, sentences, and paragraphs in order to get the magic realism character that is carried in the novel *The House with a Clock in Its Walls* by John Bellairs.

METHOD

This study uses qualitative with descriptive method. By using this approach, this study can describe the data used in this study, which consists of all words, phrases, and sentences related to magical realism. These data are of course taken from the data source for the novel by John Bellairs' *The House with A Clock in Its Walls*.

Apart from using a descriptive qualitative, this research was also conducted using the magic realism approach. Based on the book *Ordinari Enchantments: Magical Realism and the Remystification of Narrative* (2004) by Wendy B. Faris, it is shown that there are five character elements contained in magic realism. These characters are, irreducible elements, phenomenal world, unsettling doubts, merging realms, and disruption of time, space and identity. Wendy introduced the term magic realism by paying attention to the magical characteristics and realistic forms contained in literary works. That way, Wendy finds that magical things in literary works will occur with a combination of everyday human events but also do not

happen far from reality, or it can also be said that they still include the reality of life even though there are magical elements in literary works.

In this study, researchers will only focus on the five characteristics of magic realism that exist in Bellairs' *The House with A Clock in Its Walls*. So that researchers can find out where the five magic realism characters are in the novel *The House with A Clock in Its Walls*. That way, the researchers took Bellairs' *The House with A Clock in Its Walls* which was published in 2018, and contains 10 chapters as a data source. And for the data taken for discussion of this research is from the contents of the novel *The House with A Clock in Its Walls* itself, namely words, phrases, sentences, or paragraphs that show the character of magic realism.

RESULT AND DISCUSSION

A. The fifth elements of Magic Realism in the John Bellairs Novel's "*The House with a Clock in Its Walls*"

In this section, the researcher discusses two questions that exist in this study. These two questions are the basis for the formation of this research which links magic realism and John Bellairs's novel *The House With a Clock in Its Walls*. So in this part, there will be two discussion sections written by the researcher. The first is about magic realism in 5 characters by Wndy B. Faris and the second discussion is about magic realism which is described as an intrinsic element in the novel.

Referring to the magic realism theory and the book *Ordinary*

Enchantments Magical Realism and the Demystification of Narrative by Wendy B. Faris, researchers were very helpful in conducting this research. Because, based on these theories and books, literary works that are magid realism can be sorted and classified according to the five characteristics of magic realism contained in the novel.

Irreducible

The first characteristic is irreducible. In literary works, irreducible characters are characters whose presence occurs unexpectedly. And these events cannot be explained solely by using the law of the universe. Because this irreducible character is something that will not happen in the real world and it is not uncommon for the presence of this character to be accepted by humans but still cannot be explained just like that. The presence of this characteristic is indicated in the following quotes;

"For one thing, he could have sworn that once or twice when he was reaching out to turn over a card that had been dealt to him, the card had changed. It had changed – just like that – while he was picking it up. This never happened when Lewis was dealing, but it did happen when Jonathan or Mrs. Zimmermann was dealing. And more than once he had been about to throw in a hand when, after a second look, he discovered that the hand was a

good one. It was odd.” (Bellairs, 1975: 15)

In the quote above, it shows that Jonathan's character functions as a subject that is considered capable of doing magical things. This can be seen from Lewis who doubts between celebrants and is not related to any magical irregularities in his uncle's house. Precisely in the image of the glass window that can change. And in the end, Lewis believes that his uncle has magical powers such as changing the image on the window and can do more magical powers than that. *“Doomsday not come yet! I’ll draw it nearer by a perspective, or make a clock that shall set all the world on fire upon an instan.” (Bellairs, 1975: 127).*

In the novel *A House With A Clock in Its Walls* it is shown that there are other magical events, such as the power of the magic clock mentioned in the novel to determine the time related to the end of time. In the above quote it is said that the end of the world has not come. But they or Mr and Mrs IZARD have made a tool that can fulfill whatever they wish, even to destroy the world though. Yet when you think about it with natural law, there is no single tool that can show when the end of the world will happen.

“I’m so glad you’ve done my work for me,” said voice behind them. Jonathan and Mrs. Zimmermann spun around and froze. Really froze. They could not move their hands or feet or heads. They couldn’t even wiggle their ears. They were completely paralyzed, though

they could still see and hear.” (Bellairs, 1975: 170)

Another magical incident from the novel *A House With A Clock in Its Walls* is when Uncle Jonathan and Mrs. Zimmermann freeze as a result of the actions of Mrs. IZARD who appear from the back side of Uncle Jonathan and Mrs. Zimmermann. The magical thing that happened in this incident was where Mrs. IZARD could easily freeze Uncle Jonathan and Mrs. Zimmermann. This is clearly a magical event because if you think about it with the laws of nature, then humans will not be able to easily freeze other humans.

Phenomenal World

The second character is the phenomenal world, which shows more if literary works that have elements of magic realism in them are also caused or influenced by the existence of a phenomenal world listed or present in the literary work. This can happen, because the phenomenal world, which is usually an object or even an event that occurs in literary works, is an object or event that is close to the daily lives of humans or readers. Because, the characteristics of this phenomenal world really happen in the real world. This is indicated in the excerpt of John Bellair's paragraph *The House With A Clock In Its Walls*, as follows;

“Lewis had heard a few things about Uncle Jonathan, like that he smoked and drank and played poker. These were not such bad things in a Catholic family, but Lewis had two maiden aunts who were Baptists, and they had warned

him about Jonathan.” (Bellairs, 1975: 04)

As has been explained, that magic in magic realism theory is not far from the reality of human life or it can be said that magic is still close to the daily life of humans. So the quotation emphasizes that in the novel *A House With A Clock in Its Walls*, it still mentions the existence of Catholicism. There it is said that sometimes, drinkers, smokers, and people who like to play poker are bad people in the eyes of religion.

“It had been done for her specially by the French painter Odilon Redon.” (Bellairs, 1975: 61). The quote shows that there is a connection or similarity between the magical world and the real world. Where in the real world there is indeed a painter named Odilon Redon who is also a surrealist painter and a Frenchman. This is also mentioned in the novel *A House With A Clock in Its Walls*.

“But it was not until he was a grown-up man, working as an astronomer at Mount Palomar, that he was able to discover that property of the magic egg.” (Bellairs, 1975: 120). The similarity between the magical world and the real world mentioned in the above quote lies in *“... astronomer at Mount Palomar,”* because basically in real life there is an observatory that functions as a storage area for various objects related to astronomy. And the location is the same, which is on Mount Palomar, San Diego, California.

Unsettling Doubts

The next characteristic is the unsettling doubts which is a continuation or pair of the first trait. Where these characteristics focus more on the response of the reader. So in this characteristic, it will capture how the reader responds to whether magical things happen in real life or not. It is from the reader's doubt why this characteristic is also such an important characteristic. And in a novel, it can be seen from the following quote;

“His father had spent one whole afternoon explaining to Lewis that ghosts were caused by X rays bouncing off distant planets. But Lewis was a stubborn boy, and besides, hadn't he seen the Aladdin's lamp on the back of Jonathan's playing cards, and the words Capharnaum County Magicians Society? He was convinced that magic was at the bottom of this mystery.” (Bellairs, 1975: 27)

The quote above shows that there was a response of doubt or distrust that happened to Lewis's father. It is said that he does not believe in the existence of ghosts. He said that ghosts were not due to magical things, but because of scientific laws such as the effect of X rays. Meanwhile Lewis believes more that ghosts exist because in this world there is indeed science or a world of magic and magic.

“Lewis was also convinced that he would have to solve another mystery before he could tackle the problem of the coat rack and the stained-glass windows.

He would have to find out why Jonathan prowled the house every night with a flashlight in his hand.” (Bellairs, 1975: 27)

The next unsettling doubt proof is in the quote above. Where is Lewis who put doubts on his uncle. Lewis hesitates and wonders whether his uncle and his uncle's friend were a magician or not. Lewis's doubts about this arose because Lewis was confused by the window of the house whose picture was always changing and also the behavior of his uncle who liked to walk around the house sneaking around with a flashlight, instead of walking around with the lights on.

“Lewis tried to explain about Uncle Jonathan’s magic powers, but he could see that Tarby was not convinced.” (Bellairs, 1975: 49). From the quotation, which indicates that there are unsettling doubts, Tarby does not believe in Lewis's words when Lewis tells of witchcraft or magical illusions that his uncle can do. Because according to Tarby, there is no magic in this world. Good in terms of any science.

Merging Realms

The next characteristic is merging realms, which are an amalgamation of natural laws that are considered magical but their presence is considered real in everyday human life. Things that are considered magical are already considered real in life because the signs that are produced are like two realms from two different worlds that feel like two almost unified. This can be seen from the following quote;

“I mean I heard it for the first time in this room. It was ticking away in the walls. You can go over to that wall and listen for it, if you like. Lewis got up and walked over to the book-lined wall. He put his ear to a row of black leather volumes and listened. His eyes opened wide. (Bellairs, 1975: 39)

The quote above shows a magical thing that has been felt in the real world. This was shown by Lewis' curiosity who was amazed by the sound of the clatter of the wall clock on the wall of Jonathan's uncle. Lewis' curiosity was answered by the explanation of Jonathan's uncle if behind the walls of his house, there was a ticking sound of a clock that happened magically.

“I haven’t the faintest idea,” said Jonathan, “though I know that I want to blot it out. That’s why I have all these stupid clocks. I didn’t used to be fond of incessant ticking and sudden, loud, hell raising every hour on the hour. But I prefer my clocks to his.” (Bellairs, 1975: 39)

The situation that is happening in the above quote is about the character in the quote above, namely Uncle Jonathan, who is annoyed by the clattering sound of the clock that keeps ringing from behind the wall of his house. It became very disturbing for Uncle Jonathan even though he was a witch because he had felt and tormented the sound of the clock for years.

Disruption of Time, Space, and Identity

The last characteristic is the disruption of time, space, and identity. It is said, if in this characteristic two different worlds begin to unite, where magical things have begun to be felt or present in the real world. It can even affect other things in the real world such as time, space, and identity. These characteristics can be seen from the following quotations;

“From deep within the tomb came a sound. Boom! A deep hollow sound. The iron doors jolted, as if they had been struck a blow from inside. The chain rattled, and there was a clunk on the pavement. The padlock had fallen off. And now, as the boys knelt, terrified, two small spots of freezing grey light appeared. They hovered and danced before the doors of the tomb, which now stood ajar. And something black-blacker than the night, blacker than ink spilled into water was oozing from the space between the doors.” (Bellairs, 1975: 87)

The magical thing that starts to feel very close and close to real life in the quote above is about Lewis who has studied magic, which is the science where he can bring back to life people who have died. Of course, Uncle Jonathan and Mrs. Zimmermann did not know this. In this case, it can be said that Lewis's activities prove a character that is considered magical in the real world.

“I do hope you haven't tired yourself, my dears,” said the old woman in a nasty, sneering voice. “I do hope you haven't. but if you have, it's all been in a good cause. I couldn't have done anything without you. Not a thing. Because, you see, since I was set free, I've been able to pass through walls and doors, but these poor old hands of mine just haven't been able to wield tools.” (Bellairs, 1975: 170)

In the above quotation it can be seen that Lewis has raised someone from the dead with the magic that he has learned without the knowledge of Uncle Jonathan and Mrs. Zimmermann. The man Lewis had raised from the dead was an evil witch. In this case, Lewis's strength shows the character of magic realism, namely the disruption of space in real life and in the world of magic. This happened because Lewis used magic just to impress his friends.

B. Depiction of Magic Realism in the Novel of John Bellairs' Narration Elements

This discussion helps the reader understand that in a literary work, even intrinsic elements can aid in seeking the mystical side and realism. The character made by the author into something similar to magic or realism has this intrinsic aspect. In terms of plot, the narrative that there is always a cause and effect approach will help the reader figure out whether in real life involves magic and

realism. While not just the character and the plot but also so on it also will describe in settings which consist of setting of time, setting of place, and setting of situation.

Characters

There is often something unique about the characters in a literary work. The character that the author has developed must have the characteristics that the reader needs to know. Starting from the mindset of the character and the behaviours that the character has carried out to perfect the story's content. The character must have special items related to the subject from a literary work which themed with magical realism. In here, Bellairs in his book wants to demonstrate that magic or realism will lean towards the character, as can be seen in the quote;

"As I was saying, old Isaac was a warlock." What's that? Uncle Jonathan looked very serious. "It's the word for a male witch." (Bellairs, 1975: 33). A character who is mentioned from the quote above is a witch. The Witch is anyone with magic abilities or individuals who had the power of magic. There are some magical powers that every person has. The character of a witch if mirroring in this day, a witch was kind of creepy, unusual, and magnificent.

"That Elihu Clabbernong built that iron bridge in 1892. He was supposed to be doing it for the county, but he was really trying to make sure that the ghost of his dead uncle, Jedediah, didn't cross the stream to get him. Now Elihu was part-time warlock, and what he put into

the iron of the bridge ..."
(Bellairs, 1975: 100)

The next quotation seems like since the character that mentioned from the quote above has supernatural powers, the character that the author deliberately created can be declared as a fictional character. With the capacity to turn a bridge into a barrier, Bellairs in his novel creates this character. A fence so that the bridge cannot be crossed by any kind of evil wizard or all evil things. The water bridge is directly below it. The character in the novel is made like a legend's character who became a Capernaum County saviour to be awake from something evil.

Plot

In the plotline of a story, it must be made as good and interesting, and mysterious as possible so it would be built the curiosity of the reader's mind. In the Bellairs novel entitled *"The House with a Clock in Its Walls"*, he wants to invite the readers of the novel to have a fantasy thinking by following the plot of where the magical things in the novel still has the realism side from the real life that experienced by Bellairs, which has been presented in the novel. In this discussion the first quote that can will be analyzed is;

"Maybe he fixed it so the ticking sound would scare away anyone who might be foolish enough to come and live in this house. Isaac didn't want his clock found by accident and destroyed, after all. I don't know why the clock is ticking, Florence. But I do know this. When Mrs. Izard or whoever is

over there puts that key in the slot of that clock and finishes the job that Isaac started, then – at that moment – Isaac Izard will return. You and I and Lewis will be ghosts or something worse, and he will be standing in the turret with power in his right hand. And the End of the World will come to pass.”

(Bellairs, 1975: 135-136)

From the quote above, it can be seen that it is quite clear that the fate of Uncle Jonathan, Mrs. Zimmermann, and Lewis may be dictated by the presence of a mysterious clock in the house. There is a mysterious clock that Mr. and Mrs. Izard have created that can be the bad situation happen and impact them. Not only were Uncle Jonathan, Mrs. Zimmermann and Lewis affected, but it may also have an effect on the world in which they reside.

The second quotes that can be shown the cause and effect that can be seen from the quote is;

“You merely hastened the Day of Judgment. And its is at hand. My Lord and master are coming to meet us. And when he arrives it will be a very different world. Very different, I assure you. Let me see You two will change first, I think.” (Bellairs, 1975: 171)

That the clock that impacted to the people around the house is made by Mrs. Izard and her evil plans which can destroy the world. Uncle Jonathan, Mrs. Zimmermann, and Lewis think that Mr. and Mrs. Izard make the situation become

very worse after Mr. and Mrs. Izard prepare the evil plan before the dead of her and her husband. The evil plan is to make there's no one that can live in the house of Mr. and Mrs. Izard if they make a magical clock that can beat forever, so they can focus on their evil plan to the end of the world. But they didn't expect if their plans will be failed because they leave the house and the magical clock so they can't keep the magical clock. They also didn't expect if the person who live in the house of Mr. and Mrs. Izard was also a witch and befriend with Mr. and Mrs. Izard.

The next evil plan of Mrs. Izard is that she will wake up from the death and wake up her husband too from the death. After that they will destroy the world using their plan that has been prepared by Mr. & Mrs. Izard before the death using their power as the witch or magicians. That was an evil plans to make the world become different and that was the Judgment Day. So to thwart the evil plans of Mr. and Mrs. Izard, and before Mr. Izard is return to live and they will be late to save the world from destruction, uncle Jonathan, Mrs. Zimmermann, and Lewis want trying the best to stop the evil plans of Mrs. Izard.

Settings

The world in introducing the concept of magical realism to literary works also has many positions. The magical side or the realism used can be seen and sorted out on each side of the setting, such as time, place, and circumstance portrayed in literary works.

In a literary novel, the time setting used will decide whether there is a past, present, or future. Unusual time settings are also possible for the author to use with the theme of magical realism in the context of literary works. There will certainly be a time setting based on the imagination of the author that he intentionally created. In here, will be shown the quote that shown the setting of time created by Bellairs in his book;

"I don't stop them every night. Some nights I just walk around checking all the rooms. It makes me feel secure, somehow. I can't explain it. But some nights, like this one, I get the urge to stop all the blasted everlasting ticking. I get the feeling that if I were to make the house quiet-perfectly quiet-then maybe I could hear the real clock, the magic one, ticking behind one particular wall, or in some cubbyhole. But it never works, and I always feel half crazy for trying." (Bellairs, 1975: 41)

From the quote above, Uncle Jonathan had tried to listen to the ticking sound of the magical clock almost every day. He sometimes will let the sound of the magical clock beating. But also some of the nights he also tries to find the source of the sound of the magical clock. But he still cannot find the source of the sound precisely where is it.

"The important thing is that he did miss his opportunity. That's why he had to build the clock. To bring the time back. The

exact time when everything was right and in its place. That's what he means when he talks about 'a device to redeem the time.' Redeem, indeed! He wanted to destroy us all!" (Bellairs, 1975: 134)

From the quote, intentionally, Mr. & Mrs Izard would like to come back to life for the time they like. But it can have a negative effect in an evil way, namely, by wiping out people and playing with time. They may think it is difficult for those who do not understand magic to do it. but in Another example of Uncle Jonathan and Mrs Zimmermann, they exactly understand about it since they are also the witchers and they didn't want if the power of magic is used to destroy someone life.

The place's atmosphere also supports what is in the plot. Places saw by the author, even if only from a picture, may be a concept in a literary work. And in the setting where the author was born, can be used in a tale they narrate. It is possible to pour places that they obtain only from imagination into a storyline. The author creates a setting that has never before been thought, and even the author does not or may not know the place exists. But, to pour infinite concepts into a literary piece, anyone can be imaginative. In here the quote of setting of place that can be seen is;

"You may wondering why I don't just tear down the wall and rip out the clock. Well, it wouldn't do any good. It sounds like it's behind every wall: up in the attic, down in the cellar, in

the closets and storerooms and parlors. And sometimes it seems to be slowing down. I keep hoping it will stop. But then it picks up and keeps going.” (Bellairs, 1975: 39)

The quote above indicates that the thing that is considered magical is the constantly moving clock. As seen in the quotation, since the clock has been granted a magical spell by the previous homeowner, the watch can travel anywhere behind the wall of the building. It is hard to know and discovered nature make the person who hears the ticking feel like capturing a magical clock. Often the magical clock is moving very quickly, then slows down, hoping that the clock will stop but will continue to move in reality.

“He was looking at Cemetery Hill. It was high, flat-topped ridge cut across in two places by a narrow dirt road. It wasn’t hard hill to climb: New Zebedee children went up and down it every day during the summer. But to Lewis, who was scared of heights, it might as well have been Mount Everest.” (Bellairs 1975: 83).

The character of Lewis on the quote is an individual that afraid of the height. His afraid of height is describe as Mount Everest as the highest mountain in the world that really scary for Lewis to climb on. While in the quote above it can be seen that for someone like Lewis who is afraid of heights, even it is just climbing a dark hill that also difficult to do. For Lewis climb on a dark heel just same like climb

on Mount Everest. Mount Everest is the highest mountain in the world if it measures from the high of the sea level. This mountain located on the border between Nepal and Tibet. But Lewis survived and finally, he can climb on the high hill because there is Tarby were heading for Cemetery Hill with him too. Actually, Lewis wants to Impress Tarby and make Tarby want to be friends with Lewis again so his way to make it come true is by turn on people who have died.

Situations can happen unexpectedly and often adapt to the plot formed by the author as well. A variety of situations that felt by the characters in the novel can be as they are facing tough situations, tense, happy, odd, or scary stuff. The kind of these atmospheres which shows whether the emotions of the characters surface and are eventually poured into a literary work of literature. The situation can help the readers to easily understand and also help them to express their expression by following the setting of the situation. In the work of literature, Bellairs in his novel tries to present the figures depicted are also not much different from what does exist and are often felt in the real world. So that the readers can easy to imagine or describe and feel whether the figure in the stories looks like what and face what is the situation in the novel.

“Lewis body grew tense, and then he rushed forward into the tunnel. He picked up the clock, which had just begun to make that whirring sound clocks make when they are going to strike the hour.” (Bellairs, 1975: 171)

The condition in the quote indicates that there is something Lewis is up to. As he intended to break the magical watch that Mrs. Izard will use to revive Mr. Izard and to build a world called Judgment Day, it makes Lewis was very frightened and also anxious. A situation that is really stressful. And he also didn't know if something that he wants to do is good or not if he keeps trying to do.

"It's all over, Lewis. Relax. Witches and other evil things can't cross running water. It's an old rule, but it still applies." (Bellairs, 1975: 100). The quotation stated by Mrs. Zimmermann that purposes to Lewis. She tries to make Lewis more relax because he was restless after there is a condition where is someone before is following the car of Uncle Jonathan. The car in which they were riding was being followed, and it was seen that Uncle Jonathan and Mrs. Zimmermann were trying to run away. Instead, the two magicians who should have made Lewis feel safe attempted, they fled out of fear, which made Lewis even more afraid and worried. Even though Mrs. Zimmermann was afraid, too, but she didn't want Lewis to know that she was afraid. The way was to tell the old tale of a wizard who gave the iron bridge a protective spell passed by Uncle Jonathan, Mrs. Zimmermann, and Lewis. And that story totally works on Lewis and make him better.

CONCLUSION

The incident in the novel entitled *The House With A Clock In Its Walls* shows that literary works can combine two worlds, namely the real world and the world of magic or magic. By using the

theory of magic realism by Wendy B. Faris which focuses on the five characters of magic realism, namely irreducible, phenomenal world, unsettling doubt, merging of nature, and the disturbance of time, space and identity, the combination of two worlds in the novel *The House With A Clock In Its Walls* can be found.

The first is the irreducible character, which when seen in the novel, there will be evidence such as an incident where the poker card held by Lewis changes numbers and pictures. Another proof is the ever-changing picture on Jonathan's window. The second character is the phenomenal world which is proven by the existence of several things that also exist in the world such as Mount Palomar which functions as an astronomical place. The third character is unsettling doubt which, when seen in *The House With A Clock In Its Walls*, can be seen from events such as the feeling of suspicion Lewis experienced when he first came to Uncle Jonathan's house and saw uncle Jonathan and Mrs. Zimmermann. Lewis wonders if they are hiding something like the magic power they possess. The fourth characteristic is the merging of nature. This characteristic can be seen when Lewis was surprised that the mirror in Jonathan's uncle's house was always changing pictures. And the fifth characteristic is the disturbance of time, space and identity. This is shown when Lewis brings people back to life. With the phenomenon of awakening the deceased with magic power, it accidentally breaks the boundary between the normal world and the magic world.

Apart from the five characters of magic realism, it can also be focused on the intrinsic elements of the novel *The House With A Clock In Its Walls*. Some of these, which can be found in the intrinsic elements of *The House With A Clock In Its Walls*, such as characterizations, or characters in novels such as a witch or a person who has supernatural powers. Then it can also be seen in the plot of the novel *The House With A Clock In Its Walls*, which can confuse the reader between real and magical events that occur in the novel, for example, such as the sound of the clock sounding from behind the walls of uncle Jonathan's. And the last is from the settings which consist of time such as magical events when Mr and Mrs. IZARD who rise again from the dead. Place is like a magical event that happens on a wall clock that feels like it's constantly moving and moving around uncle Jonathan's house. Situations are described as magical events such as when Lewis felt very scared because Mrs. IZARD intended to revive Mr. IZARD in order to end this world.

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THE STYLE OF LANGUAGE IN 5SOS SONGS: *VOODOO DOLLS* AND *INVISIBLE*

Berya Kamayan Adi Martinus

University of 17 Agustus 1945 Surabaya
Email: beryakamayan31@gmail.com

Nova Noor Aisyah

University of 17 Agustus 1945 Surabaya
Email: aisyahnova26@hgmail.com

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Abstract: This study aims to describe the figurative language and idioms which include the meaning of the figurative language and idioms that used by 5SOS on their songs: *Voodoo Dolls* and *Invisible*. To analyze the data, the stylistics approach that focuses on the lexical level of stylistics is used here. The lexical level is used to analyze the figurative language and the lexical meaning, while the theory that used in this study is following the Targian's theory to consider the figurative language in the data. The second purposes of this study, is to understand the lexical meaning which using the theory of Chaer. Meanwhile, Parera's theory about that there are three procedures to find the elements of the meaning of words as follows is also used here. As the result of this study, the language style of 5SOS by analyzing the data are describing youth problems, but not all of the figurative language elements as in Tarigan theory is contained in both of the song lyrics.

Keywords: *Figurative Language, Song Lyrics, Lexical Level, Style of Language*

INTRODUCTION

Language style is an individual's way of expressing the contents of their thoughts through language specifically to show the soul and personality of the writer (Keraf, 2010). As the expression tools, language can be delivered in the form of anything. One of the forms of the language style as an expression tool is song. Song can be delivered by written or even spoken. Song lyric is the form of written expression included in literary works because the lyrics are written based on the expression or outpouring of the author's heart or mind. Song lyrics are written with a purpose, so it has the meaning to be conveyed and sometimes also functions as a tool to critic and remember a moment or event that is happening in the midst of the songwriter's

life or issues in the community (Pratiwi, 2018). Through a song, there is a meaning that is conveyed accurately and deeply, but still in an entertaining and not too serious forum.

Since the assessment of language style cannot be separated from the scope of the stylistics, so to analyse the song lyrics this study focuses on using the stylistics approach especially in the stylistic level. The stylistic study is used to make the song lyrics easier to enjoy, understand, and appreciate the sign system used in literary works which functions to find out the expressive expression the author wants to express (Sawerigading, 2011). There are several levels in the study of stylistics including the phonological level, grammatical level,

lexical level, and graphological level (Khan & Jabeen, 2015:128). From the description of levels in stylistics analysis, the lexical level is used in this study, which focuses on the style of language by analyzing the figurative language based on song lyrics as the data sources. Lexical level explains about the individual words and idioms but in a different context of linguistics. Lexical level involves the study of semantics, word formation, and phonology. According to Khan and Jabeen (2015:128), lexical level is the third level in the stylistics analyses. This level talks about the way in which individual words and idioms tend to be the pattern in various or different linguistics context.

This study try to describe the lexical level by determine whether there is a similarity in the style of language used by the writer in the two-song lyrics that are created. In addition, this study also aims to find the lexical meaning of each word or sentences in the lyrics. By looking for the lexical meaning of song lyrics, it can be seen how the structure or arrangement of words forms sentences in the form of lines and stanzas in song lyrics with a neat and beautiful aesthetic, both when read and heard by readers or listeners. Furthermore, from there the meaning of the written song lyrics as the expression tool by the songwriter can be described and reaches the listener well. This study is also aim to look at the figurative language style used by the Australian band, 5 Second of Summer, particularly in writing their songs, entitled *Voodoo Dolls* and *Invisible*. The figurative language is used to describe the meaning that contained in the lyrics that being the characteristic or the language style of the song-writer in express their feeling (Unryatantra, 1987). The existence of a language style from the song lyrics will be

describes the message which wanted to deliver by the song-writer.

This research is interesting and important to study because the first one, about the data used are song lyrics from a band that is quite well known and liked by many young people, namely a band called *5 Second of Summer*, or better known by its short name 5SOS. 5SOS is an Australian band that has become famous since their performance in the opening of the One Direction tour entitled *Take Me Home Tour*. Since its debut at that time until now, 5SOS has had a lot of fans and their songs have been selling well in the world music market. The second one, the data is interesting and important to study, is because the two song lyrics from 5SOS that become the data sources have the same pattern which talks about the youth generation problem and both of is about rejection. By studying this data, it can be known the different styles of problems faced by the youth generation, as well as the rejections discussed in the song whether they are the same or different.

Based on the scope of the study above, there are two big purposes that also become the two questions to be answered as stated in the following research questions, which are the first is to describe the figurative language and idioms which include the meaning of the figurative language and idioms that used by 5SOS on their songs: *Voodoo Dolls* and *Invisible*. To analyze the figurative language, it's using the theory of Targian about figurative language which divided into comparative style, connecting style, a contradiction style, and repetition style (2013:6). While the second and the last one is to understand the lexical meaning, this study is using the theory of Chaer (1990:63). According to him lexical meaning can be considered as the

meaning of word that contained in a dictionary (Chaer, 1990:63). Meanwhile, Parera's (2004:159) that said about there are three procedures to find the elements of the meaning of words as follows. From the two objectives above, the style of describing youth problems will be found by describing through the song lyrics based on the figurative language and idioms used by the songwriters.

There are also some previous researches, which also talk about the style of language in the song lyrics. But in here will be only explained about two (2) researches which also have the same data as this research. The first one of the researches that uses song lyrics as the data sources is a journal entitled "*Language Styles used in Whitney Houston's Songs.*" This research is using the Keraf's theory (2010) to get the focus on the types, meaning, and function of the figurative language that used in Whitney Houston's songs. By using the type of qualitative research, this study is focusing on the interpretation based on the material that written in context, which using song lyrics as the document text data. The text of the song lyrics was analyzed in descriptive qualitative by discovering the appearance of figurative language in the data source, after that there will be analyzing to identify the type of figurative language that has been found by using Knickerbocker and Renninger's theory (1963). While to understanding of the linguistic context of the song lyrics, the theory of Halliday (1978) is used in the research.

The second previous studies that has the same data is a thesis entitled "*Figurative Language Analysis in Letto's Song: Truth, Cry, and Lie Album.*" This research is a thesis research that written by Muh Masruri (2012) from State Institute for

Islamic Studies (STAIN) of Salatiga which discuss and analyse the figurative language in Letto's Song, especially in the Truth, Cry, and Lie Album. He finds kind of figurative language which used in Letto's song, that are comparative figurative language, contradictive figurative language, correlative figurative language, and repetitive or enforcement figurative language which are using the XJ. Kennedy's theory.

METHOD

This research is the type of qualitative research by identifying, collecting and analysing the style of language in the lyrics of 5SOS Songs titled *Voodoo Dolls* and *Invisible*. In qualitative research, the key instrument is the researcher who then describes the findings in a descriptive or narrative way (Yusuf, 2013: 333). So that this study uses a qualitative descriptive method, which discussion produces a description in the form of written words to explain and classify figurative language and its meaning in the data used. This research is using *5 Second of Summer Songs (5SOS) lyrics* entitled *Voodoo Dolls* and *Invisible* as data sources. The two 5SOS song lyrics that used in this research are two songs from different albums. *Voodoo Dolls* is one of the tracks from the *5 Second of Summer Deluxe Edition album (bonus track)*. Meanwhile, *Invisible* is one of the tracks from the *Sounds Good Feels Good album*.

The data collection techniques used by researchers in this study were reading and note taking techniques. The data source is in the form of a song lyric text document from <http://azlyrics.com>. After collecting the data, the researcher analyses the data by reading the lyrics for many times; sorting the data out into manageable units; synthesizing the data

by finding the pattern; analyzing the figurative language; and the last is decided, which part of the style of language and finding the lexical meaning, which is the style of language that used in the lyrics. To analyze the figurative language in the lyrics, the writer is using Tarigan's theory about language style that divided into comparative style, connecting style, a contradiction style, and repetition style (2013:6). By using the figurative theory of Tarigan it will be found which kind of figurative language that contained in the song lyrics of 5SOS. While to understand the lexical meaning, this study is using the theory of Chaer (1990:63). According to him lexical meaning can be considered as the meaning of word that contained in a dictionary (Chaer,

1990:63). Meanwhile, Parera's (2004;159) that said about there are three procedures to find the elements of the meaning of words as follows. First published in 2011.

RESULT AND DISCUSSION

A. Figurative Language in *Voodoo Doll and Invisible Songs* By 5SOS

In this chapter, the researcher identify and classify the figurative language that found in *Voodoo Doll* and *Invisible* by 5 SOS based on Tarigan's theory which shown on the table 1 and after that, the researcher explain the meaning by using Chaer (1990:63) and Parera's theory that have been mentioned before.

No.	Type of Figurative Language	Data	Song Title
1.	Hyperbole(7)	I can feel you watching, even when you're nowhere to be seen	Voodoo Doll
		I can feel you touching even when you're far away from me	Voodoo Doll
		Won't you please stop loving me to death?	Voodoo Doll
		Every time I leave, I don't know why my heart begins to break	Voodoo Doll
		And it hurts in my head and my heart and my chest	Voodoo Doll
		Every time you're near me, suddenly my heart begins to race	Voodoo Doll
		I don't wanna stay, wanna run away but I'm trapped under your spell.	Voodoo Doll
2.	Metaphor(5)	Tell me where you're hiding your voodoo doll 'cause I can't control myself	Voodoo Doll

		I don't wanna stay, wanna run away but I'm trapped under your spell .	Voodoo Doll
		The walls are built to keep me safe	Invisible
		As all of life's colors seem to fade to grey	Invisible
		As all of life's colors seem to fade to grey	Invisible
3.	Personification (2)	Every time you're near me, suddenly my heart begins to race	Voodoo Doll
		The walls are built to keep me safe	Invisible
4.	Euphemism(2)	No one sees me	Invisible
		Dreaming of the times I know I can't get back	Invisible
5.	Idiom (2)	It seems I just lost track	Invisible
		And I'm having trouble catching my breath	Voodoo Doll
6.	Antithesis (2)	I can feel you watching , even when you're nowhere to be seen	Voodoo Doll
		I can feel you touching , even when you're far away from me	Voodoo Doll

TABLE 1. FIGURATIVE LANGUAGE WHICH FOUND ON THE DATA

Based on Tarigan's theory (2013:6), the figurative language that found in 5SOS's songs, *Voodoo Doll* and *Invisible* are Figure Of Comparison Or Comparative Language Style which consist of personification, metaphor, and antithesis.

There also Figure of Contradiction Or Contradiction Language Style which found in both of the data which is hyperbole, and the last Figure Of Correlation Or Connecting Language Style is also found in the data, which consist of euphemism. The researcher also found one idiom in each songs but there's no repetition that appear in the

both of the data. So, based on the table it can be found in *Voodoo Doll* and *Invisible*, the researcher finds 7 hyperboles, 5 metaphors, 2 personification, 2 antitheses, 2 euphemisms, and 2 idioms.

From the table, it can be described that the figurative languages which often used by 5SOS are **hyperbole** and **metaphor** which both of this figurative language can also describe the songwriter style in express their feeling.

In *Voodoo Doll* they use so many hyperboles to express how much the love they get and their feeling toward it. For

example, the lyric “ *Won't you please stop loving me to death?* ” tries to convey how much *she* loves him and she loves him so bad, but it doesn't mean she would loving him until the end of her life. He extragerates the way she loving him by using the *death*. The other hyperboles in *Voodoo Doll* show the feeling of the boy who get too much love which are “ *I can feel you watching, even when you're nowhere to be seen* ” and “ *I can feel you touching even when you're far away from me.* ” It doesn't mean that the girl becomes invisible and always watching him around, they use hyperboles to conveys the uneasy and uncomfortable feeling because get too much love. It's linked with the reason why the next dominant figurative language in this song is metaphor which are *voodoo doll* and *spell*. By using *voodoo doll* and *spell* makes the atmosphere of the song kinda creepy and mystical. Meanwhile, in *Invisible*, they use the *the walls* and “ *As all of life's colors seem to fade to grey* ” to convey the lonely, lose, and empty feeling. The hyperbole and metaphor that used by 5SOS in the songs can convey the whole meaning of their songs and make the atmospher more alive and deep.

B. The Lexical And Contextual Meaning Of The Figurative Language And Idiom In *Voodoo Doll* And *Invisible* By 5SOS

Lexical meaning is the smallest meaning unit In the meaning language system, lexical meaning is the smallest meaning. Lexical meaning also referes to the real meaning of word. According to Chaer, lexical meaning can be considered as the meaning of word that contained in a disctionary (1990:63). Meanwhile, Contextual meaning is regarded as a situational meaning that arises as a

result of the relationship between speech and context.

In this section, the researcher focuses on the lyrics that contain metaphor, personification, euphemism, and idiom only to find out the lexical and its contextual meaning.

First, in the *Voodoo Doll* by 5SOS, the lyrics that would be analyze are :

- *Won't you please stop loving me to death?*

The lexical meaning : “the end of life”

Contextual meaning : loving someone “so much”/ “so bad”/ “too much”

- *Every time I leave, I don't know why my heart begins to break*

The lexical meaning : “to fracture, crack, or separate into a piece parts”

Contextual meaning : he starts feeling “uneasy” when he is separate from her.

- *Every time you're near me, suddenly my heart begins to race*

Lexical meaning : to go, move, or function at top speed or out of control

Contextual meaning : beating so fast or feeling nervous

- *I don't wanna stay, wanna run away but I'm trapped under your spell.*

Lexical meaning : a spoken word or form of words held to have magic power

Contextual meaning : charming

In this lyrics, spell can has contextual meaning as charming of

someone that can trapped the other.

- *Tell me where you're hiding your voodoo doll 'cause I can't control myself*

Lexical meaning : cursed doll or witchcraft doll

Contextual meaning : in this lyric voodoo doll has contextual meaning as “unhappy love” also represents as “something that makes someone fall in love in unhappy way”. In this lyric, she makes him fall in love but he doesn’t want that love and keeps denial it.

Second, *Invisible* by 5SOS, the lyrics that would be analyze are:

- *The walls are built to keep me safe*

Lexical meaning : a material layer enclosing space

Contextual meaning : the self-defense to make “himself” feels comfortable and safe.

- *As all of life's colors seem to fade to grey*

Lexical meaning : color is a phenomenon of light (such as red, brown, pink, or gray), grey’s lexical meaning is part of color.

Contextual meaning : the color’s contextual meaning is the happiness in life, meanwhile the grey’s contextual meaning is the happiness that is gone and become nothing.

- *No one sees me*

Lexical meaning : to perceive by the eye or detect as if by sight

Contextual meaning : pay attention or care

In this lyric, the contextual meaning of *sees* is no one cares of “me”.

- *Dreaming of the times I know I can't get back*

Lexical meaning : to have a series of thoughts, images, or emotions while sleeping

Contextual meaning : hoping, a regret

Dreaming in this lyric has a contextual meaning as hoping for the past times, he’s hoping he can can his past times, yet, he knows, he won’t get it back. This also means he’s regretting what happens in his life now.

- *It seems I just lost track*

Lexical meaning : to stop being aware of something or someone

Contextual meaning : the contextual meaning of “lost track” is I lose his purpose and desire to life .

From the lexical and contextual meaning it can be seen the theme of songs that used by 5SOS in the *Voodoo Dolls* and *Invisible* it can be seen how the whole meaning is based on the context of the *Voodoo Dolls* song, using a fairly unique choice of words to describe the love theme of a young person who is bewitched by the beauty of a woman, but he tries to reject feelings of liking for the girl because he doesn't feel ready and doesn't want to be in the business of love first. Meanwhile, in the context of the song *Invisible*, the theme is still around the lives of young people, but here it talks more about the rejection experienced by the male character in the song which makes him invisible in the environment he is in. As if he needed recognition from his environment.

If both of the data compared, it can be seen the themes of the songs. There is a similarity in describing the feelings conveyed by the songwriters in both songs. Where the obvious equation lies is the expression of a youth generation that is expressed clearly and as it is tend to be full of freedom and honesty but in different circumstances. The song background of *Voodoo Dolls* is a young man with his love story while *Invisible* is a story of a young man with his identity problems. The two themes have an implicit meaning that the writer wants to convey about his anxiety.

So that can be taken from the discussion above, that in the two data in this study, the songwriter, 5SOS, brought the themes of anxiety in the lives of youth generation, especially around the rejection of love and rejection between self and its environment. The problems were voiced through their songs while racing against the diction more or less exaggerate (hyperbole) and likened (metaphor) to get the aesthetics of a work that is rich in the language style so that it can blend well with the ears of the youth generation who listen to it.

CONCLUSION

From the result and discussion above, it can be concluded that the 5SOS songs' *Voodoo Dolls* and *Invisible* have so many kinds of language style in their songs except for repetition language style. In *Voodoo Doll* they use so many hyperboles to express the love they get and their feeling about it and also metaphor to build the mood and the tone of their song. Also in *Invisible*, It gives a kinda creepy feeling as well. They use metaphor to give the lonely and empty feeling of the youth

generation in the context of the lyrics. The songs can give the mood and feeling toward the listeners which are same as how the listener's feelings. Furthermore, in *Voodoo Doll* and *Invisible*, the researcher finds 7 hyperboles, 5 metaphors, 2 personification, 2 antitheses, 2 euphemisms, and 2 idioms.

So it can be concluded that the style of language from 5SOS based on the analysis of the two lyrics of the *Voodoo Dolls* and *Invisible* songs that they created, contains such a lot of figurative language, where the most and most frequently used are metaphors and hyperbole, while in the title of the two data analyzed also obtained or found the use of language styles that are metaphor and personification. The language style that characterizes the writer is the diction that is able to describe the anxiety of the youth generation, especially in these two data, the songwriter, 5SOS, brought the themes of anxiety in the lives of the youth generation, especially around the rejection of love and rejection between self and its environment.

The choice of word expressions is not only used to build mood and tone in song lyrics, but also to convey anxieties which can represent the voice of the youth generation with their underlying problems. The choice of word expressions is also getting the aesthetics of a work that is rich in the language style so that it can blend well with the ears of the youth generation who listen to it.

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NATIVE ENGLISH SPEAKING TEACHERS (NESTs) AND INDONESIAN ENGLISH TEACHERS (IETs): EFL STUDENTS' PERCEPTIONS AND PREFERENCES

Pariyanto

Universitas 17 Agustus 1945 Surabaya

Email: pariyanto@untag-sby.ac.id

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Abstract. This paper explores EFL students' perception of Indonesian English Teachers (IETs)/ Non-Native English Speaking Teachers (NNESTs) and Native English Speaking Teachers (NESTs) in English Language Teaching (ELT) in Indonesia. 32 Indonesian EFL university students participated in this study. Employing a five-point Likert scale questionnaire (1= strongly disagree, 2= disagree, 3= neutral, 4= agree, 5= strongly agree) distributed to participants, this study found that (1) students perceived IETs/NNESTs to be better in teaching beginning learners as IETs/NNESTs apply Indonesian into English instruction, sharing the same first language and the same culture, understanding students' problem in learning English, understanding the questions and providing clear answers, and sharing the same language learning process; (2) students perceived NESTs to be better in teaching advanced learners of English as NESTs are superior in their English proficiency. NESTs are perceived to be better in teaching speaking, pronunciation, listening, and culture. This study implies that both IETs/NNESTs and NESTs have their strengths and weaknesses in the English language teaching context.

Keywords: *NESTs, NNESTs, IETs, EFL learners, Perception, Preferences*

INTRODUCTION

The position of English as a global language has attracted many people from expanding circle countries (see figure 1 for the concentric circle model) to learn and master English to communicate with people from different nationalities. English is the language used widely in mass media, in printed books and newspapers, and on the internet. Having English fluency means that the ones get more opportunities to access news or references presented in English. Although the importance of English is obvious, the success in learning English as a second or foreign language is never obvious. Some learners could reach a

certain level of English proficiency but some others are still struggling or even failed (see Pariyanto & Pradipta, 2019; Renandya, 2013 for factors influencing learners' proficiency). One of the problems that rises around the success and failure of English language learning is the problem in the teaching and learning language itself. The majority of students assume that it is the Native English-Speaking Teachers (NESTs) who can make the best teaching and who lead the students to the success of learning English (Barany & Zebari, 2018; Tsou & Chen, 2017; Torres, 2004). Their remarkable fluency in English is believed to

be a tool to boost students' success in learning English.

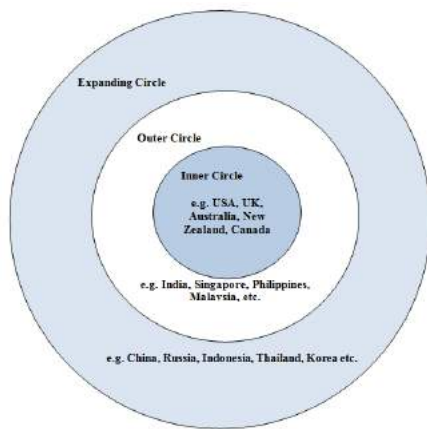


Figure 1. The concentric circle model by Kachru

However, Canagarajah (1999) maintains that language teaching is an art, a science, and a skill that requires complex pedagogical preparation and practice. Not all speakers may make good teachers of their first language. The success of language teaching is not merely measured by the fluency of a particular language one has, but several factors need to be taken into accounts such as the nature of learners, social context, and cultural background of the learners. These factors are highly understood by Non-Native English-Speaking Teachers (NNESTs) as they share learners' first language and better understand the students' learning difficulties (Braine, 2010; Arva & Medgyes, 2000).

In the Indonesian context, along with the demand for good quality teaching especially the teaching of English, either central or local government emphasizes the professional development of the teachers. The teachers are required to undertake pre-service and in-service teacher training and have a particular level

of English proficiency to be able to teach school/university students.

The government provides scholarships (e.g. Indonesia Endowment Fund for Education [LPDP]; Ministry of Religious Affairs' scholarship [5000 Doctors Program]; Ministry of Education and Culture's Scholarship [Excellent Scholarship]) to upgrade the teachers' degrees to higher-level either in the universities in Indonesia or foreign countries. This initiative has been taken to keep the local teachers well informed about the current practice and issues related to language teaching.

Setting up in different contexts, Indonesian EFL Learners with online learning mode, this article explored students' perception and preferences of NESTs and NNESTs or Indonesian English Teachers (IETs, the terms [NNESTs & IETs] are used interchangeably in this paper).

METHOD

The present study employed survey research. A five-point Likert scale questionnaire was distributed to 32 Indonesian EFL university students through the class WhatsApp groups. Students' responses to 25 statements on IETs/NNESTs and NESTs in English language teaching were then coded and analyzed. The average response rate was calculated by multiplying the number of responses per point (i.e., 1-5) and add them together. The total number obtained is then divided by the number of respondents. Number of average response rate was interpreted as the following: 1.00-1.80 = strongly disagree (very low); 1.81 -2.60 =disagree (low); 2.61-3.40 = moderately agree (moderately high);

3.41-4.20 =agree (high); and 4.21-5.00 =strongly agree (very high).

RESULT AND DISCUSSION

A. Students Perception and Preferences of IETs/NNESTs

The results of the study are presented below. Table 1 shows students' perception and preferences of IETs/NNESTs. Table 2 shows students' perceptions and preferences of NESTs.

Table 1. Students' Perception and Preference of IETs/NNESTs

No.		Average Response
1	I learn English better from IETs because we share the same first language.	3.71
2	I learn English better from IETs because we share the same culture.	3.96
3	I feel motivated when I take a course with IETs.	3.56
4	I feel anxious when I take a course with NESTs.	3.21
5	IETs are better than NESTs because they can understand my problems in learning English	3.09
6	IETs always understand my questions and provide clear answers.	3.40

7	IETs are a good model in learning English because they have gone through the same language learning process.	3.50
8	In general, intermediate and advanced learners learn better with NESTs because they rely less on Indonesian language support and need more opportunities to practice their English	4.40
9	In general, beginning learners learn better with IETs because IETs apply Indonesian to English instruction	3.93
10	In general, I would prefer IETs as a teacher	3.31
		3.60

As shown in Table 1, the average response of the ten statements on IETs/NNESTs is 3.60. It suggests that students agree on some qualities possessed by IETs/NNESTs. Students agree that IETs/NNESTs are better in terms of teaching beginning learners as IETs/NNESTs apply Indonesian into English instruction, sharing the same first language and the same culture, understanding students' problem in learning English, understanding the questions and providing

clear answers, and sharing the same language learning process.

This is in line with previous research studies by Braine (2010) and Arva and Medgyes (2000). The experience of learning English as a foreign language, IETs/NNESTs are perceived to have more to do to make successful English language teaching and learning. The role that IETs/NNESTs can play is that they provide a better learner model. Unlike NESTs who acquire English as their native language, IETs/NNESTs are the ones who started learning English after the acquisition of their mother tongue. The success the IETs/NNESTs possess can be shared with the students in which students need to take similar steps in learning English.

As a multiethnic country, Indonesia has many local languages that the students acquire when they are childhood and as a language of communication amongst people within a community. Bahasa Indonesia is then introduced when they enter kindergarten as a national language or a lingua franca between people from different ethnicities. After the acquisition of the two languages above, English is taught and learned a few years later in elementary school. This process is experienced previously by the IETs/NNESTs before being a teacher of English. Therefore, the IETs/NNESTs know exactly what to do to deal with the second language acquisition as they have been through these stages and can relate their learning experience to students' learning. Students, in this context, would see a relevant model of English language learner which in turn could encourage them to

keep learning it, having shown the achievement reached by their teacher.

Medgyes (2006) contends that a successful teacher is a successful learner of English. Poor language learners are unlikely to make good language teachers. The IETs/NNESTs go through some efforts and encounter difficulties in the process of learning English. They try to make sense of the complexity of the English structure that is completely different from the structure of the Indonesian language. The richness of vocabulary that English has requires extra time to remember. Being able to cope with numerous stages in acquiring English, IETs/NNESTs portray a good learner of English that students can follow to make successful learning. Besides, in terms of vocabulary, IETs/NNESTs can explain the difficult words which the students feel hard to understand using the mother tongue. This will make students easy to connect the words with their context.

IETs/NNESTs, additionally, can teach language learners learning strategies more effectively. Language learning strategy is said to contribute to the success of learning a language. A learning strategy as defined by Mayer (2003) is cognitive processing performed by a learner at the time of learning that is intended to improve learning. According to Brown (2007) strategies means particular methods of approaching a problem or task, modes of operation for accomplishing a particular end, planned designs for controlling and manipulating certain information. The ability to select the most appropriate strategy for dealing with a specific learning task is likely to lead the learners to succeed

in the journey of acquiring the language. IETs/NNESTs as successful learners of English are thought to be conscious strategy users that can inform which strategies have worked for them and which have not. Sharing learning experiences as well as assisting students to find out other strategies that should work for them is what the IETs/NNESTs usually do in this case. They better understand Indonesian students' nature and learning style than NESTs since they shared the same culture and first language.

The learning strategies that IETs/NNESTs suggest for students to employ in remembering vocabularies, for instance, by linking the words of English with the words of Bahasa Indonesia or similar sounds found in English words to be connected to the sound of words found in Bahasa Indonesia. Similar sound of words between English and Bahasa Indonesia such as "buku" means book, "mama" means "mum", "sekolah" means school, and so forth. It is, as I experience with learning English, proved to be effective in remembering English words rather than routinely consult to the dictionary to find out the meaning. Reading aloud English text soon after wake up in the morning, as my school teachers suggested to do to me and my classmates are very helpful in reading skill as well as in improving pronunciation. There are myriad other strategies that IETs/NNESTs employ to assist students' learning. Therefore, students can achieve the goal of English language learning.

The following role that IETs/NNESTs can play is that they supply more

information about the English language. Research by Medgyes (2006) comparing teaching behavior between NESTs and NNESTs shows that NNESTs were found to be more insightful than NESTs. It is said that the process of mastering the English language is different between the two where NESTs are largely unaware of the internal mechanisms directing language use, and thus less able to supply relevant information about the target language to the students. NNESTs, however, have considerable knowledge about the English language throughout their learning process.

It is often that Indonesian students compare and contrast the structure of the English language with the structure of Bahasa Indonesia before fully understand what the teacher has taught. Students in this situation might experience what Yule (2006) called 'transfer' or 'interlanguage' where students feel confused in using expression or structures from the L1 when performing in the L2. For example, students say 'father I go with sister I yesterday' instead of saying 'my father went with my sister yesterday'. A sentence produced by the students is in the structure of Bahasa Indonesia but the vocabularies used in it are English. Since the possessive pronoun in Bahasa Indonesia is the same as subject or object, modifier comes after noun and adverb of time is not necessarily change the verb form, students unintentionally make a combination of both languages.

IETs/NNESTs with substantial insights into the English language can supply more information and address students'

difficulties. This is why teaching English in the Indonesian context IETs/NNESTs put emphasis more on form than on function. It is widely understood that function is crucially important to see the meaning of learning English and how it is used in real-life communication. However, before going further to that stage there are some basic forms that students have to acquire for their communication to be understood by others. Students surely cannot produce any English sentence without firstly introduced by the teacher how to correctly construct it. Unlike the ESL context where students have ready access to English outside of the classroom (Brown, 2007), Indonesian students as the categorized EFL setting have no exposure to English other than in the classroom. The presence and the roles of IETs/NNESTs highly contribute to the students' understanding of how English works by giving them applicable information.

Han (2005) contends that IETs/NNESTs are more successful in terms of mutual cultural understanding between teachers and learners as well as sharing similar learning experiences. This makes IETs/NNESTs to be more sensitive in teaching English to Indonesian students. Situated in the host country with native students, IETs/NNESTs know better what is going to achieve or the goal of English language learning in line with the institutional or national education policy. Say, for example, the students will face a national examination where some feelings of depression almost haunt every student. To help students anticipate and prepare for the test IETs/NNESTs often approach it

with a teaching method that emphasizes more on grammatical test exercises and assigning home works.

IETs/NNESTs are often seen to be stricter than NESTs since they require students to do a lot of homework and to complete grammar exercises. This, however, does not mean that NNESTs do not have great empathy for students with a lot of work to do but rather it is a sort of effort that students have to undergo to pass the exam. It is unlikely that IETs/NNESTs employ the Communicative Language Teaching (CLT) approach in this given situation. In general, CLT which is viewed as an outstanding approach to teaching language is considered to be less appropriate to be used in Asian countries (Bachrudin, 2001; Ellis, 1997; McKay, 2002). This is especially because the language learning environment, needs, goals, and cultural traditions of the students are different from those of western learners.

Having said so, the IETs/NNESTs know more about the goals of language learning in the Indonesian context. Goals are thought to affect students' performance. Dornyei (2001) contends that goals affect the students' performance at four mechanisms; (a) directing attention and effort toward goal-relevant activities; (b) regulating the number of effort students expend to the difficulty level required by the task; (c) encouraging persistence until the goal is accomplished; (d) promoting the search for relevant action plans or task strategies. Additionally, the cultural traditions, social conditions, and economic needs of the students, as Canagarajah (1999) contends, are the area

that IETs/NNESTs put more of their attention. They can integrate these language attitudes and sociolinguistic patterns into teaching English as a foreign language.

Another role of IETs/NNESTs in ELT is that they take Indonesian students to an ultimate understanding of the English language by using the Bahasa Indonesia in explaining difficult parts of English features. The use of L1 in the monolingual classroom is seen to be the most genuine vehicle of communication between IETs/NNESTs and their students as well as become a powerful teaching and learning tool in any situation (Medgyes, 2006). IETs/NNESTs can perform better at explaining linguistic features in which they can express the difficult explanation through the shared mother tongue. As English is learned as a foreign language, it is common for Indonesian students when encountering any difficulty in using English to use and ask for clarification in Bahasa Indonesia. If the classroom instruction is conducted fully in English, the students will find some difficulties especially when the level of students' proficiency is at elementary or at the beginning.

With limited knowledge and exposure to English, students are thus best taught using both languages. Bahasa Indonesia is employed as a language of instruction specifically for the particular linguistic feature of English that is considered to be hard to understand by the students. Regarding the use of bilingual in classroom instruction, a study about the Chinese views of western teaching by Cortazzi and Jin (1996) demonstrates that

Chinese students gain more knowledge about the English language from NNESTs (Chinese teachers) whereas the western teachers (NESTs) stress more on fluency without any explanation about grammatical rules and correct students' error.

While it is strongly needed by Indonesian students who learn English, using both Bahasa Indonesia and English is quite helpful in making students fully understand the complexity of English structure and how it is used in communication appropriately. When I was a high school student, I often asked my English teacher about the use of English in Bahasa Indonesia. Teachers in Indonesian students' perspective are the agent of knowledge and they must know everything about the profession they hold. With limited resources and individual preferences, Indonesian students are unlikely to generate their learning and research to find out information. Being able to explain all necessary information about the English language in the native language, IETs/NNESTs can lead the students to succeed in the process of acquiring English.

B. Students Perception and Preferences of NESTs

As can be seen in Table 2, the average response of students' perception and preference of NESTs is 4.19. This suggests that students agree with the idea that NESTs are better at teaching spoken language and assessing students' language production. NESTs are perceived to be more competent in making the students

able to speak. This validates previous research findings by Barany & Zebari (2018), Tsou & Chen (2017), and Torres (2004)

Table 2. Students' Perception and Preference of NESTs

No.		Average Response
11	In general, NESTs are better at Explaining grammar	4.03
12	I learn more vocabularies with NESTs	4.50
13	My pronunciation is better when I learn with NESTs	4.37
14	My listening is better when I learn with NESTs	4.34
15	My reading skills are better when I learn with NESTs	4.09
16	I speak English more frequently when I have a class with NESTs	4.56
17	NESTs give me more strategies/ideas to learn English better	4.12
18	I learn more about English speaking countries with NESTs	4.28
19	I have positive attitudes towards English speaking countries and their speakers when I have a class with NESTs	4.21
20	NESTs assess my listening	3.96

	comprehension better than IETs	
21	NESTs assess my reading comprehension better than IETs	3.93
22	NESTs assess my speaking better than IETs	4.21
23	NESTs assess my writing better than IETs	4.21
24	NESTs assess my pronunciation better than IETs	4.06
25	NESTs assess my knowledge of grammar better than IETs	4.00
		4.19

As indicated in the study by Barany & Zebari (2018), Tsou & Chen (2017), and Torres (2004), NESTs are seen to be superior in their English proficiency. NESTs are perceived to be better in teaching speaking, pronunciation, listening, and culture. Also, students think that they have positive attitudes towards English speaking countries and their speakers when they have a class with NESTs. Hence, teaching English culture is considered to be one of NESTs' competencies.

Medgyes (2006) listed more comprehensive NESTs and NNESTs teaching behavior as perceived by learners. The teaching behavior was classified into [1] own use of English, [2] general attitude, [3] attitude to teaching the language, and [4] attitude to teaching culture. Regarding

NESTs, perceived own use of English includes speak better English, use real language, and use English more confidently. NESTs' perceived general attitude includes adopt a more flexible approach, are more innovative, are less empathetic, attend to perceived needs, have far-fetched expectations, are more casual, and are less committed.

Dealing with attitude to teaching the language, NESTs were perceived to be less insightful, to focus on fluency, meaning, language in use, oral skills, and colloquial registers. They were also perceived to teach items in context, to prefer free activities, to favor group work/pair work, to use a variety of materials, to tolerate errors, to set fewer tests, to use no/less L1, to resort to no/less translation, and to assign less homework. Concerning attitude to teaching culture, NESTs were perceived to supply more cultural information.

CONCLUSION

To sum up, students perceived IETs/NNESTs to be better in teaching beginning learners as IETs/NNESTs apply Indonesian into English instruction, sharing the same first language and the same culture, understanding students' problem in learning English, understanding the questions, and providing clear answers, sharing the same language learning process, providing a better learner model, teaching language learning strategies, supplying more information about the English language, being sensitive in teaching English, and taking Indonesian students to ultimate understanding by

explaining difficult part of English features of the English language using the shared L1. Students also perceived that NESTs to be better in teaching advanced learners of English as NESTs are superior in their English proficiency. NESTs are perceived to be better in teaching speaking, pronunciation, listening, and culture. Additionally, NESTs allow students to have positive attitudes towards English speaking countries and their speakers. This is students' perception that NESTs have more competency in teaching English culture.

This study implies that both IETs/NNESTs and NESTs have their strengths and weaknesses in the English language teaching context.

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