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***FOCALISATION IN VEDIC & MODERN-DAY DHRUPAD
VOCAL MUSIC STORIES***

(SUBROTO ROY)

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Department of English
University of 17 Agustus 1945 Surabaya

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FOCALISATION IN VEDIC & MODERN-DAY DHRUPAD VOCAL MUSIC STORIES

Subroto Roy

Bhandarkar Oriental Research Institute

Email: subrotor@gmail.com

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Abstract. Narratives that we hear, connect dots to complete a civilizational story. Narrative strategies on Indian heritage of about 1000 years need to be revisited as newer counter-narratives need to be factored in. Globalized narratives during which become foundational to newer ones are ordered in such a manner that the stories within them often lead to Indians feeling estranged/demoralized/misunderstood. The problem becomes more serious to the local culture when local storytellers follow these narratives misunderstanding narrators for the source of knowledge. This may involve focalization leading to misunderstandings being communicated about a culture - India in this case. After examining *Sām Veda* (ancient Veda singing - date not known) and *Dhrupad* (probably from around 300 BC and still extant) as a case as represented in their newer globalized narratives, focalization is encountered and are reported in the present article.

Keywords: *Narrative Strategies, Focalisation, Khayāl, Dhrupad, Sāma Gāna*

INTRODUCTION

Narratives that we hear connect dots to complete a civilizational story. The cultural communication of the Indian civilizational story is ridden with misunderstandings thanks to focalization and disintegrative agenda, so much so that stories within the narrative sound strange and demoralizing to Indians. It may often not be a clash of historical method and tradition. Narrative strategies on Indian heritage of about 1000 years need to be revisited as there are newer counter narratives that need to be factored in.

We examine here the case of the story of continuity from *Sām Veda* and *Dhrupad* through a natively ordered narrative framework to identify disintegrative elements and focalization.

Says Genette (1980), it ,focalization, refers to the degree of the narrator’s awareness and the extent to which his knowledge is restricted.’ But the narrator may not represent knowledge of what he is narrating. For instance, a person trained in the *Khayāl* tradition telling the story of *Dhrupad* or even *Sāma Gāna* .

We will see instances of story tellers telling a story different from what their collective memory has stored. This phenomenon poses a greater challenge. For instance, a Sanskritist giving erroneous or misappropriated meanings of Sanskrit terms and concepts. In such cases a large population which does not know Sanskrit and regard such Sanskritists as knowledgeable gets a completely false

story delivering a body blow to a worldview that they had held in high esteem.

In the case of concern here, many a narrative is very often off the mark, thanks to focalization, especially amongst scholars with disciplinary blinders.

Take the case of *Sāma Gāna* - the oldest form of mantra singing. It analyses with Dhruvad Gāna as specific interdisciplinary models can expose unmistakable links of Veda with Indic thoughts and practices. However, the Veda-s are considered as books and an artificial chronology is imposed, but accepted by senior scholars. They refuse to accept the traditional view that Veda-s are revelations, later compiled into books. chronology of the Veda-s is irrelevant. The chronology of the Veda-s is irrelevant to Vedin-s. It is to my mind a narrative with disintegrative potential.

METHOD

We examine our case of *Sāma Veda* and Dhruvad through a natively ordered narrative framework. The present is a textual analysis of various Indian and foreign authors who have written on the subject of Dhruvad from various standpoints. However, I give inputs of *Sāma Gāna* as a native *Sāma* and Dhruvad singer and scholar. In addition, other native scholars are also cited. This is library research and does not afford any data analyses.

In the case of concern here, many a narrative is very often off the mark, thanks to focalization, especially amongst scholars with disciplinary blinders.

We take the case of *Sāma Gāna* - the oldest form of mantra singing. Its

analyses with *Dhruvad Gāna* as specific interdisciplinary models are expected to expose unmistakable links of Veda with Indic thoughts and practices establishing a continuous civilizational story. This is a rational approach to the problem.

RESULT AND DISCUSSION

Veda surprises the beholder by perennially re-appearing! It pulsates with unfathomable musical momentum. No disruption or change could fully dislodge or deeply modify its rich, highly complex, and codified manifestations, including its most valuable attendant, nay, essence, music. Music has been, since time immemorial, the carrier of meaning in Vedic communication instantiated in a variety of rhythmic accentuations as well as pitches, among many other elements. The rich data embedded in Veda-s and their exegeses were communicated effectively for ages and transmission losses have been controlled through sophisticated systems of memorization and communication from Guru to student/s. Despite this, modern scholars have reordered the Vedic narrative, employed foreign value systems to pass judgments, etc. Natives of India now believe that Veda-s did not originate in India.

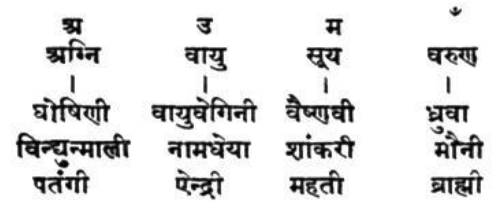
Rājārām (Dec 3, 2019) forwarded a strong case that the Indus civilization was Vedic and did not precede Veda and there was no invasion. Sanskrit scholars from various universities in a widely reported symposium held in Delhi University have stated, "Vedas date back to 6,000 BC [...]." Due to this strong and high cultural context of the Indian civilization, there was no necessity for today's music and

literature to be mere derivatives of distant cultures. Deva (1976) cites other authors regarding a likely spread of ‘Sindhu’ or Indus civilization to far-off places like Mesopotamia (Dev, 1976:6). He refers to the name *Meluhhā* that Mesopotamians used for the Indus people. Indian *rāga Maluhā Kedār* is among the rare raaga-s now. Referring to the Indian teak wood found in Babylonia belonging to around 600 BC and the cultural relations with Greece up until 500 BC, Deva likes to believe that Indians did indeed establish settlements in many parts of the world and terms these areas as Greater India. Dev (1976:9) believes that by 600 BC, Indian music reached its pinnacle after undergoing usual changes.

However, he too falls into the trap of the Arya-n Dravidia-n divide, a narrative propagated by colonial scholars. He believes that the Sindhu civilization was pre-Vedic and music at that time was *anārya* (non-Ārya-n) (Dev, 1976:103-109). Ruckert (2009-2010) terms Indian art music as Indo-European music based on flimsy grounds such as the presence of Harmonium on stage, and the use of steel wires in Tanpura-s, etc. This is a clear instance of either focalization in terms of lack of knowledge of the subject or a strategic narrative to alter the story.

The one sound that has, without doubt, originated in the Veda-s and forms part of Indian world view even today is the *Onkār* (often referred to as the syllable OM) which may be considered as a core cultural symbol that has not changed over millennia. It is Udgītha in Sāma Veda which (Upaniśad, 2010:59) considered pivotal,

notwithstanding that G. U. Thitte; (Personal Consultations, 2009) terms Upaniśada-s as ‘useless’. During my interactions with Thitte, he came through to be a grammarian and would not accept anything that does not fit his worldview. Therefore, without doubt, his is a case of focalization in terms of his strict disciplinary interests almost discounting the value that exists in Upaniśadic philosophy. Mukhopādhyāy’s (1929) reference to the esoteric view of Pranava (OM) in Nādabindu Upaniśad is illustrative of coherence of spirituality and Indian music (p.2).



(Plate I)

‘Om’ is at once an unchangeable high-context core cultural symbol, concept, and essence of Sāma Gāna and Dhrupad. It has interesting implications in grammar, semantics, semeiotics, and ādhyātma (akin to spirituality) among other areas.

Cauhān’s (1985) inclusion of present-day Afghānistān in the Vedic discourse is geographically unifying, but adherent to the Ārya-n invasion/migration conjecture as is usual (p.44). He goes on to establish with the help of Persian etymology to say that “ēr” is a source of the word ārya and means “a man possessed with[...]manliness, bravery” which he says are the qualities of the “Āryan race in general”. This is laughable. These qualities

cannot be ascribed to a single race. Also the connection of a race with these qualities is incredulous. This instantiates that aspect of focalization as in the limitation of knowledge of the narrator. This is a logical outcome of the misappropriation of indigenous culture by many colonial scholars including Max Mueller and William Jones who propounded the Proto-Indo-European languages after they realized that all European languages had clear roots in Sanskrit. Here we see a clear case of altering strategy to affect the overall story of Sanskrit which is a cultural force of this area.

This is about the music of *Sāma Veda* and its derivative viz., Dhruvad. Note that Brahmā instantiates in various contexts. For instance, Sāman-s were perhaps seen holding the potential to apprehend the quality of Brahmā and attain the corresponding qualia. This is clear even in the Vedic context as (Taittiriya Sanhitā, 2.5.7) “*deva vai narci nayajumsyasrayanta te sāmāneva srayana - the gods do not resort to the rcā or the yajus; they resort to Sāman only.*” (Bhise,1986) Interestingly, Vedic etymologist Unādi (In J. Pathak’s edition, 2014) who is believed to have lived earlier than Yāskacārya (700 BC) does not declare Sāma as a derivative of Rg Veda, in his definitions of Sāma, (Sastry, 2014:488-489). This puts to rest the doubt over the autonomy of Sāma as an apauruṣeya Veda, rather than a derivative of the Rig Veda. This is significant because, today, a chronology is in vogue amongst learned circles of Veda which tends to diminish the importance of the two Veda-s viz; Yajur &

Sāma and attempts at establishing a superiority of Rg which is uncalled for and dubious. The reasons for this are not known to the author, but this narrative is strategically disruptive because the source of the three Veda-s is single and to look at it as three different bodies of knowledge is disintegrative. Vyās Rīṣi is known to have trifurcated Veda for ease of cultural communication.

Brahmā also plays a causative role in the arts in the ancient Indian worldview. Bharat Muni (500 BCE-600 CE) also begins his Nāṭyaśāstra by a chapter on how Brahma created dramaturgy (Chaturvedi,2005). Dhruvad is mentioned in Nāṭyaśāstra in the form of Dhruva (V/59-62 in Sastry,1984), connecting it to Prabandha. However, the peculiarities of Dhruva-s are based on the number of syllables, stanza-s, and tāl. Even today, Dhamār is a tāl and is part of the Dhruvad singing milieu.

Denials of the existence of cultural communication of Sāma Gāna with later Sūdprabandha or Sālag Prabandha to today’s Dhruvad warrant serious interdisciplinary attention. Lāth’s (1978) comparison based on mōkṣa-potential of *Mārgi* and *Rāga* music of Dattilam is an unnecessary dichotomy (p.23). This is because Indian practices cannot be divorced from dharma, artha, kāma, & mōkṣa (Śādangdev 1.1.30 as cited in Dīkṣitār,1984)

यथाविधानेन पठन् सामनेयमविच्युतम् ।
सावधानस्तदभ्यासात् परं ब्रह्माधिगच्छति ॥
इति याज्ञवल्क्य. स्मृति प्राय-११२

(Plate III)

(p. ii) also (Kapūr, 2019, Diksitar, 1984). The gist of this *Sikṣā* is that if *Sāma* is read as per rules and sung carefully, then the practitioner will transcend to eternal bliss (Param Brahma). My conjecture is that the so-called Dhrupad of Mānkutuhala (Man Singh Tomar (1486-1516) became an umbrella term for Vishnu-pada (praising or related to deity Vishnu), Dhruva-pada, and Hori and Dhamār types of Mārgi and Deśi sangīt which populate Prabandha.

Although the world changes, narratives that are entrenched stick fast despite their demerits if any. Thielmann's (1995) view separating Carnatic and *Hindustāni* music say inter alia, "The comparison of musical forms represents[...]most problematic areas[...] Samgitaratnākara[...]as evidence[...]show similarities[...]only at the surface; [...]differences[...]cannot be easily ignored." (Thielmann, 1995:1).

Take the case of the two old musical forms, *Hindustāni* & *Canātic*, of music rooted in Vedic singing and concept. Mere musicological analyses are superficial as is evident in Thielmann's narrative (1995:4) where she admits to no "information" preserved in *kīrtana* from 14-15th Century. On this basis, she argues that it is baseless to compare Prabandha and *kīrtana* which is a one-sided statement that attempted to support her theory. Unfortunately, her analysis is based again on Western concepts like form and style. Her narrative adds fuel to the *Ārya-n - Dravid-ian* division narrative. Śarmā (1990), on the other hand, locates a strong possibility of Prabandha being employed by an 8th C song compiler

of Tamil Nadu, named Nāthmuni (pp.55-56). He reportedly compiled songs belonging to the 5th-6th century. This *Śarmā* sees as a possible link between Mātanga's Brihaddeśi and Nāthmuni's work (both 8th C). She wonders if Brihaddeśi gets a historical background of a few centuries because we otherwise know that 'Prabandh' as a song is first time mentioned in Brihaddeśi.

But Lāth's (1987:28-29) views are disintegrative and instantiate focalization. He says 'music is merely[...] structure' and does not need words to sustain. As early as the 10th Century Abhinavagupta describes the same as 'sāmyamātrāphalan-naśakyamvaktum'; 'the association of tāl and *svara* in *gāndharva* is beyond description'. Sānyāl (1995:113) declares that *ālāp* is the inseparable *sthāyi bhāva of pada*.

Coudhari (1986:21) also treats them as integral. She quotes a *Maharṣi* as declaring "yasyādakṣarsambadhdhantatsarva mpadasangyitam". It states "whatever is related to akṣara is pada" She (1986:20) quotes Bharata as declaring "gāndharvam yanmayā prokatansvaratālapadātmakam padantasya bhaved vāstu svaratālānubhāvakam".

Again, Lāth (1987) opines that words are "not essential" to "sustain" music, potentiating a dichotomy between music and literature (p.29). It must be noted that Sanskrit dominates Indian Literature from early medieval to ancient times. If Sanskrit and later Brij Bhāṣā have militated in the context of Dhrupad (Indian art music) then a major cultural dismemberment is affected. Moreover, are we talking of music per se or vocal music?

This may be strategic. It does not instantiate focalization because of the sheer erudition he is known for. What does Lāth mean by words since the concept of the word is not the same as *śabda*. Also, when we refer to Dhruvada, the pada part refers to the lyrical aspect. How can one undermine either *śabda* and/or pada in vocal music; especially in a situation of singing for an audience or her/his deity? This is nothing but a reductionist approach almost bent upon dismantling the cultural contexts within which a song evolves hand in hand with music not as its carrier but as its soul? /he comes from a tradition of Khayāl singing which in many song-texts are mutilated due to the failure of cultural communication. The argument he puts forth against the need for song-text helps this deficiency he had inherited.

Lāth agrees that *Sāma Gāna*, *Gītikā-s*, and *Jāti-s* are relatives, yet in his interpretation of Dattilam, *Rāga-s* have lesser mokṣa-potential than that of *jāti-s*. He (1987) says there is no literary description of *gamaka* in *Prabandha* (p.30). And since *Prabandha* was in practice in Śārangdev's time (13th C), does Lāth create elbow-room to push a theory of import of *gamaka* in Dhruvada from non-Sanskrit sources? Does this typify the disintegrative cultural narrative strategy, since *gamaka* is present in the *Sāma Gāna* tradition even today? I am inclined to believe in the affirmative because Lāth's discussion about Dhruvada and Khayāl, hint at his zeal to show the superiority of the latter over the former which was avoidable. My belief gains strength when his above statement is read with the

popular narrative that Khayāl was a hybrid and derivative form, highly influenced by Qoul, Qulbānā, and Quavvāli brought by the invading Islāmic rulers. Lāth appears to further misrepresent the essentially Indic art of Dhruvada by applying self-imposed foreign values of "form" and "style" and goes on to show that Dhruvada was a "closed form" (1987) and that it did not have style before Khayāl (Lath, 1987:28-29). This is begging a question. He rather clearly gives preferential treatment to Khayāl in this article. Lāth concludes that the genesis of Dhruvada needs to be revised - a strategy which reflects an intention of pushing a narrative, without being a practitioner of Dhruvada, but a student of Khayāl of the Mevāti Gharānā.

Francoise Delvouye (1987) & (1992), denies mention or definition of Dhruvada in Sanskrit Texts before the 'end of 17th century' in Bhāvabhata's Anup Sangīt Ratnakar and Sangīt Pārijāt by Ahobala (1665) (p.36) & (p.2). However, she (1986) in her bibliography (including Persian Sources) of Dhruvada contradicts herself by mentioning Mādhava's (who died around 1554-1555) work *Vīrbhānuday Kāvya* in Sanskrit which mentions Dhruvada (Delvouye, 1986:103). She (Sarma,1994) refers to Sāhab Śarmadī's Persian interpretations and translations of Rājā Mānsingh Tomar's (1486-1516) *Mān Kutuhala*. Śarmadī writes 'ever since Dhruvada came to be recognized, Marag (*Mārgi sangeet* as opposed to *Deśi*; *Mātanga Muni's* Brihaddeśi 8th Century) lost its foothold. This is a belief in disruptive change rather than change with continuity, notwithstanding that it refutes Delvouye's

above observations germane to the mention of 'Dhrupad' in Sanskrit texts. This points at an established older term and tradition of Dhrupad which Śarmā fully (1994:85) agrees. Widess (1992:68) partially agrees. It remains a matter of research whether characteristic features of today's Dhrupad were extant at *Mādhava*'s time or not. But Warmadee's reference to Dhrupad must have come from some Sanskrit text dated between 1486-1516, which challenges Françoise's surmise that there was no mention of Dhrupad before the end of the 17th century.

But Prem Latā Śarmā (1987, 116-118) makes the antiquity of Dhrupad clear and takes it back to the period of *Nāṭyaśāstra* by highlighting the definitions of *Dhruva* & *Dhruvā*, if not explicitly. But Sarma (1992), for the first time, makes explicit the difference between *Jāti*, *Mūrcanā*, and *Rāga* as given by *Mātanga Muni* (p.5.). Interestingly, she draws from as diverse sources as *Bṛihadārnyakaopaniṣada*, *Gobhīla (Sāma Vedic Ṛiṣi) Smṛiti*, *Mārkaṇḍeya Purāna*, *Mahābhārata*, *Pānini's and Nāradiya's Śikṣā-s*, and *Bharatrihari's Vākyapadiya*, *Nāṭyaśāstra*, and *Dattilam*. This indicates an integrated approach and regard to continuity despite the change. It is implausible that all these thoughts that enrich Dhrupad were derived from some unknown nomadic warriors.

In modern times according to (Coudhari,1986:26),Dhrupad comprehends singing in the various idioms in which the pada can be prosodic or prosaic, but meaningful. She reminds us of *Prem Lata Śarma's* surmise that since *vāggeyakār*

(extempore composer-singer) *Nāyak Bakṣū's pada-s* use the terms '*grām-mūrcanā*' profusely, he must have lived not very long after Śāṅgdev (13th C). The above discussion establishes a continuity of very old concepts of Dhrupad.

It is history that my Dhrupad master's father Ustād Husseinuddin Dāgar had returned to his original faith and renamed himself as Tānsen Pande which is the original name of the famous and legendary court musician of Akbar - Tānsen. His son's name was Vilas and his daughter's Sarasvati. Yet, Zelazko (2019) enters birth and death details as "born c. 1500, Behata or Gwalior, India—buried 1586/89, Gwalior" filtering off the fact that Tānsen was born a Brāhmana - there is a specific reason why the term 'buried' is used by this author.

G. U. Thitte (2009) fully rejects the Sāma Vedic connection of today's art music saying that the intonations of Sāma Gāna were not musical at all. This he says although *Nāradiya Śikṣā* clearly states that the Śruti (or keynote) of Sama is "*venormadhyama*"— the fourth note of the flute. However, some knowledgeable authors suspect coherence and authenticity of parts of *Nāradiya Śikṣā*. which may have been added centuries later (Bhise, 1986:2; Kṣīrsāgar, 2010:246).

Again, it must be admitted that the Sāma Gāna of Kauthuma recension of Kāśī , as it is sung today (e.g. Bhāskarnāth Bhattācārya, MSRVP Ujjain), does not sound like the sophisticated rāga in Dhrupad although he (personal telephonic interview, 2013) strongly claims otherwise. But recordings of say, Dravid Śāstri of

Rānāyaniya recension (Deccan College, Pune) with tānpura, sound like Rāga.

Rāmamūrthy Śroutigal of Śārada Muth, Śringeri (Personal Consultation: 2013) says that the South Indian Kauthuma śākhā renditions were painstakingly revived by Satyavrata Sāmaśrami of Bengal. Kumbakonam pundits used the harmonium to establish the *svara-s* and remove errors. This poses to be a challenge in terms of the idea and accuracy of *svara*. The author (in press) points out specific issues that have crept in due to the printed version of Sāman songs, but not due to a fault in the tradition. He stresses the strengths of the oral tradition. He also observes different singing of the Sāman-s by people of the same Śākhā (recension) of different geographies and is justified as *deś-bheda*. Note that *Rāga-s* also have place names, e.g., Multani, Kambhoji, Gurjari, etc. Rāga-s like Sārang have *bheda* like variations, e.g. Lankadahan Sārang, Gaud Sārang, etc. This parallel between Sāma and Rāg needs to be deeply examined.

Vināyaka Rāmacandra Ratāte (1991:62-64) while tracing the seeds of Dhruvad in Sāma Veda places the Mārgi sangīt in the stotra, stoma, and srauta categories. He terms Dēśi as Praghāta which comprise the Uttarārcika, Pūrvārcika, and rik-s. I have technical reservations regarding this categorization, but it lies outside the scope of this paper. His premises will need a deeper examination to verify my reservations regarding his mārgi-deśi categories although I do not see his narrative to be disintegrative or fraught with focalization. I

practically unearth the real mūrchanā-s (not in practice) that led to *Rāga*, and locate them in Sāma Gāna in my future work/s. Lāth's 'form' and 'style' arguments can easily be refuted in the light of deeper Vedic values such as *chanda*, *vritti*, *prabandha*, *stōbha*, *vikriti*, *pada*, *mantra*, *mātrā*, *gamaka*, and the corpus of Indian theories of meaning-making and their derivative Western ideas of Semiotics. Śarmā (1992:119) asserts that the 'pad' aspect of Dhruvad is related to 'bandh' of form. I conjecture that the term 'bandiś' may have come from 'bandh' which separates on *parvan* of a *Sāman* from the other. Bāndh is a dam that binds in a way and 'bandiś' also binds.

Stōbha-s in *Sāma Veda* is very special, but have been underestimated by Suryakāntā (1970:13) calling it Da-Da by some. The seeds of disintegration can be diagnosed in discourses on Indian music and its historicity. *Sāma Gāna* is considered a musical composition of Rg Vedic mantra-s and has become a mainstream assumption. But the *Rg Veda Sanhitā* mentions *Sāmgāna* (2.12.16-17; 2.43.1-2; 2.5.3; etc) which shows that it is not later than Rg Veda. Also, (Pāndeya, 2005:5-6) Gritsamad and other Rishi-s are considered extremely ancient Rg Vedin-s who knew Sāma mantra-s like the 'Prajāpatayehārdyam' a category known as Chinnagāna. There is a school of thought that believes based on strong literary evidence that Sāma has an independent existence irrespective of Rg Veda and it is not later than Rg Veda. However, the narrative on Vedic chronology today itself is disintegrative with deep consequences

not only on music but also on the Vedic community.

The Kalātattvakoś (Baumer, B., Cattopādhyāya, S., Pānda, N.C., Ghosāl, P., Tripāthy, K.eds., et.al.1996 onwards) helps immensely in this. Bhāvabhatta (17th C) has connected Dhruvad to Prabandha. Sangītratnākara (in M. R. Dīkṣitār, 1984) states just the same as given below (p.ii).

सामवेदादिदं गीतं संजग्राह पितामहः । सं-र. १-१-२५
श्रुतिभ्यस्तु स्वाराः षड्जर्षभगान्धारमध्यमाः । सं-र. ३-१-२३
तस्यगीतस्यमाहात्म्यं के प्रशंसितुमीशते ।
धर्मार्थकाममोक्षाणां इदमेवैकसाधनम् ॥ सं-र. १-१-३०

(See Plate II).

This integrative quality is due not to the narrative of an ‘Āryan’ or “Brāhminical” (artificial) integrative effort with the “Dravid”, much as Suniti Kumār Catterjē (1967:12-14) likes to forward, but to cultural coherence of the entire in Veda. We can see focalization in narratives that come from insiders as well. For instance, Bhise (1986) credits the two “notes” (udatta & anudatta) of Rg Veda to a hypothetical Indo-European language (p. 78). Note that these speech intonations are believed to have implications for Sāman music. She goes on to add her narrative here and instructs us that these two ‘notes’ increased in number (two, three, four, five, and then six) due to the enculturation of Indo-European music in India. Thus it is out of this enculturation that two more Svāra-s were added to the Rk mantra-s according to her which led to Sāman-s. This means Sāman-s are born after the injection of the two said svāra-s which are of Indo-European roots. This presupposes a lack of music in a culture (India) that did not

possess the Rg Veda - it had to wait allegedly for Rg Veda-s to attack Indus and give music. This insinuates that people who ostensibly brought this Veda into this new cultural area were, in some way, responsible for bringing music into this land. One wonders how a culture without music could add two musical “notes” borrowing from another culture. It is unacceptable that an ancient culture that was singing four musical notes would not be able to discover the rest of the two and would need an invasion/mixing with another culture to do it.

The counter is simple - it is not necessary that this happened to a practice (Rg Veda) that was not music in the first place? Sam is believed by many scholars as having its independent Vedic identity. These facts need to be addressed before accepting that Rg Vedic accentuation was the precursor to music and hence to Sāma Veda. Also, even in M.A (music) theory classes, it is taught that the accents led to musical svāra-s which is unacceptable if Sāma and Rg were contemporaries. All those who can speak with various intonations cannot extrapolate these intonations practically into svāra-s. How do we explain the entire (complex) Sāma Veda to have bloomed given this human limitation from speaking with accentuation? Then, how does one accept that the spoken intonations developed into musical svāra-mantra system (Sāma Gāna) of such great complexity? These questions challenge the whole idea of development of musical svāra-s of Sāma from Rg Vedic accents and automatically challenges the narrative that Sāma Gāna is a derivative of

the Rg Veda. We encounter a focalization on the part of scholars who have perhaps been easily able to get primary Rg Vedic resources and not able to get primary Sāma Vedic resources due to the fast diminishing number of Sāma Vedin-s. To complicate this further few sing the Sāman-s and also know the philosophy of Sāma Veda. This also is a case of focalization in itself, because such people also add to the narrative with conjectures and guesswork.

Civilisational Concerns & Correlations

A little digression from our intangible heritage story to more concrete examples in focalization. Now, culture deepens and becomes more complex and sophisticated during long periods of peace and stability of a community. In the context of the Indian civilizational story, the Arya-n invasion/migration conjecture stands contested due to recent archaeology, paleobotany, genetics, and other scientific evidence. Various ways of taking away the credit of civilizational efficacy of native Indians have been strategically entrenched into the mainstream scholarship. But the recent Rakhigarhi excavations leading to findings on Harrapan ancestry (Śinde, et al., 2019: 179 & 729-735) have led inter alia to the following conclusion:

“[...]population has no detectable ancestry from Steppe pastoralists or from Anatolian and Iranian farmers, suggesting farming in South Asia arose from local foragers rather than from large-scale migration from the West.”

Parallel studies countering that the Indian is indigenous and not a derivative

civilization, have been debunked by Śinde as ‘political’ and ‘without adequate sample size’ (Personal Consultations, 2018, Pune). The Antiquity of Indian civilization was always referred to with reference only to Indus archaeology. Now, there is evidence to show the greater antiquity of this civilization. For instance, about 24000 m (24 km) long, 2.7 m high, and around 2.5 m wide under-water wall-like construction was discovered along the Konkan in 2011 built-in around 6,000 BC leading experts to surmise that it may be as old and civilized as the Indus Valley civilization. Evidence of art and artifacts found show ancient trade links with various civilizations. Also, recent Archaeology conducted in Konkan has unearthed human life more than 52,000 years ago.

The aforesaid cases point out to a narrative habit that invariably attempts at all Indic knowledge, practice, and heritage being imported which casts its shadow on other stories even that of the continuity of Dhruvad from ancient times and its origins in *Sāma*. Nothing Indic seems to belong to the people of India. Strategic narratives have entrenched the fact that all those who built this important civilization themselves did not belong to this cultural area. This kind of scholarship does not help the indigenous people at all and breaks their self-esteem.

Coming back to the case in question, the *Sāman-s*, *Stobha-s* constitute a core cultural symbolism that needs to be separately studied, but which have been brushed aside as exclamations, etc, by modern scholars. I conjecture that the letters used in *ālāpa* of Dhruvad are also

akin to *stōbha-s* (unprecedented approach) concerning *Mātanga Muni's* (in Śarmā, 1992:87-89) Brihaddeśi. For instance, the Himkāra as Udgītha (Brihaddeśi 101, in Śarmā) which appears in Dhrupad as well as in *Sāma Gāna* (as *stobha* e.g in the *Sāma Gayatri*) (Sarma, 1992:103).

Richard Widess (1992) also talks of non-semantic words used in Caryā music of Nepāl but contextualizes it in Buddhism instead of in *Sāma Veda* (p.97). Widess's attempts at separating Buddha's and *Sanātan* worldviews are rather deep. But he admits that his Nepali Dhrupad was a rather complex project for which (at that point of time) (1992) he didn't substantiate (apparently and perhaps due to other preoccupations).

The very fact by his submission, *Caryā* is a Prabandha (1992:85), actually substantiates a genealogical relationship with *Sāma Gāna*, but what Widess proposes as *Vajrayāna* music, is very likely a form that follows an older Vedic musical form. This possibility he does not, however, record. This also needs research to confirm. It is well known that these are called *stobha-s* in the context of *Sāma Gāna* which Widess fails to mention. Instead, he places this music in *Vajrayāna* Buddhism and calls it *Caryā Dhrupad*. He also tries to separate the so-called Talvāndi "gharānā" of Dhrupad extant in Pākistān from Indian Dhrupad based on a few varna-s like 'ya la ri' etc they use. It can be easily shown that *Iri* could have easily changed to *la-ri* due to local pronunciation. Sanskrit vowels, *la-ri* being a break up of *Iri* - difficult for some to pronounce. This could be a result of focalisation. This is why perhaps he (1986)

believes that the "ghārānā" which "claims" the Kandahār Bāni (Vāni) originated in Mughal Courts (of Akbar) without giving any reference or reason (p.9).

Although Śādangdev in his Sangīt Ratnākar [5th section 231 to 236], differentiates between *Sāma* and Vedic *Sāma*, he says that the *Stobhākṣara-s* used in *Sāma* should be the same as the Vedic ones which hint clearly at an older common musical practical legal framework that we also see in Dhrupad today - and in *Caryā*. Probably, the *Dhrupad ālāp* in the form of *ā, ra, ra, nā, ra..* etc. of today is a derivative of *Sāma stobha* framework.

Stōbha-s cannot be brushed aside which according to Śabdakalpadrum (1961) is "*sāmavayavaviśeṣaha*" - they're special limbs of *Sāma* (p.274). It goes on to give meanings of *stobha-s* in great detail. Revisiting the popular sound 'Om', *Dixitār* (1984) in his explanation of *Stobhabhaśyam* or *Akṣartantram* (exegeses of *Sāma Veda*) writes that it is the ultimate cause of the fire, of life force, the light in the Sun, and all things that possess their light (p.33). Again, this is reflected in the very definition of *sva* which on the one hand refers to the sun and also to the musical tone. Mātang (Brihaddeśi, 53 in Śarmā, 1992) and (8 C) musicologist derives this word from *sva + rajari* = self enlightened (p.29). This underscores the criticality of musical *sva*-s in *Sāma* and its cultural communication. Translations of *Sāma* mantra-s without reference to *stobha-s* propagates misunderstandings.

I posit that *stōbha-s* in *Sāma Gāna* represent *ālāp* in Dhrupad as '*sva*' which is

the building unit of *ālāp* is declared by (Chāndogya Upaniṣad) as *Stobha* in (p.118). Dīkṣitār (1984) cites Jaiminīya Nyāymālā (9-2-11) which says that *stōbha* should be included in discussions on *Śikṣā* and *Vyākaraṇa* as per evidence (p.v). (see plate III)

It may also be noted that the integrating quality of Indian knowledge systems is evidenced further in the same idea of Śabda-Brahma in linguistics. Take the case of Vākyapadiya of Bharatīhari. Consider this in conjunction with the discussion on *Brahmā* earlier - *Akṣara* (different from word) is indeed akṣaya because it comes from this Brahma which is “*anādi’nidhanam brahmam śabdattattavam yadaḥṣaram vivartate rthabhāvena prakriyā jagat yataha*” (Vākyapadiya 1). This is translated as “Which Brahman, being beginningless, deathless, imperishable and *śabdattattva*, manifests into objects and by which the universe is created.”ⁱ

Also interesting is the idea of Śabda-Rava (Parāñjapē, 2011). It is the phenomenon of reverberation in the human body, born out of holding a pitch for a suitable period of time. My first guru, personal training sessions in around 1978, Mumbai, the Late Pdt. Nēlkantha Miśra (*Gwālior* idiom of *rāga* vocal music) had trained me to ensure warmth in the voice is first achieved by singing a single *svara* for some time. This is seen as the cause of *svara* (musical tone and beyond). He also spoke of a rise in the temperature of the breath for a *svara* to achieve its maximum potential. As such, we see a reflection of Vedic concept of *Svara* carried forward by

Mātanga in his *Brihaddeśi* in the 8th C. Suffice to state for our limited purpose here, that the ideas of *Śabda* in the contexts of *Saṅskrit Vyākaraṇa*, *Mimāmsā*, *Niruktam*, and *Nyāya*ⁱⁱ complete the story of meaning-making in *Sāma* & *Dhrupad*.

Despite the apparent incoherences, evidence from *Nātya Śāstra*, *Nāradiya Śikṣā*, *Gobhīla Grīhya Sūtra*, etc show that *Sāma Gāna* is indeed a musical activity intertwined with the 16 *sanskāra*-s of Vedic lives over and above the *Yajna*-s. Bharata (much before Mughal/British reached India) writes about Dhruvaka, while Data talks of Dhruvad. Widess (1992: 85) gives a reasoned argument for the continuity of Prabandh to modern-day Dhruvad through the instance of Carya Dhruvad of Nepal which is considered to be Prabandh with *rāga* names as well as refrains termed as “*dhruva*-s”. It is difficult to understand whether Widess agrees to Dhruvad as the precursor to Carya Dhruvad or not.

Research is needed to be conducted on the above premise to elucidate this point in the cases of the *Talwāndi/Khandar/Kandahār/Gandhār* and *other vāni*-s and of course their Vedic origins.

Strong pieces of evidence of links between *Sāma Gāna*, Prabandha, and bandiś have been elucidated, but more needs to be done. Howard (1986:106) exposes mnemonic devices in *Sāma Gāna* that show Vedic antiquity and continuity from pre-Pāninian times. He points out a continuity of the idea of centonisation (1986) found even in Western classical music and various countries use this in ancient liturgical music and points out that

this technique is used in most of the globe in classical secular music (p.220). Centonisation is foundational to the kinds of music of the world.

The long Sanskrit tradition expressed in *Nāṭya Śāstra*, *Dattilam*, *Brihaddeśi* (300 BC-800 AD), etc; which continues to *Śāṅgadeva's Ratnākar* (1175–1247), *Abhinavagupta's Abhinava Bhārati* (975 - 1025), *Kallinātha's Kalānidhi* (1430), *Sinhabhopāla's Sangīta Sudhākara* (1330), *Swāmi Rāmdās's* manuscripts on Indian music (1608 -1681), *Ahobala's Sangīt Pārijāta* (1665), *Bhāvabhatta's Anūpa Sangīta Ratnākara*, etc (1674-1709 and later) among numerous other works are instructive.

CONCLUSION

Strategic narratives either due to focalization or other reasons are shown, prima facie, to hit at the roots of civilization. Long-standing cultural communications that sustained centuries could be effectively displaced using this methodology. The case of the Indian civilization being radically attacked gains importance mainly due to its very long history and sustained cultural continuity. The fallibility of arguments that weaken the inherent unity of the Indian milieu from pre-historic to the historic periods are diagnosed here for remedial counters, often put on back burners.

Interdisciplinary models viz, *Sāma Gāna* and *Dhrupad* individually and together help diagnose such fallibilities. It is hoped that the diagnoses of disintegrative narratives will go a long way in facilitating an integral approach at mending bridges that have historically been casualties thanks to weakening

potentialities embedded as Trojan Horses strategically forwarded. In the above discussion pieces of evidence emerged to show that focalization has operated and many have mistaken narrators as the knowledgeable, notwithstanding their erudition.

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i The essence of sound/word.

ii Grammar, Critical Investigation, Etymology,
and Logic, respectively.

TEXT STRUCTURE IN CULINARY GUIDES *WINE AND DINE*: *SINGAPORE'S TOP RESTAURANTS*

Ni Putu Tetania Ari Kusumadewi

Independent Researcher

Email: nipututetania@gmail.com

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Abstract. The aim of this research is to define the stages and language characteristics of the descriptive text structure in *Wine & Dine: Singapore's Top Restaurants*. The contribution of this study is that it can be used as a guide in the preparation of descriptive texts with social functions, such as restaurant information reports. The principle of Descriptive Text by Knapp and Watkins was used in this research (2005). This thesis employs qualitative analysis techniques. The descriptive text in the culinary guidebook is based on this research data. The research discovered that the data subject is restaurant, and that the restaurant descriptive text has 12 (twelve) stages: Food, Identity, Decoration, Services, Place, Facilities, Comment, Beverages, Branches, Abstract, Price, and Employees. The use of simple present tense, relational verbs, action verbs, adjectives, and adverbs are all common language features of restaurant descriptive text. While there are 12 (twelve) stages in the restaurant descriptive text, the stages used in the composition of the descriptive text are 3-6 stages, according to this study. Relational and action verbs aren't used in every sentence in a text. In restaurant descriptive text, adjectives are used more often than adverbs or adverbial sentences.

Keywords: *Stages, Language Features, Descriptive text.*

INTRODUCTION

Language serves as a link between people, allowing them to connect and provide better information or referrals. Language is revolutionary, according to Chomsky (2005:10), since most of what people say in daily speech is completely unique, not a replication of something previously heard and not even identical in pattern to sentences. Language in knowledge can be expressed in writing to apply insight and social and cultural identity, according to James Paul Gee's *An Introduction to Discourse Analysis* (2010). The aim of discourse analysis is to ensure that the reader or listener understands the meaning being communicated. Readers and listeners, according to James

Paul Gee, must elaborate, recall, and interpret knowledge based on their social activities and identities as discourse analyzers. People construct Knowledge Structures based on the intent of information distribution, according to Discourse Analysis.

Every piece of information has a text structure or elements that are specific to the purpose of the content. The genre of the text and the use of words help to identify this structure to the meaning of every single sentence. The true genre of the text can be determined by determining the social's objective of the knowledge based in the text. The object of constructing types of text can be seen. The use of Lexico-grammatical and Semantics

then plays a critical role in distinguishing systemic features in each type of text for a variety of social objectives (Eggins and Slade, 1997). Meaning of the lexical has outlined by Lexico-grammatical, and then a stronger meaning is revealed by Semantics.

Many authors from diverse backgrounds now write books that are relevant to their studies, resulting in a wide range of styles and categories of published books, including encyclopedias, fiction, scholarly books, comics, catalogs, and guidebooks. Each book serves a distinct purpose and has distinct characteristics. However, the novel contains essential material that is communicated to the reader in order to provide knowledge in accordance with the book's type and genre. The knowledge communicated has a distinct pattern that allows the reader to comprehend the writer's purpose. The pattern in the information text is the same as the structure in the information text. One of them is in the culinary guidebook. There are some trends in conveying knowledge about different culinary Update the direction of each text in a book of different names. Any journalist who contributes to a culinary guide has his or her own writing style. However, between journalists and others, there will still be a consistent knowledge system. As a consequence, the Generic Structure approach is used to analyze this culinary guidebook.

Generic structure has been studied by Kevin Ngozi Nwogu (1997), entitled "The Medical Research Paper: Structure and Functions" and by Margaretha Suriana Mangul and N.K. Mirahayuni (2013), entitled "A Study of Structural Elements of Gossip among Female University Students". The thesis studied by Nwogu is about genre organization presented in

medical research as well as using genre-analysis. The results of this study found that there are 11 (eleven) generic structure schemes that are in the object. The thesis studied by Mangul and Mirahayuni is about the main topic and structure of gossip in casual conversations conducted by female students at boarding houses. The results of this study found that there are 3 (three) main topics and 3 (three) structural elements in gossip.

This study focuses on the structure of descriptive text using the approach of Discourse Analysis in the culinary guidebook *Wine & Dine: Singapore's Top Restaurants*. The structure of descriptive text in books is examined in this review. The writer is interested in this subject because the structure and interpretation of information in restaurant descriptive text differs. *Wine & Dine: Singapore's Top Restaurants* is a book that contains a collection of restaurant descriptive texts in Singapore. In the book, there are 7 (seven) different types of restaurants focused on Singaporean cuisine. Chinese, Indian, Southeast Asian, Japanese/ Korean, Continental / European, The Americas, and New Age are the seven (seven) styles of restaurants open. 9 different journalists contributed to the 7 (seven) categories of restaurants. The description text in this study is taken from the culinary guidebook *Wine & Dine: Singapore's Top Restaurants* based on 21 (twenty-one) different texts.

Other research that uses generic structures as the main topic is in the research conducted by Ae Mon Kyaw and Xin Zhiying with the title *Exploring Generic Structure Potential of Selected Editorials in the Myanmar Times Newspaper* research conducted in 2019. In this study, it is said that "Generic Structural Potential introduced in Systemic Functional Linguistics can be used to distinguish various social activities from a text." The aim of the

analysis was to find out what the graphical structural elements of an editorial in The Myanmar Times newspaper were.

There are also studies conducted by two different people and with different research titles but have similarities in data collection and research objectives. As done by Irwan Sulistyو with the title *An Analysis of Generic Structure of Narrative Text Written by the Tenth Years Students of SMA Yasiha Gubug*, and research by Fery Ardiansyah Maulana with the title *Genre Analysis of Descriptive Text Written by Students of SMP Negeri 3 Teras in 2012-2013 Academic Year*. Both researchers used students in collecting data and also had the same objective of research to identify problems faced by students in writing descriptive texts.

Based on the background of the study, the objective of the study is formulated as follows is to find the stages in each text in *Wine & Dine: Singapore's Top Restaurants* and to find the language features in *Wine & Dine: Singapore's Top Restaurants*. This study discusses discourse analysis. This study is limited to structure of the text that can be identified from *Wine & Dine: Singapore's Top Restaurants*. This study will also discuss the stages and language features found in restaurant descriptive texts.

The findings of this study are expected to be theoretically and practically useful. Theoretically, this study can be used as a reference for linguistic studies, especially which have relations with the analyzed work. Practically, it will be useful in providing information about a study of Generic Structure in Culinary Guides.

The writer also hopes that this study can be useful to the reader's knowledge and give more contribution as references to the same study.

This research uses a qualitative approach. According to Punch (2005: 3) Qualitative analysis is a type of scientific study in which the data is not presented in numerical form. Qualitative study is most often associated with the gathering and analysis of data in different formats. This study is more focused on discovery and strives for a more detailed interpretation rather than a general discussion.

The data used in qualitative research is more in describing people, places and conversations. The operational variables framed the study's questions, but they were formulated to explore the subject in all of its complexity, in detail. (Bogdan et.al, 2007)

The source of the data is the culinary guide book *Wine & Dine: Singapore's Top Restaurants* (1995). The book is divided into 5 (five) chapters, with a total of 21 (twenty-one) information text sentences and 166 (one hundred sixty-six) sentences.

Since it is used to receive hypotheses from books online, the research instrument for this analysis is the Online Library. The writer does not use other instruments such as recorders or questionnaires, because all data is in the culinary guidebook *Wine & Dine: Singapore's Top Restaurants*. The writer collected data from 5 chapters of *Wine & Dine: Singapore's Top Restaurants* in the first step; second, the writer sorted out text in books based on the journalist; third, the writer created a table to input data; and fourth, the writer coded each text based on the order, number of paragraphs, and number of sentences.

The data analysis procedure is divided into five steps. The writer defines the stages and language features in each sentence in the first(1) step; in the second(2) step, the writer describes the analysis of each sentence; in the third(3)

step, the writer summarizes the number of each stage in all data; and in the fourth(4) step, the writer determines the stage sequence.

RESULT AND DISCUSSION

A. Result

Labels or stages contained in a text are referred to as stages in the text structure. This stage

distinguishes between different types of texts. This investigation would reveal functional stages that lead to the overall structure of text styles. Twelve (twelve) stages were discovered in ten (ten) restaurant descriptive text results. The following table summarizes these steps in detail:

Table 4.1 Stages in restaurant descriptive texts in *Wine & Dine: Singapore's Top Restaurants*

No.	Stages	Total	Text
1.	Food	10	Text 1, Text 2, Text 3, Text 4, Text 5, Text 6, Text 7, Text 8, Text 9, Text 10
2.	Identity	8	Text 1, Text 2, Text 3, Text 5, 6, Text 7, Text 8, Text 9
3.	Decoration	5	Text 1, Text 4, Text 6, Text 9, Text 10
4.	Services	6	Text 2, Text 4, Text 5, Text 6, Text 9, Text 10
5.	Location	4	Text 3, Text 4, Text 6, Text 9
6.	Facilities	3	Text 4, Text 9, Text 10
7.	Comment	2	Text 4, Text 5
8.	Beverages	3	Text 1, Text 6, Text 10
9.	Branches	4	Text 7, Text 8
10.	Abstract	1	Text 10
11.	Price	-	-
12.	Employees	1	Text 1

Table 4.2 The stages formula in 10 (ten) descriptive text of restaurants in *Wine & Dine: Singapore's Top Restaurant*

Data	Stages											
	F	I	D	S	Fc	L	C	B	Br	A	P	E
Text 1	2	5	1					4				3
Text 2	2	1		3								
Text 3	3	2,4				1						
Text 4	3		2	5	4	1	6					
Text 5	2	1		3			4					
Text 6	5	3	2	4		1		6				
Text 7	1,3	2,4							5			

Text 8	2	1,3					4
Text 9	6	2	3	4	5,7	1	
Text 10	6,8		2	3,7	4		5 1

Table 4.3 The function of each stages in descriptive text of the restaurant in the *Wine & Dine: Singapore's Top Restaurant*.

Stages	Function
Food	To explain the food served by the restaurant. Descriptions discussed include the name of the food, the presentation, the ingredients, the cooking process, the type of dish, and the taste.
Identity	To explain things that make the difference with other restaurants. This is the atmosphere, specialties, restaurant history, and key to the general taste of all dishes in the restaurant.
Decoration	To explain the concept of decoration, decoration of restaurant facilities, restaurant furniture, and items used as restaurant decorations.
Services	To describe the restaurant's services to visitors by serving food, offering souvenirs, and describing the restaurant's facilities.
Location	To explain the name of the street or city where the restaurant is located. There is also the explanation of the landmarks near the restaurant.
Facilities	To explain the facilities and infrastructure provided by the restaurant to guests where it aims to improve the service of the restaurant.
Comment	To describe the subjective opinions of journalist or writers
Beverages	To explain the name of the drink, the taste of the drink, the ingredients used, the origin of the drink.
Branches	To provide information about the restaurant branches address and phone number so that guests can conveniently make reservations at a nearby restaurant.
Abstract	As an exposition or brief explanation of the subjective opinion of a journalist or writer

	before discussing restaurant details.
Price	To clarify the average food price. Each price is given specific details, such as the cost of lunch, dinner, or a meal package.
Employees	To describe the skills of restaurant workers and how they help to develop restaurant services.

Based on table 4.1, table 4.2, and table 4.3 it can be seen 3 (three) points in the sequence stages of the restaurant descriptive text in *Wine & Dine: Singapore's Top Restaurant* are as follows:



Cantonese dishes, replete with vegetable carvings and yin yang harmony.

The journalist selects a session for decoration. *Grand dining* is a restaurant term that refers to fancy or pretentious dinner dishes. At the time, a *grand dining* journalist served traditional Cantonese dishes, which originated in the Guangdong region of southern China and were one of *China's Eight Cuisine Traditions*. *Vegetable carvings* and the *Yin yang* principle are also supportive. *Vegetable carvings* are carved vegetables that are used to decorate the dinner table, typically in the form of flowers or animals. The *Yin yang* is a Chinese idea or theory.

b) Food

Data 1.1.2 Their Peking duck is faultless and comes glowing with a back-lit ice globe.

Peking Duck is a Beijing Cantonese dish in which duck is roasted. *Peking duck* is portrayed without being cut in this sentence, so the form of the duck resembles a ball, glowing and steaming like an ice ball.

c) Employees

B. Discussion

Text 1: Hai Tien Lo

The stages: Decorations, Food, Employees, Beverages, and Identity

This information pertains to the Hai Tien Lo restaurant. There is just one paragraph of six sentences (sentences). The basic present tense is used in this text's language features. Relational verbs such as *is* and action verbs such as *take* and *make* are also used.

In this data, the stages found are *Decoration, Food, Employees, Beverages, Identity*. The analysis is the following:

a) Decorations

Data 1.1.1 Grand dining takes fanciful shape in the presentation of traditional

Data 1.1.3 Head Chef Chan Chen Hei is very innovative and makes bold forays into the realm of eclecticism like combining panfried oysters in black pepper sauce with mint leaf, supreme 'Kam San' sharks's fin with lobster meat and double-boiled supreme bird's nest with coconut milk.

At Hai Tien Lo restaurant, *Head Chef Chan Chen Hei* uses *Eclecticism* to produce wonderful new flavours for dishes. *Eclecticism* refers to an individual who has taken a few different ideas and believes they can be combined harmoniously.

Data 1.1.4 Efficient service with knowledgeable waitresses.

A service provided by the restaurant must be good. However, it becomes an additional point if the restaurant waiter is very knowledgeable. These two sentences show that the restaurant has good employees.

d) Beverages

Data 1.1.5 Good wine list with limited choice of French, Swiss, German and Australian vintages.

Wine is a fermented grape-based alcoholic beverage. Although the restaurant is Cantonese, it serves drinks from Europe and Australia. This is an example of the *Eclecticism* principle in motion, as it blends the flavours of eastern cuisine with those of western beverages. Furthermore, if the wine ferments for a long time, it

will be more expensive, making the restaurant more upscale or classier.

e) Identity

Data 1.1.6 To top this off, a beautiful panoramic view of the city is bound to make dining at Hai Tien Lo an experience of a lifetime.

Hai Tien Lo has a sense of the stairs to Heaven. Then *Hai Tien Lo* restaurant located on the 37th floor of the Marina Square Shopping Mall. Therefore, visitors can enjoy a meal at this restaurant is like being on a cloud with a view of the city from above.

Text 2: Top of the Plaza

The stages: Identity, Food, Service

This data discusses Top of the Plaza restaurant. This data contains 2 (two) paragraphs with total 8 (eight) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and action verbs such as *offered*. This text also contains adjectives to describe nouns such as *glorious* and *huge*. The stages found are *Identity*, *Food*, and *Service*. The analysis is the following:

a) Identity

Data 2.1.1 If you have a head for heights, this is glorious dining up on high; soaring 60 storeys with a breathtaking view of Singapore.

Top of the Plaza restaurant is located on the 60th floor of UOB Plaza One, Singapore. Journalist come to this restaurant at dinner. Therefore journalist can see the view of Singapore from above at night.

b) Food

Data 2.1.2 In the heart of financial district, it's invariably packed at lunch and the dim sum is a huge draw with special items like slow-cooked spare ribs and a dessert list as long as your arm.

UOB is an abbreviation of United Overseas Bank is a Singapore Bank that was built by Wee Kheng Chiang. The location of this tower in the famous financial and business district in Singapore is 80 Raffles Place. Therefore UOB Plaza is said to be *in the heart of the financial district*. Cantonese dim sum is food served in a small steamer basket. These foods are small enough to be consumed in a single bite. Slow cooking is a time-consuming process. It's a term that's diametrically opposite to *fast food*. From the above sentence it can be understood that the restaurant certainly has dim sum and ribs as a must-try dish with several desserts that can be chosen individually according to the tastes of visitors.

Data 2.1.3 It specialises in imported premium stuff like Japanese dried abalone and even a special vermicelli from Hong Kong.

Dried Abalone and Vermicelli are restaurant specialities at the Top of the Plaza restaurant, which uses quality food ingredients imported from Japan and Hong Kong. *Abalone* clam that has been dried and stored. And Japan is one of the abalone's exporters. *Vermicelli* is a term in European languages, specifically

derived from German, that refers to a smaller type of pasta, but it was chosen because of information sent from Hong Kong. Vermicelli is a type of rice noodle that is commonly used in Chinese cuisine. The analysis obtained is both of these food are the main ingredients used by this restaurant.

Data 2.1.4 Braised sharks's fin is cooked with two whole abalone in a redolent sauce.

The method of cooking abalone described earlier is demonstrated in the preceding sentence. The shark's fin is boiled with two whole abalones before being tossed in the sauce until it smells fine. It's the '*Buddha Leaps Over the Wall*' soup's cooking process.

Data 2.2.1 Other must-tries include Peking duck, lobster with garlic, sautéed spinach noodles with shredded roast duck meat and 'Buddha jumps over the wall' soup.

Analysis of Data 2.2.1 is in addition to dim sum as for the dishes that need to be tried on the advice of journalist which are *Peking duck, lobster with garlic, sautéed spinach noodles with shredded roast duck meat* and '*Buddha jumps over the wall*' soup. In data 2.1.4 the cooking process of '*Buddha jumps over the wall*' soup has been explained. The food is a Fujian cuisine during the Qing Dynasty made by Zheng Chunfa, chef and owner of Ju Chun Yuan Restaurant.

Move to a new paragraph. This data is still discussing the *Food*. This sentence explains the other foods that are worth a try such as *fresh prawn with pork dumpling, baked abalone pie*

and *bird's nest with red bean soup*. Then this sentence is followed by other special dishes, as below:

Data 2.2.2 Also offered are specialities like fresh prawn with pork dumpling, baked abalone pie and bird's nest with red bean soup.

Data 2.2.3 Go for the peanut cream, sago and honeydew melon and the durian pudding for dessert.

c) Service

Data 2.2.4 Good wine list and efficient service despite the crowd.

The room of the Top of the Plaza restaurant is very large, thus allowing many guests to come to enjoy a meal at this restaurant. That makes the atmosphere in this restaurant crowded. But despite that, the service at the restaurant is very efficient.

Text 3: Yunnan Kitchen

The stages: Location, Identity, Food, Identity

This data discusses Yunnan Kitchen restaurants. This data contains 1 (one) paragraph with 7 (seven) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and *are*. Then action verbs like *takes*, *eschewing*, and *savour*. This text also contains adjectives to describe nouns such as *indigenous*, *exotic*, and *briny*.

The stages found are *Location*, *Identity*, and *Food*. The analysis is the following:

a) Location

Data 3.1.1 Clarke Quay is a balmy strip of foodie fun and a meal of Yunnan specialities adds a measure of gustatory refinement.

Clarke Quay is a historic riverside pier in Singapore, located within the Singapore River Planning Area. In this place there are many restaurants, cafes and bars that are usually visited by tourists. That is the reason this sentence contains the *Location*, which suggests culinary lovers to come to this restaurant. In addition, Yunnan Kitchen is a restaurant that specializes in Yunnan cuisine, namely cuisine from Yunnan province in southwest China.

b) Identity

Data 3.1.2 The ambience is reflective of tribal China and the food is distinctly different from other Chinese cuisine.

China tribe is identical to the red color and symbols that depict animals such as dragon and tiger beliefs. Usually in a room decoration that is identical to the Chinese tribe will display the animal in red or gold. And most appear is the writing of Chinese characters. The sentence above shows that Yunnan Kitchen indeed take into the atmosphere *china tribal* to the decoration of the restaurant, but the taste is served in a restaurant dish is not like a Chinese restaurant in general.

Data 3.1.3 To preserve the authenticity of the mountain cuisine, they specially fly in the

indigenous vegetables and meat products from Yunnan.

The sentence above is a further explanation of the previous sentence, which is Data 3.1.2. From this sentence, it can be analyzed that the concept of Yunnan Kitchen is a Chinese restaurant that aspires to retain the distinct flavour of Yunnan cuisine, and the ingredients used are also from Yunnan. Food tastes vary depending on the soil or environment in each region. This restaurant does an excellent job of preserving Yunnan cuisine's authenticity. The following sentence clarifies this even more:

Data 3.1.4 So at different times of the year, you may savour exotic vegetables that would not appear in any other Chinese restaurant in Singapore.

c) Food

Data 3.1.5 The distilled shark's fin soup, as the name suggests, is a culinary masterpiece where pressure steaming coaxes all the juice and flavours out of chicken wrapped around superior shark's fin.

Shark's fin soup is considered a luxury Chinese cuisine. In the sentence above is not only a shark fin, but chicken is also a main ingredient of the soup.

Data 3.1.6 Pu-er-tea-smoked chicken is another speciality worth waiting for and the special rice vermicelli takes a liberal leaf by eschewing traditional variety meats and

adding chicken, scallops and prawns.

Pu-er-tea-smoked chicken is chicken meat which is marinated and seasoned and then smoked with tea. This cooking process is a typical cuisine from Asia, especially Chinese cuisine. In the above sentence to be understood that both dishes such as *Pu-er-tea smoked Chicken with Rice Vermicelli* not use other materials besides chicken, prawns, and scallops.

d) Identity

Data 3.1.7 Their fresh-from-tank seafood items are wonderful for their briny freshness.

If the note on Data 3.1.5 and Data 3.1.6 sentence that some dishes from the restaurant is synonymous with ingredients derived from the sea. This makes sentence Data 3.1.7 show that this restaurant specializes in Yunnan seafood.

Text 4: Bangles

The stages: Location, Decoration, Food, Facilities, Services, Comment

This data discusses Bangles restaurant. This data has 3 (three) paragraphs for a total of 10 (ten) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *are*. Then action verbs such as *scores, spells, stokes, orders, and complete*. This text also contains adjectives to describe nouns such as *obscure, charming* and *savoury*. There is also adverb which is *quite*.

There are stages of *Location, Decoration, Food, Facilities, Services,*

and *Comment*. The analysis is the following:

a) Location

Data 4.1.1 In a little corner off Victoria Street is a quiet obscure lane that is home to one of Singapore's finer North Indian restaurants

Victoria street is one of the main streets in Singapore. This sentence explains that this North Indian specialty restaurant is located on Victoria Street. Bangles is located on the corner of *Victoria street* so it is a bit quiet.

b) Decoration

Data 4.1.2 Bangles Tandoor (occupying one of those charming old shophouses) scores tops for its decor that spells "faraway pavilions of Indian Maharajas" and wonderfully fragrant cuisine to match.

This sentence explains that Bangles is a restaurant on the shophouses building and there is a decoration that reads *faraway pavilions of Indian Maharajas* which is an added value for restaurants. The restaurant decoration trinkets look very distinctive in Indian style, but seem simple. Not fancy and not cheap.

c) Food

Data 4.1.3 Start with samosas that will stoke your appetite for more.

Samosa is an Indian food made from pastries filled with potatoes with spices and triangular in shape. These

foods include one-bite foods that are suitable as appetizers.

Data 4.1.4 From the tandoor, order the murgh tandoor (tandoori chicken).

Tandoor is an oven from clay. This cooker is commonly used by the people of North India. *Murgh Tandoor* is marinated chicken which is then skewered and then roasted in *Tandoor*. Analysis of this data is after getting *samosas* as an appetizer then journalist ordered *Murgh Tandoor* as a main meal.

Data 4.1.5 The mixed naans in a basket are a sensible option for variety and they are just the thing to wipe the savoury curry gravy off your plates!

Another dish ordered by journalist is *Mixed Naan*. *Naan* is flat shaped bread made from wheat flour with yeast. *Naan* is eaten with or without sauce. In this sentence, *Naan* is made from several filling and then eaten with a savory curry sauce.

Data 4.1.6 Two good options are Murg Mughlai (chicken curry) and Goan fish curry.

Murgh Mughlai is a North Indian food curry chicken. *Goan* is a local name in India which has a seafood because the area near the sea. This causes the food to be made from fish with Indian special spices. In this sentence it can be understood that both are Indian specialties that must be tried as the main food.

Data 4.1.7 Complete your meal with the sweet gulab jamun.

After trying the main food, then it is necessary to try *Gulab Jamun* as a dessert. *Gulab jamun* is a typical Indian food made from milk that tastes sweet and is eaten as a dessert. Therefore this sentence intends to recommend to complete the dish with *gulab jamun*.

d) Facilities

Data 4.2.1 Bangles Tandoor also doubles up as an entertainment stop with a live band on the second level and a private on the third with a karaoke system for song birds.

In this sentence, understandably, the restaurant building has several levels. On the first floor, there is a pub, and on the second floor, there is a live band that guests who love music will enjoy. A karaoke room with a *songbirds* device is situated on the third floor. *Songbirds* are birds that can produce a wide range of musical tones.

On the other hand, *Song Birds* can be described as a system with a large number of musical notes.

e) Services

Data 4.3.1 And before you go, women diners will be thrilled with a gift of a set of Indian bangles.

Female tourists can receive *Indian Bangles* as souvenirs after they have finished their meal at the Bangles restaurant. *Indian Bangles* are a type of bracelet common among traditional Indian women. The colour and

material substance of this bracelet convey a lot of philosophy. Married women also wear the traditional gleaming bracelet.

f) Comment

Data 4.3.2 A nice touch, don't you think?

This sentence is a continuation sentence from the previous sentence. This sentence is a rhetorical sentence that is used as a complement or reaction of the previous sentence. Then this phrase refers to the comments of journalists.

Text 5: Tandoor

The stages: Identity, Food, Services, Comment

This data discusses Tandoor restaurant. This data has 2 (two) paragraphs and a total of 5 (five) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and *have*. Then the action verbs like *go*. This text also contains adjectives to describe nouns such as *traditional, classy, outlandish, distinct, talented, well-known, rich, sweet, excellent, and standard*. There are stages of *Identity, Food, Services, and Comments*. The analysis is the following:

a) Identity

Data 5.1.1 Imagine this: traditional Indian music, classy Indian decor without the usual outlandish gold, distinct blend of spices, talented chefs at work in full view – and you have the best of North India housed in Tandoor.

This data invites readers to imagine a Tandoor restaurant with several descriptions from journalist such as *traditional Indian music, classic Indian decor, distinct blend of spices, and talented chefs* which are characteristic of this restaurant. This sentence explains that the restaurant being discussed is named *Tandoor* which means clay oven. The following sentence continues the description of the identity of the restaurant under discussion that this restaurant specializes in cuisine cooked with Tandoor. The sentence is as follows:

Data 5.1.2 The restaurant is well-known for perfecting its speciality tandoori items.

b) Food

Data 5.2.1 Go for the set dinner menus which offer a sampling of dishes like tandoor murgh (chicken), jheenga malai (fresh prawns marinated with spices and sautéed with tomatoes and onions), lobster masala presented in a rich creamy tomato gravy and desserts of kulfi (Indian ice cream) and the wonderfully sweet gulab jamun, a traditional favourite of a whole milk reduction in a cardamom flavoured syrup.

Journalist come to this restaurant at dinner, so journalist mention many of Indian specialties such as *tandoor murgh, jheenga panicles, lobster masala, desserts of kulfi, and gulab jamun* that are in this restaurant. All of these offerings is a set dinner if guests want to try a taste of North Indian cuisine for dinner.

c) Services

Data 5.2.2 To top it off, service is excellent and standard of food has been consistent over the years.

From this data it can be seen that Journalist have visited this restaurant before, stating that the taste of the cuisine is still consistent. This sentence also shows that the guests who want to try to come to this restaurant need not worry about the service, because this restaurant has been running for years with well-known service.

d) Comment

Data 5.2.3 Definitely worth a visit.

This sentence is a sentence supplement, and its object is to incorporate a previous sentences advice. This sentence expresses the journalist's view on the restaurant under discussion.

Text 6: Alkaff Mansion

The stages: Location, Decoration, Identity, Services, Food, Beverages

This data discusses Alkaff Mansion restaurant. This data has 1 (one) paragraph and a total of 7 (seven) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and *are*. This text also contains adjectives to describe nouns such as *traditional, grand, old, historical, bygone, peaceful, ceremonious, sultry, and airy*. There are stages of *Location, Decoration, Identity, Services, Food, and Beverages*. The analysis is the following:

a) Location

Data 6.1.1 Situated on a hilltop, a grand old mansion of an old family (the Alkaffs) is transformed into a charming restaurant.

This sentence describes how the restaurant's place, which is on a hilltop and charming, came to be. This restaurant is located in Singapore's Taman Bukit Telok Blangah. *Alkaff Mansion* is a colonial bungalow designed by the *Alkaff family* in the early twentieth century. This restaurant is really charming since it is housed in a bungalow of colonial-style architecture.

b) Decoration

Data 6.1.2 The dining hall is filled with antique furniture some of which are more than 100 years old.

This charming style can be seen not only in the exterior of the restaurant but also in the interior, where *antique furniture* serves as restaurant decoration. This sentence describes that the restaurant has more than 100-year-old antique furniture. The antiques in question, such as ceiling fans, antique mirrors, and glass lamps, were then listed in the following sentence. The sentence is as follows:

Data 6.1.3 Historical paraphernalia of ceiling fans, antique mirrors and glass lamp shades all lend and breathe an atmosphere of a bygone colonial era.

c) Identity

Data 6.1.4 Far from the madding crowd, a peaceful evening of long drinks precede a grand dinner in the old Indonesian style.

Journalist come to this restaurant for dinner and therefore the atmosphere of the restaurant feels very peaceful. This restaurant is a restaurant that is classified as Trans-Asian Restaurant, so from this sentence it can be seen that this restaurant serves dinner with an old-fashioned Indonesian style.

d) Services

Data 6.1.5 You are treated to a feast of Rijstaffel of over 10 courses, where each course is 'announced' by a ceremonious gong.

Journalist get *Rijstaffel* services where every dish comes, will always be mentioned the name of the dish accompanied by the beat of the gong. *Rijsttafel* is a Dutch language from the rice table. This is a suggestion for serving food in the archipelago. This presentation is done by arranging the dishes in sequence in the dining table.

e) Food

Data 6.1.6 The feast consists of various traditional Indonesian meat and vegetable curries which flood the palate with a variety of spices and herbs.

This sentence explains that the dishes in *Rijsttafel* are Indonesian dishes. The food is in the form of meat and vegetables curries.

f) Beverages

Data 6.1.7 One can also experience a grand high tea here in the sultry afternoons in the cool, airy halls.

This sentence shows that the premium tea is the beverage most advisable when guests eating a meal in Alkaff Mansion. In addition these data suggest that not only the building and the interior is charming but the premium quality of the dishes in this restaurant makes this restaurant more charming.

Text 7: Sanur

The stages: Food, Identity, Food, Identity, Branches

This data discusses Sanur restaurant. This data has 1 (one) paragraph with a total of 6 (six) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *are*. Then the action verbs that appear are *scores* and *attracts*. This text also contains adjectives to describe nouns such as *small, unpretentious, traditional, spicy, sour, heavenly*. The stages found are *Food, Identity*, and also *Branches*. The analysis is the following:

a) Food

Data 7.1.1 Small and unpretentious, Sanur scores on its spread of traditional favourites like tahu telur (egg and beancurd omelette), fish manado (spicy, sour curry) and grilled or sauced chicken dishes.

In its first paragraph, the restaurant's descriptive text immediately mentions the most

favorite cuisine in the restaurant under discussion. The dishes include *tahu telur (egg and beancurd omelette), fish manado (spicy, sour curry)* and *grilled or sauced chicken dishes*. All three are typical dishes from Indonesia.

b) Identity

Data 7.1.2 No flash décor here but the food more than makes up for it.

This sentence is a further explanation sentence from data 7.1.1 which explains that this small and unpretentious Sanur restaurant does not use eye-catching decoration. This sentence explains the special characteristics of the restaurant being discussed. *Sanur* Restaurant does not have an identical decoration to the restaurant but the taste of the food served is the identity of this restaurant.

c) Food

Data 7.1.3 The tahu telur was voted the third most popular dish in the 1995 Singapore Food Festival.

In this sentence, *Tahu Telur* is mentioned again. The sentence explains that *Tahu Telur* is the most popular Indonesian dish of 1995 in Singapore.

Data 7.1.4 The beef rendang and sambal kangkong are exceptional and the desserts like chendol and avocado shake are richly heavenly.

Beef Rendang is a typical Indonesian dish made from beef covered in spices and coconut milk

then cooked in a low temperature for a long time. *Sambal Kangkong* is water spinach vegetables that are given chili sauce. How to eat it by stirring the sauce with water spinach like a salad. *Chendol* is a drink made from rice flour served with coconut milk sauce, brown sugar and grated ice. All three are typical Indonesian cuisine. In addition this sentence mentions tropical fruit drinks such as *Avocado shake*.

d) Identity

Data 7.1.5 Very much a family restaurant, it also attracts an ongoing flow of executives looking for a fine but value-for-money Indonesian eatry.

This sentence shows the identity of the Sanur restaurant. One of them is marked by Family Restaurant and executives. *Value-for-money Indonesian eatry*, which means that this restaurant is suitable restaurant for guests who want to try Indonesian cuisine with executive tastes even with economical prices and simple restaurant decoration.

e) Branches

Data 7.1.6 There are four other Sanur branches at: Centrepoint, tel: 734-2192, Chinatown Point, tel: 534-5152. Northpoint, tel: 754-7541 and Suntec City, tel: 338-2777.

The address and phone number of the Sanur restaurant branch in Singapore are explained in this sentence. Sanur restaurant has 4 (four) additional locations.

Text 8: Klongtan Ping

The stages: Identity, Food, Identity, Branches

This data discusses Klongtan Ping restaurant. This data has 2 (two) paragraphs and 8 (eight) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and *are*. Then the action verbs that appear are *offers*, *devour*, *plan*. This text also contains adjectives to describe nouns such as *affordable*, *spicy*, *generous*, *unfussy*, *healthy*, *brown*, *wonderful*. There are stages of *Identity*, *Food*, and *Branches*. The analysis is the following:

a) Identity

Data 8.1.1 This Thai-Teochew hybrid offers affordable and quality food that appeals to those with less spicy inclinations yet still wanting to devour some Thai treats.

This sentence shows that this restaurant is a combination of Thai and Teochew cuisine which is suitable for guests who want to try Thai cuisine but are not too spicy. *Teochew* or *Tiochiu* is an area in eastern Guangdong. This place is famous for seafood and vegetables with the method of stir-fry.

Data 8.1.2 Less generous in the use of robust spices, the restaurant's 'unfussy' interior caters to big family groups and a healthy lunch-time crowd of professionals.

The sentence shows another *identity* of *Klongtan Ping* restaurant such as not using a lot of spices and wide room layout without detailed

decoration. Then the room of this restaurant feels wider so that is an advantage of a restaurant which can serve many guests.

b) Food

Data 8.2.1 Plan your meal thus: braised superior shark's fin in brown sauce served in claypot, fried fish maw with prawns baked crab with vermicelli and salt-baked king prawns.

This sentence states set the recommended dishes that can be enjoyed in this restaurant as *Shark's Fin, Fish Maw, Prawns, Crab and vermicelli*. *Shark's fin* is a typical East Asian cuisine. This restaurant serves shark fins with brown colored sauce served in claypot. *Fish maw* is a bulging fish's bowels. This restaurant cooks fish maw by frying it.

Data 8.2.2 Do not miss the braised goose web, it is an amalgam of wonderful flavours.

In addition to the cuisine in Data 8.2.1, there are other dishes such as *Braised Goose Web* that need to be tasted. *Braised goose web* is a boiled goose's leg, usually with abalone and chicken broth. This sentence mentions braised goose web as a recommended dish in addition to the previous sentence. In addition, the next sentence that mentions the recommended dishes is as follows:

Data 8.2.3 The Teochew steamed fish and fried rice are also house specialities.

c) Identity

Data 8.2.4 Klongtan Ping is great for an affordable and first-time try of this form of cuisine; if you are experimenting.

The purpose of this sentence is that this restaurant is perfect for guests who only want to try Thai cuisine but at an affordable price other than because want to taste spicy Thai cuisine. *Affordable* is a word that shows the other identity of this restaurant.

Data 8.2.5 The unique way dishes are served in claypots is really one of the best ways to retain stock, aroma and flavor.

To maintain the quality of the taste of the cuisine, Klongtan Ping restaurant uses claypots in serving the dishes. This is the key of the restaurant that makes the *identity* of the restaurant itself.

d) Branches

Data 8.2.4 Klongtan Ping's new outlet is at #02-01 Pidemco Centre Singapore 058717, tel: 538-8835

This sentence provides information that the restaurant has just opened a new branch and information regarding the address and telephone number that can be contacted for reservations.

Text 9: Asuka

The stages: Location, Identity, Dceoration, Services, Facilities, Food, Facilities

This data discusses Asuka restaurant that has 1 (one) paragraph and 8 (eight) sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is* and *are*. Then the action verbs that appear are *offers*, *sets*, *assure*. This text also contains adjectives to describe nouns such as *beautiful*, *soft*, *yellow*, *mellow*, *sleek*, *creamy*, *crunchy*. There are stages of *Location*, *Identity*, *Decoration*, *Services*, *Facilities*, and *Food*. The analysis is the following:

a) Location

Data 9.1.1 Tiong Bahru may not be dripping with class and style but Asuka Japanese Restaurant is a gem of beautiful restaurant in a neighborhood shopping centre.

Tiong Bahru is a historical district in Singapore known for its historical sites, culinary districts, and shopping districts. Asuka Restaurant is located in Tiong Bahru. This leads to the restaurant Asuka, which seemed to be a lovely location in the centre of a historic shopping district.

b) Identity

Data 9.1.2 Soft yellow lighting sets you in a mellow mood while the soft plunking shamisen music wafts through the place.

This phrase refers to the *Identity* because when Journalist entering Asuka, a yellow light will be emitted as the characteristics of the restaurant and greeted by *shamisen* music. *Shamisen* is a stringed

instrument from Japan which has three strings.

c) Decoration

Data 9.1.3 Japanese elements such as Noh masks highlight the sleek interior design not unlike Philippe Starck's.

Asuka's restaurant design is very minimalist unlike *Philippe Starck's* design. *Philippe Starck* is an interior designer from Paris. There are also some *Noh Mask* decorations. *Noh mask* is a mask that shows the human mood which is Japanese art.

d) Services

Data 9.1.4 Three separate menus (lunch, teppanyaki and sushi plus sashimi) assure patrons that restaurant vouches authenticity.

In order to facilitate service for guests, Asuka provides the best service by dividing the menu into *lunch menus*, *sushi-sashimi*, and *teppanyaki*.

e) Facilities

Data 9.1.5 From the 15-seater sushi counter, you get the freshest of sashimi and sushi.

To serve *sushi-sashimi* menu at Asuka, there is a *sushi-sashimi counter* where guests can enjoy sushi or sashimi which is directly made by the chef when the guest has ordered.

f) Food

Data 9.1.6 The usual fare is offered but venture further and you will be rewarded with creamy giant cod semen and a crunchy giant cockle in a

refreshing, piquant vinegar sauce.

Data 9.1.7 There are also deep-fried baby crabs and grasshoppers.

At Asuka besides *sushi-sashimi* and *teppanyaki*, guests can enjoy other dishes such as *creamy giant cod cement*, *a crunchy giant cockle*, *deep-fried baby crabs* and *grasshoppers*.

g) Facilities

Data 9.1.8 Lest Asuka should frighten you, be assured that it offers two nine seater teppanyaki counters for those who prefer to have their food cooked.

Asuka also provides a *Teppanyaki* counter for guests who prefer cooked cuisine. A *Teppanyaki* is a form of Japanese cuisine that is served on an iron plate. *Sushi-sashimi*, on the other hand, is not fried and is eaten raw.

Text 10: Inagiku

The stages: Abstract, Decoration, Services, Facilities, Beverages, Food, Services, Food

This data discusses Inagiku restaurant which has 2 (two) paragraphs and 9 sentences. The language features in this text use simple present tense. There are also uses of relational verbs such as *is*, *have*, *has*. Then the action verbs that appear are *infuses* and *suits*. This text also contains adjectives to describe nouns such as *highest*, *serene*, *large*, *sweet*, *buttery*. There is also an adverb that is found *fairly*. There are stages of *Comment*, *Decoration*, *Facilities*,

Beverages, *Food*, and *Services*. The analysis is the following:

a) Identity

Data 10.1.1 This is Japanese dining of the highest order.

The preceding sentence refers to the Abstract, in which the journalist expresses his belief that the Inagiku restaurant is a high-end Japanese restaurant.

b) Decoration

Data 10.1.2 True to the Japanese concept of zen harmony, dining here is an experience in harmony of body, soul and mind, reflected in its décor and refined cuisine.

Inagiku Restaurant takes *Zen* concept as a balance between body, soul and mind while trying the meal at Inagiku. *Zen* is a Mahayana Buddhist belief in Japan.

c) Services

Data 10.1.3 To set the scene, softly-piped Kitaro music infuses the serene atmosphere with dramatic punctuations making this a draw for a mostly businessman clientele.

To create *Zen* harmony, Inagiku provides music services from *Kitaro*. *Kitaro* is a Japanese musician who created New-Age Japanese instrumental music.

d) Facilities

Data 10.1.4 The fairly large interior is further sectioned off into sushi, teppanyaki and

tempura counters and private tatami rooms.

There are two models of dining tables in Inagiku, namely *counters* and *tatami*. *Counter* is an ordinary dining table in Inagiku to enjoy dishes such as sushi, *teppanyaki*, and *tempura*. This facility visitors must order food directly to the chef, so visitors can also see the process of cooking food that is ordered. *Tatami* in Japanese is a traditional straw mat. In this *private tatami room*, guests will sit on the *tatami*.

e) Beverages

Data 10.2.1 Have the choya ume to kick off your meal – this sweet plum liqueur is a Japanese aperitif.

Choya ume is a sweet drink available at Nanbantei for guests who want something sweet. *Choya ume* is a plum juice-based beverage with low alcohol content. Before tourists or readers eat the food ordered, the journalist recommends this drink in this restaurant.

f) Food

Data 10.2.2 Popular items include assorted sashimi, tempura and beef tenderloin teppanyaki.

Data 10.2.3 Inagiku has made dinners sit up with its king prawns teppanyaki, mainly because of the buttery sweet sauce – the chef's secret.

Inagiku serves food like *Sashimi*, *Tempura*, and *Teppanyaki* which is popular dishes. *Sashimi* is raw fish meat slices served with seasonings

such as soy sauce, grated ginger, and wasabi. *Tempura* is a food made from seafood or vegetables which is dipped in flour mixture then fried. *Teppanyaki* is a Japanese dish that is served in a heated iron plate.

g) Services

Data 10.2.4 If it suits your preference, the restaurant also offers kaiseki (Japanese set meals) that harmonise with the seasons.

The Japanese set meal service is *Kaiseki*. In addition to popular dishes, Journalist also try this set meal. *Kaiseki* is a Japanese dinner dish prepared with art such as gourmet art.

h) Food

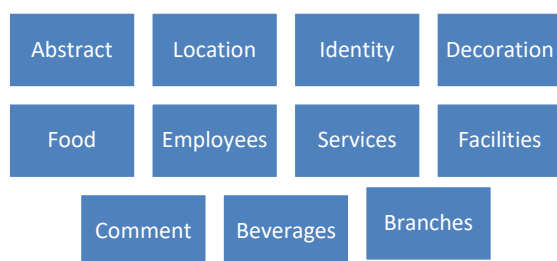
Data 10.2.5 The fragrance green tea ice cream here is one of the best in town.

Journalist try green tea ice cream as a dessert at Inagiku restaurant. Ice cream with green tea flavor is the best desserts in town that can be tasted by guests.

CONCLUSION

The writer studied the structure of the text in the book *Wine & Dine: Singapore's Top Restaurants* for this research. The author selects 10 (ten) data descriptive text from the book's total of 142 (one hundred and forty-two) text. In the restaurant descriptive text book *Wine & Dine: Singapore's Top Restaurants*, the writer discovered 12 (twelve) stages of the text structure based on these results. The stages found are Food, Identity, Decoration, Services, Facilities, Location, Comments, Beverages, Branches, Abstract, Price, and Employees. The following is the

sequences of the stages in the restaurant descriptive text:



According to Knapp and Watkins, the language features used in *Wine & Dine: Singapore's Top Restaurants* are simple present tense (2005). Even if not every sentence in the text contains relational and action verbs, each text contains the relation to them. Adverbs and adverbial phrases are used less often than adjectives.

This research yielded some surprising results. While restaurant descriptive texts have been found to have 12 (twelve) stages, in general, only 3-6 stages are used to compile restaurant descriptive texts. This is due to the presence of a single sentence that addresses several topics, in which case it would refer to the Identity point. The dining table is often decorated according to the phases of decoration. In a journalist's subjective view, there are two phases: Abstract stages and Comment stages. Both, however, have distinct purposes. The Abstract stages are often in the text's first order, while the Comment stages are in the text's body.

Since the sequence of the text structure is based on the Journalists' experience while visiting the restaurant being addressed, the order of the stages in each text in *Wine & Dine: Singapore's Top Restaurants* is not the same. The results of this analysis, on the other hand, can be found in a particular order in the restaurant's descriptive text.

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THE WEINSTEIN EFFECTS: FORECASTING THE GENESIS OF CANCEL CULTURE IN HOLLYWOOD INDUSTRY

Alexei Wahyudiputra

Universitas Airlangga

Email: alexiwahyudi77@gmail.com

Abdika Taslih Amrullah

Universitas Airlangga

Email: abdikazylo@gmail.com

Diaz Adrian

Universitas Airlangga

Email: diazadrian95.da@gmail.com

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Abstract. The phenomenon of cancel culture has become a common, even effective, way of convicting people who are deemed to be deviant of social norms. The practice of cancel culture is massively emerging on the mainstream lens by the stimulation of Harvey Weinstein's cases in Hollywood discourse, or known as the Weinstein Effects. The article aims to examine cancel culture in Hollywood and the relation between this phenomenon with Weinstein Effects and point out a *hysteresis* in Hollywood celebrity culture due to this event. The research is conducted qualitatively by synthesizing information from various journal articles and online news regarding celebrity discourse. Furthermore, the basis of analytical discussion within this article is the Foucauldian premise regarding genealogy and Bourdieusian postulation on cultural *hysteresis*.

Keywords: *cancel culture, celebrity culture, Weinstein Effects*

INTRODUCTION

Cancel culture is an act of canceling or boycotting a public figure who has uttered controversial opinions or has had offensive behaviors in the past recorded on social media (Sills et al., 2016). As a result, the targeted individual would eventually lose his/her friends, fans, and supporters, deteriorating his/her career in the process. It is also regarded as an extension of "call-out culture", a culture in which the public urges certain figures to delete or retract insensitive posts (Bouvier, 2020).

Cancel culture is when someone famous that allegedly has done or said something objectionable or offensive being shamed and withdrawn of the fans' support. Most often than not, this particular term is performed mainly on social media. To cancel someone means boycotting all of one's works to effectively block one from having an eminent career, even when those works don't have any connection with the mistake one does at all. Videlicet, a catastrophic outcome must be faced by someone as a result of his/her past mistakes. One of the public figures,

that has had an immense impact until now in the celebrity culture, is Harvey Weinstein.

Throughout his career, Harvey Weinstein, apparently, took advantage of his position to commit sexual harassment; namely rape, sexual abuse, and assault. In 2017, several women claimed to be his victims as reported by *The New York Times* and *The New Yorker*, though Weinstein denied it. However, in May 2018, those reports turned out to be true. Weinstein was arrested in New York and charged with sexual offenses. Moreover, in March 2020, he was finally sentenced and put to imprisonment for 23 years. It resulted from him with cancelations; he was dismissed from TWC and the Academy of Motion Picture Arts and Sciences. Thus, it forced him out of public view. Not only by professional associations, but the people also have their shares of cancelations of him. People started remarking the boycott of his movies, to stop watching his movies. Aside from his works being boycotted, many women also started a movement called *Me Too Movement* where they share their sexual harassment experiences. Consequently, this movement had immense butterfly effects. Many public figures and celebrities alike were alleged of sexual harassment because of the movement, leading them to be stripped off of their positions as, for example, actors or even directors. Thus, it made the term “Weinstein Effects” coined for those affected by the movement.

In examining the matter, the article has 3 aims. The first is to provide an overview of cancel culture’s essence and

system. Second, to examine the credibility of the cancel culture phenomenon based on the “Weinstein Effects”. And the third is to examine the reconstruction of celebrities’ personae in public perception as a part of hysteresis, which is built based on the first and the second aims.

METHOD

This article uses a qualitative approach as well as a critical discussion of the ideas that are carried out. In examining the celebrity discourse, several journal articles and other references related to this have been synthesized to reach an analytical conclusion that explains the prevailing contemporary social practice, especially in the realm of cancel culture that exists predominantly in Hollywood culture. In this context, the author examines the Weinstein Effects phenomenon which is so massive in the Hollywood industry in the scope of Foucault's power genesis and also cultural *hysteresis* in Bourdieusian understanding.

The practice of power, both in regulating the systematic episteme or political context, according to Foucault is a crucial part in identifying the epoch of a time (Raffnsøe, Thaning, & Gudmand-Hoyer, 2016). In his philosophical task, Foucault's practices dwell on the diagnostic discussion of contemporary society to coherently dissect social structures. The concept related to genealogy aims to find a phenomenon or event that reinforces the praxis of the episteme in question (Bevir, 2008), which in this context is the urgency to legitimize the cancel culture.

On the other hand, Bourdieu's postulation regarding *hysteresis* here intends to initiate a contemporary social dynamic related to the changing of "games" in a social field (Grenfell, 2014, p. 54). In the discussion that will be elaborated at the analysis stage, it has been theorized by academics through the celebrity culture discourse that celebrities play a significant role in society. Due to their status, their significance can even cross the boundaries of their celebrity world. In other words, their status as celebrities is also commodified for other purposes, such as politics or social activism. This dynamic has been going on for a long time and has become a social "norm". However, after the Weinstein phenomenon, some critics of Hollywood celebrities were voiced predominantly through various media. A crisis or a revolutionary moment can be classified in the context of the *hysteresis* as referred to by Bourdieu. A game and its rules have changed. In short, Foucault's paradigm is used to trace and offer a revelation related to the proliferation of cancel culture in the Hollywood landscape, while Bourdieu's paradigm is used to translate the existing contemporary conditions.

RESULT AND DISCUSSION

A. Overview of Cancel Culture

As stated before, cancel culture is an act of canceling performed by boycotting public figures, particularly celebrities, who have done unethical or unacceptable acts or utterances (Sills et al., 2016). The cancellation mostly targets public figures who had stated opinions,

speeches, or any expressions that are insulting, offensive, or controversial from the perspective of social etiquette and norm. By doing cancellation to someone, it means that the people draw their support or admiration from the target of cancellation. Afterward, the act of canceling also may be performed in form of boycotting the public figures' or celebrities' works, such as music, movies, and even books.

The idea of cancellation to the person is arising in the last five years. It commonly emerges when a public figure deliberately, or not, expresses offensive utterances that might be in the context of racism, sexism, or even unethical acts like sexual harassment (Romano, 2019). With the role of media, the spread of the rumor is progressively arising and getting more attention from the public. This cancellation attempts to put the canceled celebrities away off from their influences and public platform. The cancellation would ruin the celebrities' image within the process. By canceling a person, the goal is to destroy or even to end their career. Although some public figures who are being canceled are truly canceled and it led to the downfall of their career, like what happened to Harvey Weinstein in 2018, however not all the results of cancellation may end someone's career. As an example of the cancellation of Kevin Hart in 2019, Hart was alleged over his past homophobic tweets in 2018, this cancellation led Hart to withdrew himself as the Oscars host. However, his movies still arose and success, after the responses and cancellation against him come to a standstill.

Cancel culture generally begins in the social media posts when someone or a group of people arose the news about the target's mistakes or is rumored as their mistake. The bad behavior done or unacceptable opinions spoken by the cancelation target may be found in the recent past time or even come from a reappear act that had been posted on social media in a very past time. The evidence of the controversy done by someone is typically found in the form of digital records such as screenshots from social media posts or in form of videos. Even the evidence may be found from the past works of celebrities like film and music videos. In this digital era, digital record in any form of recording like sound or visual is something that is important as the evidence and can be strong enough reliable sources of accusation to the public figures that are being canceled.

Cancel culture are done in a group when the other people find that the action of the public figure is offensive, unethical, illegal, or against the norm, a one powerless person taking power in the number of people by raising the rumor in social media and gain a lot of attention that may end up in support. For instance, the phenomenon of *Me Too Movement* was started by Tarana Burke in 2005, but the movement went popular in 2017 over the accusation tweet by actress Alyssa Milano about Harvey Weinstein being alleged by sexual abuse in the film industry. The tweet encourages any other women who are victimized by sexual harassment to stand up and share their own experiences. The scandal of Harvey Weinstein which arose

the Me Too movement gain many responses from other victims of sexual harassment and it unfolded many other scandals done by public figures.

B. Relation between Weinstein Effects and Contemporary Cancel Culture

Cancel culture can be classified as an act of online shaming for its nature and purpose that are similar to what online shaming poses. The act of canceling something generates several leverages with mostly verbal threats as the most common form in staging a cancellation process. Usage of gossip and accusation without a logical or truthful basis is unavoidable in the context of online shaming (Bazon, 2014). Invasion of privacy and conveyance of experience about something that is factually dishonest are also signs of online shaming (Citron, 2014). Although it is suggested that cancel culture cannot be considered as a credible way to provoke justice to be fought, it is proven to be an effective way to call out someone to be responsible for acts they have or have not ever actually done in this contemporary era triggered by Weinstein Effects.

Harvey Weinstein's sexual misconduct was first reported in 2017. An explosive article written by Ronan Farrow (2017) for *The New Yorker* mesmerized the public for its brutal and disturbing revelation. The bandwagon was initiated by Rose McGowan who successfully overthrew Weinstein's large power in Hollywood. This process was not done legally and the judiciary system first, McGowan chose to speak up in a form of accusation to the media to seek justice.

Since the accusation had been launched by McGowan, the dam of lots of other cases in regards to sexual misconduct burst with unfiltered nature. Plentiful actors and Hollywood executives were accused within the same narration as Weinstein was. Kevin Spacey, Louis C.K., and many more were named and positioned in the same situation as the Hollywood mogul was. The impactful nature of Weinstein's case resulted in a vigorous campaign to fight against sexual harassment through "MeToo" movement.

The thing which can be argued to justify Weinstein Effects as the trigger of convicted-without-a-trial culture is the origin of how Weinstein Effects have arisen. The accusation system in this case seems like an alternative to approaching certain pivotal societal problems, such as sexual matters. The effectiveness of this case is supported by celebrities' position within the hierarchy of relationships culturally built for defining the relationship between celebrities and the public, which of course through worshipping (Maltby, Day, McCutcheon, Martin, & Cayanus, 2004). It quickly accelerates an extensive amount of judgment and conviction towards several celebrities to be manifested within the proposition of cancellation for future projects involving them.

Most of the accusations are delivered through many social media platforms, such as Twitter. Social media platforms are original to be thought of as media for celebrities interacting with their fans, reflecting parasocial relationships

(Stever & Lawson, 2013). But, this function has expanded or branched out as a democratized platform to adjudicate a case. It can be viewed as entertainment to punish people virtually and freely online (Kohm, 2009). It also can be viewed normally as a practice or an application of non-legal norms in judging someone (Klonick, 2015). Whilst the obvious problem noted within this argument is more likely to be grasped as the inexplicable diverse function of social media, what lies to be further analyzed is what has psychologically driven people to be more reckless in canceling celebrities using non-legal forms, an exception of Harvey Weinstein. It is a matter which should be deciphered not only in the context of communal aspects (Skoric, Chua, Liew, Wong, & Yeo, 2010) but also applied to the celebrity culture.

It is undeniable that this case is not the first genesis to initiate a cultural phenomenon of cancel culture. However, the scale of this case and the role of Hollywood as the epicenter of entertainment in the global scope certainly triggered a massive cultural reaction as well. These social facts have sparked a massive and structured digital judgment movement. By applying Foucault's paradigm regarding the genealogy of a moment, the existence of cases of sexual harassment is not a historical nil case. But especially, in this case, a social momentum in the form of a cancel culture emerged digitally as if it was a contemporary social juridical system. It exists without any particular psychological or historical axis that builds it in a structured manner.

C. Hysteresis in Hollywood Celebrity Culture

Hollywood celebrities have long been positioned as role models in various and multiple aspects of cultures. Even in the utmost spheres of their realm, such as political and social humanitarian, they are actively pressing and constructing their images to the public as “the protagonistic party” in most of these sectors (Furedi, 2010; Müller, 2013). Not only that the public base their judgment towards celebrities on the perspective of their acts in political campaigns and charities, but they also embed a sense of value through celebrities’ personal information or identity. A judgment call of celebrities’ past behaviors (Hunter, Henri Burgers, & Davidsson, 2009), thus capitalizing them into the spotlight of an entertainment culture (van Krieken, 2012). Once the level of consumption of attention craved by the public reaches an excessive stage, what first to be called an act of “idolizing” quickly turns into a “worshipping” in a matter of seconds (Jenkins, 2006). However, it is important to note that the construction stages are not necessarily bounded and fixed as what was argued previously for it is a dynamic and cultural process (Stever, 2011). Then it can be concluded that the impacts of celebrities are fundamental and are internalized deeply in the root of society.

Traits, constructed as if they were relatable to the public and embedded within celebrities’ persona, are intriguingly framed by various media to be consumed excessively by the public. Whether it is a

negative piece of story or a positive one, a sight of yearning is definitely and inexplicably appeared within society (Hanukov, 2015). The purpose of this kind of activity is not solely to serve the wheel of capitalism or provide a new kind of option of bravura, it needs far more comprehension than that. The efforts that are made by media are expected to be the bridge between celebrities and the public maintaining the reciprocal, although indirect, relationship (Hanukov, 2015; Lull & Hinerman, 1997). The notion of “virtue” or relatable that is held by celebrities is arguably being questioned since the Weinstein Effects firstly emerging. What previously seemed to be the glamour and festive culture of Hollywood celebrities are now subverted into a territory of hypocrisy and falsity. Moreover, the majority of the public presumes that Harvey Weinstein’s cases concerning matters of sexual assault is an open secret of Hollywood. Condemnation towards major Hollywood celebrities that are believed to know this issue is unavoidably occurring continuously, with public’s voices in words like “they all knew” (Wolff, 2017).

Weinstein Effects are not only uncovering dark secrets of Hollywood and then later forcefully recasting their culture but also the effects severely damage Hollywood celebrities’ image in the eye of the public. As time progresses since the case was firstly publicly reported, several movements and activities are quickly followed by strings of negative responses by public. For example, the pivotal “MeToo” movement is thrillingly launched not without major doubts from the public.

The “actors” that generate this movement in more contemporary problems, since this movement was firstly generated in 2006, are also accused of the same problems that “MeToo” movement is intensely fighting. A clear example of this problem is multiple accusations toward James Franco and Aziz Ansari, two of whom are part and parcel of “MeToo” movement. The irony of this case leads to an increasing level of skepticism against Hollywood celebrities’ true nature. Although it must be noted that “MeToo” movement is also considered effective in sustaining and even strengthening the idea of irrationality towards rape culture (PettyJohn, Muzzey, Maas, & McCauley, 2019). Furthermore, various previous researches have described the benefits brought by “MeToo” movement in several societal aspects (Bhattacharyya, 2018; O’Neil, Sojo, Fileborn, Scovelle, & Milner, 2018; Tippett, 2018).

Another example of celebrities’ activities that garner wide criticism from the public is a rendition of “Imagine” by John Lennon done by several celebrities. This song is covered in the context of the lockdown period due to the outbreak of COVID-19. This rendition is critically panned in the argument that celebrities and the public are not situationally alike (Caramanica, 2020). The public view that celebrities are insensitive about what is globally known to be the problem of many people. Not only concerning to health, but economic and career aspects are also at risk due to total shutdown, yet celebrities are singing about “Imagine”, which contains some inappropriate messages to convey according to public. The level of

accusation posed such as the narration of “celebrities are out of touch” or even “they live in a world that is secluded from the rest of the world” signifies an assumption that celebrities’ image is waning. Not only it creates segregation, but this problem also further justifies the notion of a hierarchical system in this relationship. It is previously argued that celebrities have the power to dictate the practice of life according to their visions in several particular aspects (Furedi, 2010), and from this argument it can be implied that celebrities have the right to give the public order, thus positioning them in a higher level of hierarchy than the public. Yet, the high criticism towards several new acts done by celebrities reflects the possibility of the revolving position between celebrity and public in this hierarchy. It is also possible to interpret this problem using an argument by Willis (1990), where he posed that there will always be a challenge for the powerful by the powerless.

CONCLUSION

Weinstein Effect is a monumental phenomenon that occurs within Hollywood celebrities’ arena. It shakes the core system of Hollywood celebrities’ culture and forces a shifting model of representation within this very system. What is previously hidden in the Hollywood industry has started to emerge on a massive scale towards the public’s eye. A glamour lifestyle wrapped in a sense of professionalism, within the same understanding as what commonly define, is now altered to a more unlawful cavity with someone onerously dictating how the system goes. The moment when disclosure of “the truth” takes place, can be inferred as an epoch for this fragile system of

Hollywood celebrity culture. It perpetuates and offers easiness for people to decide whether certain celebrities should continue to work or renounce their career for they have done something in which the public agrees is offensive or even barbaric. The systematic is gradually altered as the public configure the morality, the “game”, for celebrities to uphold in preserving their status.

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UNDERSTANDING BOURDIEU'S DISTINCTION: SOCIAL AND LITERARY CONTESTATION TO GAIN LEGITIMATE POSITION

Ghanesya Hari Murti

Politeknik Negeri Jember

Email: ghanesyaharimurti@yahoo.co.id

Nila Susanti

Politeknik Negeri Jember

Email: nila@polije.co.id

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Abstract. This writing reveals the subtle domination in the area of literature and social practice which is illustrated through the practice of coffee consumption and also the claims of legitimate authors. Bourdieu examines this sociological space as a field of contestation, so he constructs his sociological project by mapping the type of social power in the arena in which every subject wagers his capital to achieve a legitimate position. In the arena, each subject desires to get power either by way of embracing the rule that applies, doxa, or to fight with the practice of the new, heterodox. Following the existing rules are not able to change anything because it dictates the subject to be a disciplined subject. Bourdieu proposes the emerging heterodox because doing resistance to all forms of domination can give birth to the new alternative social structure and preventing the old one to remain in power. Social change is expected because Bourdieu's symbolic power as in symbolic capital tends to provoke symbolic violence. Having symbolic capital enchanting for its power to subtly dominate people with less capital. Oppression becomes natural due to everyday practice normalizing the oppression. shapes the taste of a certain class as class distinction. Bourdieu's concept of distinction investigates a more sophisticated strategy in the social arena where every agent plays subtle intimidation and indeed domination.

Keywords: *contestation, social arena, taste, distinction, domination*

INTRODUCTION

"The coincidence of the objective structures and the internalized structures which provides the illusion of immediate understanding, characteristic of practical experience of the familiar universe, and which at the same time excludes from that experience any inquiry as to its conditions of possibility."
(Pierre Bourdieu, 1992b)

The quotation above explains the concept of doxa, or doxic experience, which is imagined as an objective structure to be

considered as "normal" which implies such actions to be acceptable or unreasonable. Thus, the objective of this writing is to give a comprehensive understanding on how doxic experiences could play not only in social structure but also reflected in literature arena, news as in discursive practices, and social preferences as in the logic of the taste. The doxic experience is significance to be examined since it is the very locus of domination for every agent to come up with social resistance by accumulating their own particular capitals in relation to the more just society.

Bourdieu even simplifies the doxic experience as an event taken for granted (Pierre Bourdieu, 1992b). This means that someone will not ask why such action is permissible but rather accept it without question, just like why a woman can wear a skirt and cook in the kitchen while a man cannot. This rule has become a popular opinion and it cannot be denied because it becomes a "knowledge system". In Bourdieu's thought, Doxa settles in a field or arena full of dominance where each individual, agent, competes to climb the social hierarchy as a winner, champ, and gain legitimacy based on the logic of the arena as it says "the more it completely fulfills its logic of a field, the more it tends to suspend or reverse the practice of the principle of hierarchization but also whatever degree of independence, it continues to be affected by the laws of the field" (Pierre Bourdieu, 1997) where he often investigates in the practice of literary arena.

Another important concept in the arena is that when the agent successfully adapts to his environment, he will get capital. Bourdieu's term of capital is not always associated with money even though money is the playful capital to be converted in accumulating other capital such as social and cultural capital. The social capital can be in the form of diverse relationships, cultural capital is intellectual legitimacy or other things that are obtained culturally, economic capital is the power of money, and the most prestigious one is symbolic capital because the agent possesses accumulated position to gain honor in the relationship or social arena

(Jenkins, 2015). As an illustration, given on campus, those who have a legitimate position are intellectuals, lecturers, for example, because they have cultural capital, social because they are often connected with other intellectual communities, and institutions arena also support them. Economic capital is not too much of a consideration because the campus is a place to maximize thoughts not to hoard wealth, so what is sought is specific academic legitimacy, but not infrequently economic capital becomes important because it is difficult for intellectuals to do research and write if there are not enough funds so it is not uncommon for someone with stronger economic capital can convert their money to cooperate with other stronger intellectual colleagues to subdue their cultural and social capital. Campus intellectuals will eventually adapt to these conditions to create particular habitus as Bourdieu coined "habitus, as an acquired system of generative schemes is objectively adjusted to the particular conditions in which it is constituted, the habitus engenders all the thoughts, all the perceptions, and all the actions consistent with those conditions, and no others" (Pierre Bourdieu, 2013) Habitus is not a habit but an objective scheme which forms awareness and action in which the agent then acquires certain capital to grapple with the social in the arena.

The whole struggle is indeed for the sake of achieving symbolic capital, which is the most valuable position where a person gets recognition or legitimacy which Bourdieu divides into three, namely

specific, popular and bourgeois (Bourdieu, 1993:51). Legitimacy is important because it determines the extent to which recognition, social honor, can be attached to intellectuals or agents. After all, they are granting legitimacy through degrees, publications and awards though they can only be rewarded with bourgeois legitimacy since it is given by an institution, such as honoris causa. popular legitimacy is where someone in the campus arena has a strong network, from students and the wider community. Specific legitimacy is the most prestigious legitimacy because it is recognized not only by institutions, colleagues, students but also by the wider intellectual community for the contribution to global knowledge. An example is some canon thinkers, namely Ferdinand de Saussure in linguistics, Ranciere in political science, or Gilles Deleuze in revolutionizing the psychology of desire. Furthermore, symbolic capital as the consequences of specific legitimacy is enchanting because it draws subtle domination. However, Bourdieu reminded that symbolic figures can produce violence in the social dimension, and unfortunately, the victim agrees with the action because Doxa dictates to do so. Therefore, this article attempts to reveal the subtle domination practices found in the practice of coffee consumption and the claims of legitimate authors.

Domination, where the victim agrees, is due to the presence of misrecognition, or 'meconnaissance' in French which according to Bourdieu is a process in which power relations are not seen as an objective structure "the process

whereby power relations are perceived not for what they objectively are but in a form which renders them legitimate in the eyes of the beholder" (P Bourdieu & Passeron, 1990). Bourdieu distinguishes between 'meconnaissance' with misunderstanding because misunderstanding is a language problem while what Bourdieu means is a power related problem. The illustration could be given when a landlady rebuking her boarding girl who comes home late at night, and she fears that something will happen to the girl such as gossip about her boss who has bad intentions and ask the girl to get another job for paying her college fees. Going home at night is not good for women, because it is attached to a negative image, finally, the woman stops working and tells her boss that she wants to find another job even though the salary is not as good as in the shop. There is no problem of misunderstanding here because the message is conveyed, but the problem happens in power relations. The girl accepts her social arena with the consequences of not getting money to support her life though she has the right to oppose the landlady's opinion by arguing that she cannot work during the day because she goes to the campus. The opposing view is needed to perform resistance or often called heterodox, "imposed authoritative view" (Pierre Bourdieu & Coleman, 1991) because this is the only way to restructure the social arena for the woman to gain equality and rights. In contrast, the landlady has a surplus of economic capital, while the woman has no economic capital, the boarding mother has cultural capital because she can adapt to

the right cultural discourse, the woman has a weak cultural capital because she cannot obey and adapt to the cultural discourse.

The concept of heterodox is important because it wants to fight the dominant discourse "heterodox belief implying awareness and recognition of the possibility of different or antagonistic beliefs" (P Bourdieu & Passeron, 1990) for the sake of a more just society structure. Heterodox also helps to produce a new social structure because it does not want certain classes to remain in absolute power. In this case, it encourages to fight back, the woman can move to another boarding house for employees, so she can study while working. By delivering contesting discourse, she can keep working because she needs the money to pay for her study. If power relations can be altered, eventually a new regulation will appear in the boarding house that those who work are allowed to come home late. This means that the social structure is emerging, and it is very likely to permeate to the other less just boarding houses. Hence, the social objective structure changes. In the end, agents may both have the same economic capital, but they also have to calculate the extent of their economic capital if they have to deal with other economically powerful agents, how strong is their network or social capital with other agents. The calculation helps to understand the agent's position or Bourdieu posits as the space of social positions where the hierarchy becomes more complex along with the stratification (Jenkins, 2015). The position ultimately affects the calculation of the agents to triumph in the social arena.

METHOD

Bourdieu's method in analyzing social structure employs various forms and struggles against inequality, which can reinforce and challenge each other (Saukko, 2003). Applying this framework to the analysis of social and literary context, one can note that it involves some fields. First, one could argue that there is the field of canon writing or works, where the author is closer to the ideal concept of legitimized one, the higher one's status in that field. However, there is a second field structured around non legitimized yet popular, which may be in an antagonistic relationship with the field. The step of analysis should go along with Bourdieu's investigation of structure and struggle in the various arena, or 'fields', both different and similar (P Bourdieu, 1985).

The first step is to analyze the field and identify the popular opinion or Doxa as the living norm in the arena. Second, the calculation of capital the agent has through habitus. Third, the analysis should focus on the potential of symbolic violence to draw upon the exercised capital which is mostly addressed as domination. The last concept is heterodox. This concept helps a researcher to give alternative and more dynamic discourses in the field in the hope of a more just and equal society.

RESULT AND DISCUSSION

A. Taste as Distinction: Innocent or Competent?

Taste in a certain sense is always imagined as something very subjective or even one can very boldly express to be authentic. Like when someone chooses a

cigarette for some reason, he dares to say innocently he chooses what suits them the best freely. In contrast to this general view, for Bourdieu, the taste is not a natural matter, but culturally constructed where it is an attempt to affirm a person's social position in a certain arena to distinguish himself from other classes. "Tastes (i.e., manifested preferences) are the practical affirmation of an inevitable difference. It is no accident that, when they have to be justified, they are asserted purely negative, by the refusal of other tastes (P Bourdieu, 1985). Instead of wanting to show authentic or innocent nature, taste is an effort to distinguish class, he calls as distinction, which can sometimes look very tacky, even vulgar for the 'petite bourgeoisie / upper-middle class to show its position "the entry of the petite bourgeoisie into the game of distinction is marked, inter alia, by the anxiety exposing oneself to classification by offering to the taste of others such infallible indices of personal taste as clothes or furniture, even a simple pair of armchairs" (P Bourdieu, 1985). Distinction states an agent's particular competence to judge and value his taste over another class. This happens in pop culture when two shoes' owners of well-known brands to deem lower another wearer when he finds the shoes are fake. This even makes it funny that someone wants to be considered a different class from other fake shoe wearers even though he also wears fake shoes of better quality. Thus, he acknowledges himself as the upper class.

The practice of differentiation should be noted as a distinction because it

does not only operate on the purchased goods but whatever is attached to the agent as a self-preference for the sake of getting a better position in a certain social arena.

The distinction could go on the choice of language, words, artistic practice, even particular university traditions. Bourdieu shows that in campus intellectuals, as a homo academicus, he can launch cultural distinctions, to produce certain criteria for gaining legitimacy. He says "in proffering these criteria, in trying to have them acknowledged, in staking their claim to constitute them as legitimate properties, as specific capital, they are working to modify the laws of formation of the prices characteristic of the university market, and thereby to increase their potential for profit (Pierre Bourdieu, 1990). In a certain sense, a distinction can modify more rewarding legitimacy in the campus for better or worse. Today's campus seeks for more structural power inside institutions as bourgeois rather than pushing themselves to be more intellectually renowned in terms of more specific legitimacy.

B. Consuming Coffee Versus Religious Authority: Field as Social Contestation

In terms of socio-cultural practices, the arena of social contestation is best displayed on religious communities, when their religious leaders forbid consuming Starbucks because the company supports issues of gender and sexuality, as quoted by BBC Indonesia, "*Macam tak ada kopi yang lain. Kopi Sidikalang berserak-serak, kenapa mesti kopi Starbucks diminum*"

(Ketika “ngopi” Di Starbucks Diancam “Masuk Neraka” Oleh Ustad Somad - BBC News Indonesia, n.d.) translated as "There is no other kind of coffee. Sidikalang coffee is scattered all over the world. hoarse, why should Starbucks coffee be drunk?" which of course this is said in addition to the religious context but also strengthens the social and cultural capital of a cleric to be more legitimate. In other words, the sequence of concepts used in Doxa is to impose his extent of power and recontextualizing the discourse being practised in the field.

The field referred to in previous the statement is not aiming at an economic gain, or short-term material benefits, but rather accumulating social and cultural capital, the legitimate status and theological level of the religious leaders are narrowing the only discourse that could be played in the field or as Bourdieu's concept "field of restricted production, in this subfield the stakes of competition between agents are largely symbolic, involving prestige, consecration and artistic celebrity" (Pierre Bourdieu, 1997). In contrast to the large production which is often seen as a mass culture that wants large and abundant direct economic benefits, this sentence is seen as an effort to canonize religion, by hoarding cultural and symbolic capital which could be possibly converted into economic capital in the future. The theological position is very visible because there is a word taken from a private religious dictionary cited as “*Karena ada sumbangan*’. *'Siapa yang menyumbang?'. 'Itu yang di surga' Eh tarik balik. Diobok-obok masuk neraka, gara-*

gara menyumbang ke Starbucks” and the translation “Because there is a donation'. 'Who donated?'. 'you in heaven' Uh pull back. You will crush in hell because donating to Starbucks”. Thus, the words heaven and hell being remarked are discourses to show a distinction in language to sustain the dominating position.

The distinction is the third concept that can be used as a concept to analyse the preferred position of the contesting agent. Bourdieu sees that class distinctions are also evident from the type of language spoken. When repeated “these conditions, perpetuated in the mode of utilization-ie, in a given relationship to culture or language-function like a sort of 'trademark, and, by linking that competence to a particular market, help to define the value of its products in the various markets” (P Bourdieu, 1985) so that the sentence becomes a differentiating 'trade-mark where in the end the existence of power and the accumulation of capital are getting social acceptance. In other words, this third concept also requires accumulated capital when being practised.

The fourth concept is cultural and social capital accumulation based on the strong religious massive network of followers for a religious leader to fight a large corporation like Starbucks. Thus, it can be seen that the stronger the two capitals, the stronger the possibility that these two capitals can be converted into other capital, namely economic capital, as evidenced by the increasing number of invitations to give overseas sermon such as

Melbourne, Australia which is also mentioned in the news.

The last concept is symbolic violence which is very likely to occur when the agent has gained complete capital. An agent can absent or marginalize others in the majority scheme by prevailing doxa. Symbolic violence works efficiently because it is being veiled through charming relationships, and it also works based on the principle that there is pride that can be inflated. Bourdieu explains it is 'gentle, invisible violence, unrecognized as such, chosen as much as experienced, that of trust, obligation, personal loyalty, hospitality, gifts, debts, fiery, in a word, of all the virtues honoured by the ethic of honour (Pierre Bourdieu, 1992a) In a certain sense, the sentence is very likely to become symbolic violence because it seeks to legitimize the action that majoritarian moral ethics occupy the field, or in a certain sense, amplify private interests so that they are legally recognized in public practice. Victims somehow agree because it is an honour to be able to carry out these moral practices and in return, they get a sense of pride and verification within social groups. Hence, behind the symbolic violence perpetrated by their superiors, followers also feel elevated, and their obedience is recognized since they are accepted in the community. Even though in the end the majoritarian interest is potentially open for conflict since it blocks the minority position.

C. Authors and Literature: Legitimacy is Never Arbitrary

The literary or artistic field is at all times the site of a struggle between the two principles of hierarchization: the heteronomous principle, favourable to those who dominate the field economically and politically (e.g. 'bourgeois art'), and the autonomous principle (e.g. 'art for art's sake), which those of its advocates who are least endowed with specific capital tend to identify with a degree of independence from the economy, (Pierre Bourdieu, 1997)

Literary works deserve to be studied, but for Bourdieu, literature matters because it involves the author's position in literary struggles, at least for Bourdieu the contestation is divided into two, namely for the sake of economic and political motives which he calls bourgeois art or on artistic motives for more autonomous art which is explained in the quote above. The literary struggle is best displayed in the case of Saut Situmorang who had a dispute with Deny J. A when he launched the book of 33 influential writers to claim the legitimate position of certain authors. This book excludes Saut in the literary arena. Saut's comment "bangsat" or "bastard" in Iwan Soekri's writing on the Facebook group "Anti-Coping Books 33 Most Influential Indonesian Literary Figures", (Cibir Denny JA Masuk 33 Tokoh Sastra Berpengaruh, Saut Dijemput Polisi, n.d.) led to Fatin Hamama reporting on social media accusations. This incident is certainly a bad precedent for certain literary agents, thus providing a strong demarcation that there will be a process of granting legitimacy to exclude "lesser"

literary agents. Someone who is legitimized in the national literary public; novelists who write and publish novels do not automatically become writers, because the status of 'writers' is given by certain parties in the literary arena (Karnanta, 2013)

Bourdieu's concepts to scrutinize this phenomenon can be initiated with doxa of the arena or field, by mapping the literary arena which is often considered as "The constraints inherent in belonging to the field of power also apply to the literary field owed to exchanges that are established between the powerful - for the most part upstarts in search of legitimacy - and the most conformist of the most consecrated of writers, notably through the subtly hierarchized universe of the salons." (Pierre Bourdieu, 1996). From the quote, the important words are consecration, consecrated, and the subtly hierarchized universe of the salons. Consecration demands the extent to which legitimacy can be given to Deny J. A and 33 writers who are also contested by Sastrawan Saut Sitimorang. In addition, it also involves the question of how, where, and by whom the work was acknowledged.

The next concept is capital because this concept can track the capital owned by various agents to calculate the extent to which legitimacy can be given, whether it can be specifically rewarded (accepted by the legitimate literary community) such as Utan Kayu (Salihara and other Jakarta-centered communities), or popular readers (accepted by the legitimate literary community) with a lot of profit. After all, it is widely read by the wider community and to the bourgeoisie (accepted by the

national elite like government or institution). Hence, to measure the position of the author in the arena, the literary work as a product must also be tested to reveal the notion of the social struggles raised by the work implied by the author. The types of conflict abstraction such as actor versus social structures, and also the type of truth that is offered, especially in terms of genetic structuralism (Haryatmoko, 2016). As the result, the author can be proven that his work was born in response to certain sociological conditions.

CONCLUSION

Bourdieu's theoretical power on abstraction needs to be reformulated for his opportunistic scheme when calculating the accepted capital in the social field. This means that Doxa is proposed as a prerequisite factor for victory. The calculation has an epistemic problem because it includes old rules, capital, the legitimacy of actors, and all social structures recorded through habitus. The ethical point of view should appreciate heterodox more because it can challenge dominant social structure through alternative opinions or truth apart from idealized capital. Bordieu's breakthrough was relatively reformative rather than revolutionary in certain frugal terms. Meanwhile, he also warns the dangers of symbolic violence as a leading step to physical violence, and this can be best illustrated on the social conflict that happened at Starbucks mentioned in the discussion. The power of religious leaders is contested by heterodox to offer more

pleural space and preventing symbolic violence.

Meanwhile, the problem of literature for Bourdieu taunts the intrinsic and extrinsic dichotomy of literature, because the genesis of the creation of the work needs to be taken into account in addition to the content of the work itself. Therefore, the work must be re-examined, in a homologous way, both in terms of the author's works and his social struggles. In line with the positivistic and determinist nuances in Bourdieu's theoretical framework for social and literary criticism, equality is the locus for a more just society. Hence, by ending the domination of agents with better capital, the future of socio-cultural practices could not only be more non-hierarchical but also ethical.

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DEPICTION OF RELIGIOUS CONFLICT IN BHAGAT'S *THE GIRL IN ROOM 105*

Maulana Ishaq

Universitas 17 Agustus 1945 Surabaya

Email: maulana0610@gmail.com

Linusia Marsih

Universitas 17 Agustus 1945 Surabaya

Email: linusia@untag-sby.ac.id

ARTICLE INFORMATION:

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Abstract. This study discusses the issue of religious conflict in Bhagat's *The Girl in Room 105*. It aims to reveal the characteristics of the religious conflict reflected in the novel. In revealing the issue of religious conflict, Mayer's and Kadayifci-Orellana's theory of religious conflict is applied. This study is a descriptive qualitative study that applies a sociological approach. The result of the study shows that religious conflicts happen between Muslims and Hindus due to their differences in beliefs and ideologies. The religious conflicts occur in several spheres i.e. the sphere of belief: conflict between Muslim and Hindu, the sphere of ideology: the conflict between Kashmiri and Indian, the sphere of organization: the conflict between separatist groups of Kashmir against the Indian government, the sphere of the family: the conflict between Keshav and Zara's family, and the sphere of the individual: the conflict between Zara and Keshav.

Keywords: *Religious, Religious conflict, India, Muslim, Hindu*

INTRODUCTION

A religious conflict that occurs due to religious boundaries is still going on nowadays. According to Kadayifci-Orellana, (2003: 26) religion plays a significant role in influencing people's way of thinking, acting and perception, and interest. This means that religion brings a diversity of thinking, acting, and interest among societies. Due to the diversity, conflict arises.

Religious conflict results in many forms of religious violence that encompasses both physical domain (violent acts) and discursive (violent, i.e. hostile/hate-filled speech). It also raises questions about the exact relationship between these two forms such as how each should be addressed and the degree to

which each is harmful to society. In addition, there are complexities to such violence. Thus, religion is not solemnly the motivation in religious conflict. The motivation can be political consideration, local condition, and the personal motives of the chief protagonists (Mayer, 2003: 2).

Religious conflict is not a new issue. It has a long history of occurrence. The previous term to this issue is a "holy war", a war due to differences in religion. The Crusade is one of the wars that is recognized as a "holy war" (Wikipedia, 2021). The latter, these terms transform accordingly based on the theorists. Mayer names it "religious conflict". However, Kadayifci-Orellana in her article calls it "ethnoreligious conflict" (Kadayifci-

Orellana S. A., 2009: 264). Religious conflict is an enticing issue that is in the ongoing debate. It raises awareness among scholars. It is reflected from scholarly literature that is rapidly growing (Mayer, 2013: 1). It reinforces as some cases are dealing with this issue that is still happening. For example, Israel and Palestine conflict, Sudan genocide, Hindu-Muslim conflict in India, and so forth (Shaukat, 2020).

Religious conflict issues as phenomena of life are often portrayed in literary works such as novels. It possibly happens since the author of literary work lives within the society. Wellek and Warren, (1995: 94) state that literature is an imitation of life that represents the natural world and the individual world in social reality. One of the literary works that portrait religious conflict is a novel entitled *The Girl in Room 105* written by Chetan Bhagat. *The Girl in Room 105* presents a story of a Hindu man, Keshav, that meets a problem after he finds out that his Kashmiri Muslim ex-girlfriend, Zara, is dead. Keshav is suspected as the murderer since he is the first person who finds the dead body in hotel room 105. This murder case gets worse since the victim and the suspect are from different religions. Keshav who is trapped in the murder case then tries to reveal Zara's murderer. He investigates any kind of proof that surprisingly correlates with religion (Bhagat, 2018).

The writer chooses *The Girl in Room 105* because it portrays the religious values within certain societies, especially Indian societies. These religious values lead to religious conflicts among people who

have different beliefs and ideologies. Therefore, *The Girl in Room 105* is chosen as the object of the study.

India is a country with 28 states and many different cultures (Kenoyer & Heuston, 2005: 1). It is considered as one of the most religious and ethnically diverse nations in the world and it is also known as a Hindu-majority country because 79.8% of its population is Hindu (Firstpost, 2015). The rest of the populations are Islam (14.2%), Christian (2.3%), Sikhism (1.7%), Buddhism (0.7%) and Jainism (0.4%).

Muslim is the most second population in India. However, it is still considered a minority. It has a major population in Jammu and Kashmir. Jammu and Kashmir are the land of multidimensional interest that leads into turmoil. The major players of this chaotic condition of Kashmir are India, Pakistan, religious militants, and Kashmiri (Tavares, 2008: 277). The first dimension is the tension between the Pakistani and Indian governments. They are bilateral opposition that quarrels over Kashmir territory. The second dimension is the fight between India and armed insurgents operating in Jammu and Kashmir. They are militants who are discontented with Indian policy in Jammu and Kashmir and demand for self-determination. The last is the fight between foreign militants' theocracy, a religious movement from outside of India supported by the Kashmiri people and the Indian government.

Weber (1963) in his book entitled *Sociology of Religion*, states that religion is a complex term that is hard to define. However, there have been some efforts to

define religion. Kadayifci-Orellana (2009: 267) argues that religion is a system of beliefs and practices relating to the sacred. Marx in Rahmani & Tayyebinia (2016: 596) states that religion is a product of class society. Religion is a form of protest against oppression, consolation, and submission to oppression. Further, he states that religion is an ideological phenomenon and religious feeling is a social product. Durkheim in Rahmani & Tayyebinia (2016: 597) regards a unified system of beliefs and practices relative to the sacred things as the definition of religion. It is a belief and practice that unites its adherents a single moral community called a religious community. The idea of the community thus becomes inseparable from the idea of religion. Therefore, she suggests that religion should be remarkably collective.

Another method to construct the concept of religion is that religion should be attached to its contexts of use. It is not like the definition that tries to isolate essential characteristics concepts that are derived from its meaning from the wider frameworks. These frameworks may be theoretical, historical, empirical, methodological, and normative (Woodhead, 2011: 122-137). Hence, she proposes five categories as well as its subcategories of religion based on its contexts of use – religion as culture, religion as identity, religion as relationship, religion as practice, and religion as power.

The category of religion as culture consists of six subcategories related to the aspect of culture i.e. religion is regarded as belief and meaning, meaning and cultural order, values, discourse, ideology and

mystification, and as tradition and memory. Then, the category of religion as identity regards religion as community-creating and boundary-forming, identity-claims, and organizational belonging. The category of religion as relationship views religions as social relations, super-social relations, and experience. The category of religion as practices regards religions as ritual and embodiment, quotidian practice, and “popular” or “folk” religion. The last, the category of religion as power views religions as “compensator” and “capital” resources, economic and political power, status and recognition, and power and status at micro-, meso-, and macro-level.

Avruch (2002: 1) says that conflict is a competition over contrary goals, scarce resources. To acquire their source of power is needed. Similarly, Mayer (2013: 2) states that conflict occurs when there is something contested. In addition, Diez et al (2006: 565) define conflict as a struggle or contest between people with contradictory needs, ideas, beliefs, values, or goals. In line with Diez, Luthans (1985: 386) defines conflict as the condition when one or groups deliberately interfere with others due to incompatibility in values or goals. Furthermore, Rubin et al (1994: 5) defines conflict as the perceived divergence of interest or a belief that parties’ current aspirations cannot be achieved simultaneously. Moreover, De Dreu et al (1999: 369) argue that conflict involves tension an individual or group experiences due to the difference perceived between an individual or groups and another individual or group. In short, conflict can be seen as disagreement, clash, contest, or

fight between individuals or groups because of the diversity in values, beliefs, goals, ideals, aspirations, and so on.

Religious conflict refers to the conflict that occurs between or within religious groups. It occurs when individuals or groups are contested in the ideological or moral sphere (Mayer, 2013: 2). Religious conflict is a complex phenomenon that engages a combination of contested domains including power, personality, space or place, and group identity.

The religious conflict issue is chosen as the topic of this study due to the fact that the issue is a phenomenon that still exists in countries with religious diversity such as India. This research tries to describe the cause of religious conflict and in what spheres it may occur.

Research in religious conflict issues has been conducted interdisciplinary by many scholars, either through field study or literary study. One of the literary studies that discuss religious conflict was conducted by Bahtiar and Rahman in their study entitled *Religious Conflicts in the Novel Maryam* by Okky Madasari. They published their article in a *Jentera* journal, in 2018. It examined patterns, stages, processes, and resolutions of religious conflict. They found out that the pattern of religious conflict depicted in *Maryam* occurred because one faction of religion, Ahmadi, was considered heretical by people who held other religious factions. This conflict led to the destruction of the Ahmadi people's houses as well as their place of worship. In addition, they were also expelled from their village. The good thing about the conflict was, it increases

the solidarity between the Ahmadi people. However, the conflict resolution between the Ahmadi people against other Muslim factions was not satisfied enough as the Ahmadi people were not permitted to go back to their own houses by the local government for the sake of their safety (Bahtiar & Rahman, 2018: 161-180).

METHOD

Dealing with qualitative study Denzin and Lincoln, (2005: 1-32) state that qualitative study uses a collection of various empirical data that describes routine, problematic moments and meanings in individuals' life such as case study, personal experience, introspective, life story, and text that is observational, historical, interactional, and visual. Following Denzin and Lincoln's definition, this study is qualitative since it relies on qualitative data. The data of this study is taken from Bhagat's *The Girl in Room 105*. The data is used to support the researcher's interpretation of religious conflict reflected in Bhagat's *The Girl in Room 105*. The result of the study is presented descriptively. Therefore, this study is also descriptive. To clarify, this study is a descriptive qualitative study.

In this study, the research uses the sociology approach and the concept of religious conflict. Researchers use two concepts of religious conflict used are religious conflict as described by Wendy Mayer and Kadayifci-Orellana, as well as a religious conflict characteristic given by Kadayifci-Orellana. The religious conflict will be presented into five spheres which

are sphere of belief, ideology, organization, family, and individual.

Mayer (2013: 4) states that there are two aspects to clarify the definition of religious conflict i.e. the agents involved and the identifier to distinguish the religious conflict. Dealing with the agents of religious conflict, two or more groups are derived from identifiably separate religions, separate factions within the same religion, the same faction within a religion, and secular authority which may also hold religious authority. All of them are considered as the agents of the religious conflict. The second aspect is associated with how one defines religions and determines how broadly or narrowly one focuses his or her investigation. These two aspects can be the identifier to distinguish whether it is religious or political/ethnics or whether it is primarily religious or primarily political/ethnic.

Furthermore, to simplify the complexity, Mayer (2013: 5) proposes four points to distinguish the religious conflict. A conflict can be regarded as a religious conflict when the following conditions are fulfilled:

1. Two or more collective agents are involved and the agents derive, for example, from separate religions, separate factions within the same religion, from within the same faction in the same religion, and/or secular authority.
2. A domain – e.g. ideology/morality, power, personality, space/place, group identity – is contested, singly, or in combination.

3. There are enabling conditions – e.g. political, social, economic, cultural, and psychological.
4. Religion is involved (the degree to which it is involved is deemed irrelevant).

Another theorist that defines religious conflict is Kadayifci-Orellana (2009: 265). She states that religious conflicts refer to the conflicts involved parties that are defined along the religious lines. In religious conflict, religion plays a significant role when conflict is occurring especially when different religious systems encounter each other (Kadayifci-Orellana, 2009: 264).

RESULT AND DISCUSSION

In general, the religious conflict in *The Girl in Room 105* is depicted through the conflict between Muslim and Hindu people due to their differences in beliefs and ideologies. Moreover, to corroborate the religious conflicts that occur in the novel, they will be analyzed based on the sphere of belief, ideology, organization, family, and individual. All of the religious conflicts in each sphere correlates with each other and they can occur simultaneously. All of these religious conflicts are represented through the characters in the novel. Muslims are represented by Zara and her family and Hindus are represented through Keshav and his family.

A. Religious Conflict in The Sphere of Belief

In *The Girl in Room 105*, the religious conflict that happens in the sphere of belief is depicted through marital

issues. The differences in marital beliefs between Hindus and Muslims lead to religious conflict. The marital belief is expressed by one of the Muslim characters, Safdar. As a Muslim, he holds sharia, Islamic canonical law. He believes that a marriage can only be held if both groom and bride are Muslim. It is the basic precondition of Muslim marriage (Muzammil, 2019: 9). Therefore, if one of the couples is not a Muslim, he or she must convert to Islam first before the marriage is held.

‘. . . ‘A nikaah can’t happen unless both bride and groom are Muslims. You have to convert,’ Safdar said (Bhagat, 2018: 124).’

The quotation describes Safdar’s belief as a Muslim in marital issues. He clarifies his belief to Keshav so that Keshav can marry Zara which is through a *nikaah*. However, Keshav as a Hindu does not have the same belief as Safdar has. Therefore, Keshav opposes this demand because if he converts to Islam it can create conflict in his family. Keshav’s opposition generates disappointment in Zara, his girlfriend, and it also makes Safdar furious. Consequently, Keshav receives a death threat from Safdar.

‘You are just a kafir. Taking advantage of my precious daughter. Leave her alone, or it won’t be good.’

‘Are you threatening me, uncle?’ I said, just to be clear.

‘I don’t threaten. I display kindness, and when betrayed, I take action. For my family’s

honor, if necessary, I will draw blood (Bhagat, 2018: 125-126).’

The quotation above denotes the manifestation of religious conflict in the sphere of belief. The difference in belief influenced by religion makes Safdar and Keshav have an argument that leads to a religious conflict.

B. Religious Conflict in The Sphere of Ideology

Religious conflict in the ideological sphere is delineated through the ideological difference between Kashmiri Muslim people who hold Islam law as their basis of a way of life and people beyond Kashmir who hold Hinduism. As Woodhead (2011: 128), states that religion can be regarded as an identity claim. Muslim people in Kashmir are exclusive. They do not want to be considered a member of Indian societies and want to separate themselves from India. They regard themselves as Kashmiri, not Indian even though Kashmir is the part of Indian country. Kashmiri societies view Kashmir as their state, their identity, and their everything.

‘I am Kashmiri,’ he said. All his friends laughed. One of them even clapped. Saurabh nudged me, to say we should leave.

‘But Kashmir is a part of India,’ I said.

‘We hate India,’ another boy said. He spoke in a normal tone as if he had said ‘I hate cabbage’ or ‘I hate radish (Bhagat, 2018: 195).’

The quotation above shows the Kashmiri boys' statement that they are Kashmiri, not Indian. They state it to Keshav who believes that he is Indian and Keshav emphasizes it confidently. He also states that Kashmir is part of the Indian country. However, the boys refuse to accept that statement. They believe that they are not Indian but Kashmiri people who hold Islam as their way of life.

Another portrayal of religious conflict in the ideological sphere is expressed by Farzana, a Muslim Kashmiri when she is having a conversation with Keshav and Saurabh. She states that Kashmir is her everything.

'These kattar mullah types who call for azaadi. Yes, we all hate India. But we don't go around flashing guns. Sometimes you have to accept fate.'

'Fate? Aunty, India is our country.' 'But Kashmir is our state. Our identity. Our everything (Bhagat, 2018: 202).'

From the two quotations mentioned above, it can be concluded that the Kashmiri people regard themselves as distinct societies from other Indian societies. They believe that Kashmir is not part of the country of India, although judicially it is part of the Indian country. Therefore, this ideological difference leads to religious conflict within the Kashmiri people and the Indian government. Because of this conflict, the Indian government puts military power in Kashmir: "Despite half a dozen extra

security checks for flights to Kashmir, we had landed on time at noon. The Sheikh ul-Alam International Airport in Srinagar had more CISF and Army personnel than passengers (Bhagat, 2018: 192)." In addition, the Indian government also restricts the use of communication technology such as cell phones and the internet to the Kashmir region.

'My cell phone doesn't work,' I said.

'A new SIM card can take a week to get activated.'

'What?' I said.

'Indian government rules. What can we do? They do what they want,' Nizam said (Bhagat, 2018: 194).'

'Internet is not working. Neither on Nizam bhai's SIM nor the Wi-Fi' (Bhagat, 2018: 217).'

Indian government shuts down the internet whenever the protests conducted by Kashmiri people turn out to be chaos. The Indian government considers it as a preventive action. By shutting down the internet, communications can be restricted. Thus, the flow of protest is receding.

C. Religious Conflict in The Sphere of Organization

The religious conflict in the organizational sphere is conveyed through the conflict between the Indian government against Tehreek-e-Jihad, and other separatist groups in Kashmir. Their motives are diverse. One separatism group wants to liberate Kashmir to be an

independent country while the others want Kashmir to join Pakistan. For this reason, the Indian government mobilizes the army to stop any separatism attempts.

'The Indian government thinks T-e-J is a terror group. T-e-J and its supporters think they are working to liberate Kashmir.'

'Liberate it from what?' I said.

'From India,' Safdar said.

'And do what? Make their own country?'

'Well, T-e-J wants Kashmir to join Pakistan' (Bhagat, 2018: 153).'

The quotation above delineates one of the separatist groups and its supporters that fight against the Indian government. The motive of their movement is to liberate Kashmir from India to join Pakistan because this separatist group has similar beliefs, ideology, and values with Pakistan which is based on Islam. This religious conflict can be concluded as the result of conflict within both ideology and belief. The religious conflict in the sphere of ideology and belief generates another kind of religious conflict which is occurred in the organizational sphere as experienced by separatist groups such as Tehreek-e-Jihad and the Indian government. This conflict is organizational since Tehreek-e-Jihad is a group of people who work secretly to achieve the same goal.

D. Religious Conflict in The Sphere of Family

The novel conveys religious conflict in the family sphere through Zara and Keshav's families. These two families hold different religions. Keshav's family is Hindu and Zara's family is Muslim. Religious conflict occurs in these families because Keshav has a love relationship with Zara and Keshav's parents reject Keshav's interfaith relationship. The rejection is expressed since Keshav introduces Zara to his parent for the first time.

. . . 'I am from Kashmir, aunty. Srinagar. Moved to Delhi more than ten years ago.'

'Kashmiri? Oh,' maa said. She stretched out the 'oh' as if I had brought a Martian home (Bhagat, 2018: 108).

The quotation above implies the negative surprise of Keshav's mother after she finds out that Zara comes from Kashmir. Her expression is interpreted as an allusion "brought a Martian home." The reference of the phrase is based on the movie "*The Martian*." The movie tells an astronaut named Martian who is stranded on Mars, the unknown far planet and Nasa tries to bring him home even it is almost an impossible mission (Seitz, 2015). In this context, Mars refers to Kashmir and Zara refers to Martian. Keshav brings her home as if he has done the impossible mission. Similar to "*The Martian*", it is impossible for Keshav to Marry Zara. It is impossible to hold an interfaith marriage between Muslims and Hindu.

Furthermore, the disagreement is expressed through the hostility of Keshav's mother. Keshav's mother sings her religious song 'bhajan' very loudly when doing aarti to emphasize her identity to Zara. She wants to make Zara understand that her family is a Hindu family and there is no way for Zara to get along with her son. Moreover, this religious conflict in the family sphere gets worse when Keshav expresses his love feeling to his parents. They freak out listening to his confession.

'Together? You want to marry that Muslim girl?' my mother said, finding her voice again. . .

'Being Muslim doesn't matter?' my mother said, her eyes and mouth making three round Os on her face (Bhagat, 2018: 113-114).

In Keshav's opinion, Zara is very qualified as a wife. However, Keshav's parents do not see it. They only see Zara as a Muslim regardless of her quality as a woman. They judge Zara only based on her religion and origin. His father even utters negative assumptions about Kashmiri Muslims in expressing his disagreement.

'Kashmiri Muslim,' my father added, to rub it in that Zara was somehow worse than just a plain vanilla Muslim.

'Papa, she's an educated girl from a good family in Delhi.'

'It's people like her who threw Hindus out of Kashmir,' my father said (Bhagat, 2018: 114).

The quotation above describes Keshav's father's assumption that being Kashmiri Muslim is bad. Thus Zara is not good for her son. Even after Zara's death, the religious conflict is still exists.

'She's dead. Whatever information they give, that Muslim girl is not coming back. Thank God.' 'Maa,' I shouted, 'stop it. She died less than a week ago.' 'She caused enough trouble when alive. Please don't let her affect you now that she is gone.' 'Enough, maa,' I said. I took a phulka from the plate in her hand (Bhagat, 2018: 77).

The religious conflict also happens in Zara's family. It begins when Keshav discusses his relationship with Safdar, Zara's father. The problem arises when it comes to the marital issue. Keshav wants to marry Zara although both of them hold different religions. This marital issue leads to disagreement that is depicted through a death threat given by Safdar to Keshav.

'You are just a kafir. Taking advantage of my precious daughter. Leave her alone, or it won't be good.'

'Are you threatening me, uncle?' I said, just to be clear.

'I don't threaten. I display kindness, and when betrayed, I take action. For my family's honour, if necessary, I will draw blood (Bhagat, 2018: 126).'

The quotations mentioned previously indicate religious conflict in the sphere of the family. The reason is that

both Zara and Keshav's families have a strong belief based on religion in their religion. Both Islam and Hinduism forbid interfaith marriage. Islamic marriage law necessitates both groom and bride are Muslim. Similarly, Hindu also has the same requirement. Even the Indian government establishes the Hindu marriage act. The act is applied to any person who is Hindu, Buddhist, Jain, or Sikh but not Muslim, Christian, Parsi, or Jew (Wikipedia, 2020). This act indicates that Muslim and Hindu is something impossible because it is not regulated in the act. That is why both families resist the relationship between Zara and Keshav. Consequently, religious conflict is inevitable to happens.

E. Religious Conflict in The Sphere of Individual

Religious conflicts in the individual sphere encompass both conflicts within individuals and conflicts between individuals. The conflict within individuals means that the conflict happens between the individual and himself or herself. That is to say that this kind of conflict occurs in an individual's mind and it involves emotion and identity. Moreover, the conflict between individuals is a conflict happening between one individual and another individual.

In the novel, conflict within the individual is depicted through Keshav and his identity as a Hindu. His identity brings him into inner conflict. Hindu marriage law forbids interfaith marriage. The government of India also emphasizes it in its constitution (Tyagi, 2016). Therefore, Keshav faces a dilemma whether he has to

marry Zara or leave her for the sake of his family. His desire to be with Zara also makes him have a dilemma whether he has to change faith which means that he will lose his family.

The religious conflict between individuals is depicted through the relationship between Keshav and Zara. The conflict starts when both of the families oppose their interfaith relationship. The conflict gets worse as Keshav and Zara hold tightly into their religion. Eventually, Zara chooses to leave Keshav and this makes their relationship comes to end. However, Keshav cannot accept the reality that his relationship ends. He keeps ghosting Zara that has been with someone else, Raghu.

'So that is why you went to him.

For his money,' I said.

'I went to him because I wanted to belong. I wanted a family. And you were running scared. Instead of manning up, you abused my folks (Bhagat, 2018: 14-15).'

The quotation above shows a dispute between Zara and Keshav. Keshav regards Zara as a materialist because Zara prefers to choose Raghu with his valuable company whereas Zara regards him as a coward because he does not want to convert to Islam to marry her. A conversion that Keshav does not do makes Zara leave him and it leads to a conflict between them as an individual from a different religion.

CONCLUSION

Religious conflict depicted in *The Girl in Room 105* provides a deep insight

into religion-based societies. The novel depicts the religious conflict through the conflict between Muslim and Hindu people because of their difference in beliefs and ideologies. The religious conflict is described in the sphere of belief, ideology, organization, family, and individual.

After doing the analysis, the researcher finds out that religious conflicts that happen in society can bring adverse effects to societies. Hence, people who live in religion-based societies must increase awareness of the importance of being tolerant towards other religions so that it can bring to harmonious societies.

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HOMOSEXUALITY IN ANDRÉ ACIMAN'S *CALL ME BY YOUR NAME*

Ari Windriani

Universitas 17 Agustus 1945 Surabaya
Email: 12edelnuna21@gmail.com

Tri Pramesti

Universitas 17 Agustus 1945 Surabaya
Email: tripramesti@untag-sby.ac.id

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Abstract. This study discusses Elio's homosexuality in André Aciman's *Call Me by Your Name*. Elio is the main character in the novel. The objective of this study is to answer three points: the cause of Elio's homosexuality, the effect of Elio's homosexuality, and how homosexuality is presented in the novel. This study applies intrinsic and extrinsic approaches. The extrinsic approach used is the psychological approach as the literary approach. The psychological approach is applied in the causes and effects of homosexuality as a psychological issue. The data source of this study is *Call Me by Your Name* novel by André Aciman. Descriptive qualitative is used in analyzing the data that derive from the quotations. The study found that Elio's homosexuality is caused by Elio's hormones and Elio's family life. Elio's desire and lust bring him to the wild imagination and fantasy. It can be concluded that the causes of Elio's homosexuality bring him to the taboo thing in which not everybody accepts that sexual orientation. It can be said that the novelist, André Aciman wants to present that homosexuality is a natural thing.

Keywords: *queer criticism, sexual orientation, homosexuality*

INTRODUCTION

Homosexuality encompasses a phenomenon related to sexual orientation. Although it focuses mainly on sexual acts and attractions between persons of the same biological sex, homosexuality also refers to patterns of same-sex romantic and emotional bonding, identities and communities based on same-sex desires and relationships, and the shared culture created by those communities (Herek, 2000:1). Moreover, Rudy (2016) also said that homosexuality has become a particular social issue, that can carries misunderstandings about its definition.

Homosexuality is usually understood as the counterpart to

heterosexuality. Such labels, however, represent an oversimplification. Not all people display consistency among their sexual feelings, behaviors, and identity; some experience considerable fluidity in their sexuality throughout their lives (Herek, 2000:1).

Call Me by Your Name by André Aciman is one of the novels that talking about Homosexuality. Written in 2007 *Call Me by Your Name* exposed the main character named Elio, a high school student who admired his father assistant name, Oliver. Oliver lives in Elio's house for six weeks, revising a book manuscript, and helping Elio's father, a professor, with his academic paperwork. In this novel, the

author wants to say that homosexuality is a natural thing. It is not because of environmental influences but because of hormones though it is still a problematic issue and a taboo aspect in societies.

People believe that love is between males and females, while André Aciman's *Call Me by Your Name* talks about the other side of a relationship and sexual orientation. As Selden, Widdowson, and Brooker stated that queer theory aims to provide readings that at once subvert sameness and celebrate otherness (2005: 258). This paper aims to give an understanding of the sexual orientation that is homosexuality.

Homosexuality involves sexual relationships between individuals of the same sex (Worchel and Goethals, 1985: 330). According to the American psychological association (2001) as cited in Diane E. Papalia (2007: 319) Homosexuality is the attraction to individuals of one's own gender. Homosexual orientation is not limited to a particular type of person. Gay men and lesbians are of all ages, cultural backgrounds, races, religions, and nationalities.

There is a lot of research that discusses homosexuality. First, Rudy (2016) finds that homosexuality issues often appear in American movies. He finds that there are 32 movies gay-themed in American movies. His findings show that there is two representation of gay people shown in the movies, they are minority and pessimisms. Besides it is discussed in the movie, homosexuality issues are also found in some novels. There are two kinds of research that discuss homosexuality or gay

in the novel from some of the researches. Rahayu (2017) discusses depiction signs of gays or lesbians in *The Great Gatsby*. She reveals that there are eight signs of lesbians and seven signs of gays. Gading and Marsih (2019) discuss gay representation in Becky Albertalli's *Simon VS The Homo Sapiens Agenda* which they want to reveal gay habitus in the novel. The finding shows that the gay habitus in the novel is having no attraction to the opposite sex, adoring the same sex, obsessing and fantasizing about the same sex, feeling jealous and cynical to the suspected competitors, and falling in love with the same sex. Moreover, they also find that the character's social life affects the habitus.

The last is homosexuality is discussed in the newspaper. Afdholy et.al (2019) find that homosexuality marginalization, especially lesbian, is constructed by the process of paralleling in *Surabaya Pagi* newspaper. The results of the construction of homosexuality marginalization construct the newspaper reader's opinion into lesbians a bad image and source of social problems.

In short, the researchers are interested in analyzing André Aciman's *Call Me by Your Name* because a gay issue is reflected in the novel. Homosexuality is still a problematic issue and a taboo aspect in societies. People believe that love is just between males and females, while André Aciman's *Call Me by Your Name* talks about the other side of a relationship and sexual orientation.

In this research, the writer wants to discuss a depiction of a gay's life in one

of the specific characters in *Call Me by Your Name* by André Aciman. The main character, Elio has big sexual desire and wild imagination for Oliver, his father's guest. Oliver lives in Elio's house for six weeks, revising a book manuscript, and helping Elio's father, a professor, with his academic paperwork. The interactions of this character are complex because it was forbidden by society. This forbidden love has another side, and not all people can understand and open their minds about this side. That is why it needs to be examined. The writer hopes it can help the readers more open their minds about homosexuality problems in social life.

METHOD

By applying close reading this text is scrutinized. Using a qualitative method, André Aciman's *Call Me by Your Name* is analyzed and written descriptively.

To analyze the psychological issue of homosexuality in the novel, As Rahayu (2017) explains that to find out about the psychological issue of homosexuality, the research uses a psychological approach. Moreover, the Queer theory is used to reveal the characteristics of homosexuality.

RESULT AND DISCUSSION

A. An overview of *Call Me by Your Name*

The main character, Elio Perlman is 17 years old Jewish-American-Italian boy. He lives with his family in northern Italian. He is the only child in his family. He is described as a young, handsome, bibliophile, and reliable musician. He is a music prodigy who can transcribe music by

himself and plays the music in various versions, like the Busoni version or Liszt version. He is also good at playing piano and guitar.

"Elio is an introverted person. He prefers to do his activities alone than interact with a large group of the people. Elio also loves writing in the form of diary. In his diary he wrote all his thoughts and feelings, especially his feeling to Oliver "I was hoping you'd persuade me of the opposite—and you did, for a while. Why won't I believe it tomorrow morning?" (Aciman, 2007: 13).

"He also expresses his worry, fear and hate in his diary "I was exaggerating when I said I thought you hated the piece. What I meant to say was: I thought you hated me"(Aciman,2007:14)

Elio is a young man who is attracted to Oliver physically and sexually. His first impression on Oliver's physical appearance is written in his diary "the color on the palms of his hands was the same as the pale, soft skin of his soles, of his throat, of the bottom of his forearms, which hadn't really been exposed to much sun. Almost a light pink, as glistening and smooth as the underside of a lizard's belly. Private, chaste, unfledged, like a blush on an athlete's face or an instance of dawn on stormy night.".(Aciman 2007:5). Oliver is the man that he is dreamt of. On the other side, Olio is also not known why he is interested in Oliver "I never knew to ask. (Aciman, 2007: 05). His fascination with Oliver is a question he couldn't answer.

His suppressed desire appeared in his dream. In his sleeping, Elio dreamed of having sexual intercourse with Oliver. His dream makes him want to be touched by Oliver. This haunted him and makes him panic Oliver was close to him.

He is like a virgin who is touched for the first time by a man. Oliver's touch brings a sensation that Olio dreams of ". that produce far, far more disturbing pleasures than they are used to on their own. (Aciman, 2007: 16).

In addition to physical attraction, Olio also tries to get closer to Oliver by following Oliver's hobby, namely fishing. He begins to love jogging because Oliver loves it and begins to love the octopus, Heraclitus, and Tristan. It is all about Oliver. What Oliver loves, he will try to love and learn it because he wants to learn about Oliver and do the same activities with Oliver.

"The summer I learned to love fishing. Because he did it. To love jogging. Because he did. To love octopus, Heralitus, Tristian." (Aciman, 2007: 18).

Elio always observes Oliver, about Oliver's toes, ankles, knees. He wants to kiss every inch of Oliver's body. He always looks at the way Oliver moves, what Oliver wears, and loves Oliver's foot in the water. He has an erotic fantasy about Oliver. That foot in the water—I could have kissed every toe on it. Then kissed his ankles and his knees. How often had I stared at his bathing suit while his hat was covering his face? (Aciman 2007: 27) Again "He couldn't possibly have known" (2007: 27) he

always pays attention and has a desire for Oliver and dreams of him.

B. The Cause of Elio's Homosexuality

Elio's Hormone

As a smart young man, Olio always asks questions to himself about the reason why he has wild lust for Oliver. Unfortunately he "couldn't possibly have known" (Aciman. 2007: 27). Olio doesn't know that it's his hormones that make him attracted to the same sex. As a young man, Olio's hormones have changed drastically. According to Granger, Schwartz, Booth, and Arentz, (1999) as cited in Tackett, Herzhoff, Harden, Page-Gould, and Josephs (235: 2014) although hormone-behavior relationships in humans have been most frequently investigated in adults, it is in fact during adolescence that the largest and most dramatic hormonal changes occur—most notably, changes in sex steroid concentrations. Olio's ignorance about the hormonal changes he is going through is one of the reasons for his liking the same sex.

Elio is so fond of Oliver. He wants Oliver to be naked with him. He removes his bathing suit and then wears Oliver's bathing suit. He wants to come in Oliver's bathing suit. His lust makes him do something sensual thing on Oliver's things and leave the evidence for Oliver to find there. Olio adores Oliver so much that it makes him want him to be a part of his life physically and mentally.

Olio's erotic dreams with Oliver haunt him almost every night. In his dream, he finally learns about what his body must

have known from the first day when he meets Oliver. The more he hides his desire to Oliver the more he imagines and fantasizes about him

Elio's Surrounding: his parents

Elio has open-minded parents. LGBT is not a problem for Elio's parents. They have LGBT friends and they accept them, keep being kind, still be good friends and not judge their sexual orientation. Mr. Perlman gives Elio advice to accept other people without considering their social and economic background and their sexual orientation as well. They teach Elio to be a good person for them. Elio's parents have their own opinion on the LGBT cause. Elio's parents have gay friends, and they become regular guests in Elio's house for dinner. Although they are gay, Elio's parents accept them and do their best to entertain them. They do not judge them and do not do bad things. Sexual orientation is a private matter.

"At dinner, our guests were a semi-employed adjunct professor of music and a gay couple from Chicago who insisted on speaking terrible Italian. The two men sat next to each other, facing my mother and me. One of them decided to recite some verses by Pascoli, to which Mafalda, catching my look, made her usual *smorfia* meant to elicit a giggle from me. My father had warned me not to misbehave in the presence of the scholars from Chicago. I said I would wear the purple shirt given me by a distant cousin from

Uruguay. My father laughed it off, saying I was too old not to accept people as they were. (Aciman, 2007: 125)."

C. The Effect of Elio's Homosexuality

Elio's relationship with his parents

Elio tries to hide his sexual attraction to Oliver from his surroundings and his parents. As an introverted person, it is not easy to speak up about his feeling to other people. He expresses his feeling in his diary such as his attraction to Oliver. He knows it is taboo to admire the same sex.

As a highly educated and open-minded person, Elio's father, Professor Perlman, knows Elio's attraction to Oliver. Instead of punishing him, Professor Perlman talks to Elio personally. He does not judge him, is not angry with him even he does not punish his son. He says to Elio that he is "too smart not to know how rare, how special, what you two had was." (Aciman, 2007: 223).

Mr. Perlman opens the topic with good words. He tries to make Elio sure that he can understand his feeling. 'I am here is the best word to make sure other people if we will be by their side in the many situations. Whatever the situation, Mr. Perlman will always be on Elio's side. He knows if Elio may be doubtful to tell about his feeling to him.

"Fear not. It will come. At least I hope it does. And when you least expect it. Nature has cunning ways of finding our weakest spot. Just remember: I am here. Right now you may not want to feel anything. Perhaps you never wished to feel

anything. And perhaps it's not with me that you'll want to speak about these things. But feel something you did." (Aciman, 2007: 224).

He overcomes Elio's pain, and although he does not ask Elio to confirm that he has a relationship with Oliver, he does let Elio know that what he has with Oliver is rare and special and makes him not shut himself after this experience. He wants Elio to open and share his feeling with him. He does not want to become a terrible father. He has his own way to show his role as a parent.

"We may never speak about this again. But I hope you'll never hold it against me that we did. I will have been a terrible father if, one day, you'd want to speak to me and felt that the door was shut or not sufficiently open." (Aciman, 2007: 225).

Similarly, Elio's mother will do the same thing as his father. She accepts him as he is. Mrs. Perlman is an open-minded person too. She will give Elio advice like Mr. Perlman's. She will help and support Elio to pass his pain and sorrow. Because Mr. and Mrs. Perlman know that Oliver and Elio's relationship is a difficult relationship. She will not discriminate against her son. "But even if she did, I am sure her attitude would be no different than mine. (Aciman, 2007: 225).

Elio's Friend

Vimini is Elio's friend. Vimini and Elio have the same birthday, though she is ten years old. Vimini is also a genius. Vimini

knows about Elio's feelings. she knows if Elio likes Oliver. She asks Elio about his feeling for Oliver. She knows because Oliver tells about his relationship with Elio to Vimini. Vimini understands if Elio likes Oliver. She does not judge and discriminates against them when she knows about his feeling. Vimini is also an open-minded person. She accepts them and still be a good friend to them.

"You like him, don't you?"

"Yes," I said.

"He likes you too—more than you do, I think."

Was this her impression?

No, it was Oliver's.

When had he told her?

A while ago. (Aciman, 2007: 91).

The next person who knows Elio and Oliver's relationship is Marzia. Marzia is Elio's friend. From her conversation with Elio, she knows about Elio's feelings for Oliver. Marzia loves Elio, although she knows that Elio loves Oliver and is interested in him, she keeps her admiration for Elio. She asks Elio, whether he gets angry with Chiara because Chiara becomes close to Oliver? Elio just answers her with shook his head. As an open-minded person, Marzia does not judge or discriminate against Elio.

"You're not with me because you're angry with Chiara?"

"Why am I angry with Chiara?"

"Because of him."

I shook my head, feigning a puzzled look meant to show that I couldn't begin to guess where she'd fished such a notion from. (Aciman, 2007: 50).

D. Homosexuality portrayed in *Call Me by Your Name*

The author, André Aciman, has his own point of view about homosexuality. In *Call Me by Your Name* he characterized a teenage boy falling in love with the same sex. He is described as a young, smart, good looking who admired his father's assistant.

The author wants to show the readers about the homosexual relationship in his novel. How rare it is, how difficult it is, how hidden it is, and how taboo it is. He described the beautiful relationship between Elio and Oliver. He has a unique concept in his story. He can express homosexuality through Elio's side. Elio has a big desire, his young hormone makes him become passionate.

Aciman brings us to understand love and relationship. No matter your sexual orientation, love is a pure thing. Love is not only for those who have different sex but it is also for the same sex as well. Love cannot choose with whom, with the gender, with the religion, and with others. Elio and Oliver's love are grown from the deep of their souls. This is a romance of six weeks duration, and an experience that marks them for a lifetime. In the end, Oliver and Elio cannot be together, because Oliver chooses to marry a girl. Although Oliver has already married, he still loves Elio in his own way and Elio still loves Oliver in his own way. They still keep in touch though they choose their own way.

CONCLUSION

After analyzing the problems in the previous part, it can be concluded that the cause of Elio's homosexuality is from his hormone and his family life. Elio is 17 years old. He is a teenager in the maturity process. Elio's lust and desire bring him to a sensual feelings and love stories. His desire and lust bring him to wild imaginations and fantasy. His hidden desire brings him to sensual and erotic dreams. His hormone makes him have big desires. He wants to do something sensual and intimate moment with Oliver. He cannot choose with whom he would fall in love. Oliver, the man who can make Elio feels different. He is interested in Oliver; his physical appearance, his intelligence and how he treats him differently. Moreover, Oliver is Elio's dream of adulthood.

In addition, Elio's family and her surrounding make him familiar with the homosexual. Elio's parents are open-minded and intelligent persons. They do not judge or discriminate against people because of their sexual orientation. Elio's father, Mr. Perlman, gives him advice to accept every person as he/she is. They do not judge a person from his/her orientation. They taught Elio about good work and good deeds, so appearance, background, and other aspect are not important. Elio's friends also understand his interest in the same-sex person. They do not discriminate, hate or judge him.

From the previous discussion, it can be concluded that André Aciman, the author, presents homosexuality in the different way. He shows the readers those who have same-sex orientation are also

suffering. Aciman brings us to understand homosexuality and love. He wants to present that homosexuality is not only about sexual orientation, it is also about love which is pure and unconditional.

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USING WHATSAPP AS AN INSTRUCTIONAL TOOL TO ENHANCE READING AND WRITING SKILLS: INDONESIAN EFL LEARNERS' PERCEPTION

Pininta Veronika Silalahi

Universitas 17 Agustus 1945 Surabaya

Email: pininta@untag-sby.ac.id

Pariyanto

Universitas 17 Agustus 1945 Surabaya

Email: pariyanto@untag-sby.ac.id

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Abstract. This study explores Indonesian EFL learners' perception of using WhatsApp as an instructional tool to improve reading and writing skills. Covid-19 pandemic has made online learning compulsory for both teachers and students in which it is such a novel experience of instructional mode for some. WhatsApp as a pedagogical tool is thought to be feasible and readily available for the students and teachers to use at any time. With its features and capabilities to send multimedia messages such as images, recordings, audio, videos, and PDF files, it is believed to be potential to be used as a pedagogical tool. A five-point Likert scale questionnaire (1=strongly disagree; 2=disagree; 3=neutral/no opinion; 4=agree; 5=strongly agree) was employed to answer the research question. The result shows that the students perceived that using WhatsApp as a pedagogical tool can enhance reading and writing skills (average response = 3,53). It indicates that as a pedagogical tool, WhatsApp can be taken into account to be integrated into online learning.

Keywords: *WhatsApp, an instructional tool, Indonesian EFL Learners, perception, reading and writing skills*

INTRODUCTION

During the pandemic, teaching and learning activities are carried out online to minimize the transmission of the Corona virus. The Covid-19 pandemic spreading worldwide necessitates various aspects of life to change. Such change includes the way the teaching and learning in educational setting is conducted. The utilization of WhatsApp application becomes one of the options in teaching English. WhatsApp is a very popular, simple, and versatile messaging app which is currently used in more than 180 countries, and as of February 2020, more

than 2 billion people have been actively using WhatsApp, making it the world's second-largest social network (Alderman, 2017; Dean, 2021). Indonesia alone constitutes the fourth largest users of WhatsApp with 68.8 million users as per August 2020 (Dean, 2021).

This context makes WhatsApp desirable to be used as a tool for learning English outside of the classroom along with the smartphone ownership, that is relatively huge. Through WhatsApp, teaching materials can be delivered in various forms as texts, voice recordings, YouTube links, and images. WhatsApp

allows teachers or students to create a group where communication within specific participants takes place. The affordances of WhatsApp support Vygotsky's (1978) social learning theory where the basic principle is that students learn most effectively by engaging in carefully selected collaborative problem-solving activities, under the close supervision of instructors.

Studies on mobile-assisted language learning (MALL), including WhatsApp use, have been popular in the last two decades (e.g., Gutiérrez-Colon, Gibert, Triana, Gimeno, Appel, & Hopkins, 2013; Darnawati, Jamiludin, & Uke, 2016; Mistar & Embi, 2016; Hamad, 2017; Mbukusa, 2018; Rajendran & Yunus, 2021; Davie & Hilber, 2015; Ally & Prieto-Blázquez, 2014; Zang, 2012; Warman, 2018). The majority of these studies shows positive contribution of MALL and WhatsApp in language learning. For instance, Darnawati et. al (2016) find out that students consider the use of WhatsApp in the classroom as a pedagogical tool to be effective. Hamad (2017) claims that the use of WhatsApp enhanced students' learning and enthusiasm, developed English skills, enriched vocabulary and created peer learning.

The study by Mbukusa (2018) indicates that students enjoy using WhatsApp as a tool for learning, but it can impact negatively on the performance of tertiary students. Similarly, Gutiérrez-Colon et.al. (2013) find out that WhatsApp use results in a high level of satisfaction and create willingness to read in English

increased, a positive impact on their reading habits, and more regularity and confidence. Warman (2018) reported that a positive perception of WhatsApp use in blended learning on reading comprehension is shown by the majority of learners. The learners, in Warman's (2018) study, are said to be enthusiastic about learning to read through WhatsApp and prefer to interact and communicate with their friends about assignments or tasks via WhatsApp rather than directly in the class.

The previous studies, however, did not cover the diverse learners of English with specific language learning context. Thus, it cannot be theorized if English language learners are in favor of using WhatsApp in language learning classroom. The purpose of this study is to investigate the use of WhatsApp as a pedagogical tool to enhance reading and writing skills based on Indonesian EFL learners' perceptions. It is important in language pedagogy domain since understanding learners' learning preference will contribute to learning effectiveness.

METHOD

The design of this study was a survey research using a five-point Likert scale questionnaire (1=Strongly disagree, 2=Disagree, 3=Neutral, 4=Agree, and 5=Strongly Agree) as the instrument to collect data. As the study was to explore learners' perception on WhatsApp use as an instructional tool to enhance reading and writing skills, the questionnaire included statements related to reading and writing skills such as if WhatsApp contributes to learners' vocabulary

development, grammar, reading comprehension, and writing fluency (see Table 2 for detailed list of the questionnaire items)

There were 90 Indonesian EFL learners who completed the 12 items questionnaire. The learners ranged from the 2nd to the 3rd year of university. Learners were relatively good at operating mobile applications as WhatsApp and no technical assistance was needed regarding the use of WhatsApp and its native features.

The average responses were obtained by calculating the number of responses per item and multiply the number of responses by the actual rating score. The grand total was then divided by total number of respondents (N=90). To interpret the average responses, the following formula was used.

Scale	Range	Response	Interpretation
5	4.21-5.00	Strongly agree	Very high
4	3.41-4.20	agree	high
3	2.61-3.40	Moderately agree	Moderately high
2	1.81-2.60	disagree	low
1	1.00-1.80	Strongly disagree	Very low

Table 1. Response interpretation

RESULT AND DISCUSSION

A. The Result of Indonesian EFL Learners' Perception on Using WhatsApp as Instructional tool.

Indonesian EFL learners' perception on using WhatsApp as an instructional tool to enhance reading and writing skills can be seen in Table 2 below.

		Average response
1	I like to use WhatsApp for my language learning	3,52
2	Using WhatsApp for language learning is interesting and enjoyable	3,41
3	Using WhatsApp English medium groups is effective for developing reading and writing skills	3,42
4	Using WhatsApp English medium group helped me to develop my vocabulary	3,57
5	Using WhatsApp English medium helped me to develop my grammar	3,32
6	Using WhatsApp English medium group helped me to develop my reading comprehension	3,5
7	Using WhatsApp English medium group helped me to develop my writing	3,54
8	Using WhatsApp English medium group helped me to learn from my friends	3,85
9	Using WhatsApp English medium group provide me time to practice my English	3,65
10	Using WhatsApp English medium groups motivates me to chat and learn	3,57
11	Using WhatsApp English medium groups makes me free to ask questions and learn	3,72

Table 2. Perceived usefulness of WhatsApp as an instructional tool

As can be seen in Table 2, the average response of each statement provided in a five-point Likert Scale was 3.53, suggesting that the learners perceived WhatsApp to be positive as a pedagogical tool to improve reading and writing skills. Many students agreed that the components supporting their reading and writing skills as vocabulary and grammar developed, and that through WhatsApp group they could discuss and learn from other students so that practicing English was well accommodated (see Figure 1 for detailed responses).

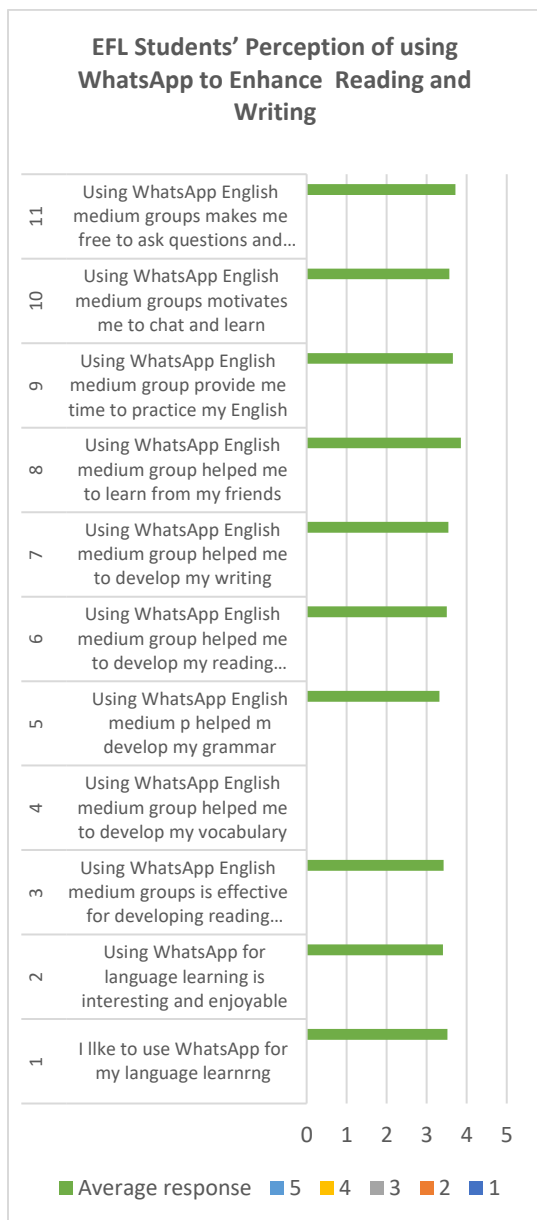


Figure 1. EFL students' responses regarding the use of WhatsApp to enhance reading and writing skills

This finding supports the previous studies (i.e., Plana, Appel, Gimeno, & Hopkins, 2013; Darnawati, Jamiludin, & Uke, 2016; Mistar & Embi, 2016; Hamad, 2017; and Mbukusa, 2018) that learners of English were avid for learning through WhatsApp. WhatsApp was believed to positively contribute to their increased understanding of reading and writing. The increased understanding might be attributed to the frequent use of such skills.

In this context, students extensively practiced reading and writing thought text messaging in the WhatsApp group where every group participant should contribute. Regarding the potential benefit of ICT integration in language learning classroom, Hamilton (2015) contends that students tend to talk (engage in the class conversation) when the technology (WhatsApp) is used. The students' talk is said to be more productive if the task provided is engaging. Students may want to talk to teacher or their peers to ask the task they are completing, the problems they face and the ideas they come up with. Chen and Bryer (2012: 97) add that "social media and networking technologies have significant potential to recreate the learning environment between student and teacher". Thus, using WhatsApp as an instructional tool allows EFL students to repeatedly type (write) and read English texts so that comprehension and fluency in the reading and writing can be attained.

Furthermore, Barhoumi & Rossi (2013) point out that mobile tools (e.g., WhatsApp) enhance online students' social interactions, cooperation and collaboration. WhatsApp provides online learners with opportunities to communicate and exchange knowledge. More importantly, since it allows learners to adjust the transfer and the access to knowledge to construct their skills and knowledge, this tool is considered to be the learner-centred learning and to fulfil the present approach to language teaching.

In language learning and teaching, understanding students' perception is important since it provides information

about their desirable learning. Effective learning may take place when the teaching practice meets the students' expectation. In other words, student perceptions of learning were highly correlated with teaching effectiveness (See Centra & Gaubatz, 2005; Ryan & Harrison, 1995; Cashin & Downey, 1992; 1999 for details). In this sense, the students' positive attitude towards WhatsApp use in EFL classroom may lead to effective language learning and teaching.

While the reading skill that might be affected by WhatsApp use as an instructional tool includes vocabulary size, sentence construction and cohesion, and reasoning, the writing skill covers spelling, punctuation, word choice, and grammar. Frequent exposure to English text messages in the WhatsApp is likely to improve EFL learners' reading and writing skills. Exploring the impact of WhatsApp on Dutch youth's school writing and spelling, Verheijen and Spooren (2021) reported that WhatsApp use had a positive effect on learners' story writing task and spelling. WhatsApp use is said to provide youths with greater orthographic awareness and to positively affect their spelling performance.

Some concerns might appear as whether the English text messages posted in the WhatsApp are students' own text, not copying from other online sources. It, however, can be overcome by making the tasks and activities as contextual and personal as possible so that the students' responses are more authentic. The tasks and activities should also require short responses. The longer the responses

required, the more likely the students to plagiarize.

CONCLUSION

The present study explored Indonesian EFL learners' perception on the use of WhatsApp as an instructional tool to enhance reading and writing skills. It was found that EFL learners perceived WhatsApp use to be positive and to help them improve the skill in reading and writing. This study is in line with the previous studies indicating that the integration of WhatsApp in language learning is favorable. It implies that WhatsApp use in language learning classroom is potential to help achieve language learning goals, especially in reading and writing skills.

The finding, however, might not be applicable to any context. Students with different learning context and different literacy skill may perceive WhatsApp use in the class to be ineffective. Therefore, the future research covering diverse setting and literacy skill is required to complement the previously investigated areas.

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