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Semarang, 31 January 2023
Editor in Chief

Dr. Sukma Nur Ardini, S.S., M.Pd.

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Persistency in Nationalism Found in *Rudy Habibie* Movie by Hanung Bramantyo

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ABSTRACT

This research was written to describe the characterization of Rudy and find the conflicts that exist in the movie so that the writer can find the main points of research that show the persistence in nationalism found in Rudy's struggle in the Rudy Habibie movie. The research focused in persistency in nationalism in Rudy Habibie movie. To analyze this research was made with qualitative and descriptive methods. The writer used the subtitle of the Rudy Habibie movie as the object of research. The results of this research found 3 characterizations that resulted in 8 characters, 3 internal conflicts and 3 external conflicts, and 4 persistence in nationalism. The persistence in nationalism that was found to be very strong where Rudy always tried anything for the good and progress of Indonesia, with persistence in learning, the courage to express opinions, and being willing to part with his first love.

Keywords: Characterization, Conflict, Nationalism, Movie

INTRODUCTION

As a human being, of course we are familiar with the term reading. Reading is very important things for us to continue to learn by reading we can add insight and also creativity for an open mind in response to various things. Rahmat Djoko (2005:114) Literature is overflow or realization of though and feeling, and the author's experiences. Luken (2003:3) states that Literature is traditionally described as the body of writing that exists because of inherent imaginative artistic qualities. Several literary works have been made in many forms. One of them is a movie. A movie is a story or event captured by a camera as a series of moving images and shown in a theater or on television, according to the Oxford Dictionary (2008:287). The majority of authors create a movie based on fact yet a movie can reflect ideas about all aspects of life that occur in human life. Characterization is something that the author is interested in learning more about (Karima, 2018). When we watch a movie, we automatically expand our knowledge and science, particularly in

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terms of the story's characters and characteristics. It can be concluded that the movie is a literary work created by a director that is manifested in various forms including fiction and non-fiction.

Movie is not new to society, especially people who live in urban areas. movie is not only as an entertainment, but also be used as medium learning materials, and then film also contain description about phenomena of human life, not only presenting romance, fiction, horror, science, but also presenting the characterization of the character in the film. According to Bennet and Royle (2004:142), movie is, nevertheless, inextricably tied in with the study of literature. wondering film provides innovative ways in which of thinking about literature.

The development of mass media has an impact on many aspects of life, including nationalism. Nationalism as a whole is a set of ideas and ideals about how an independent nation can maintain its character in the era of development. As a result, the concept of nationalism must be replaced with a new nationalism based on increasingly complex national challenges (Tempo.co, 2007). The media and nationalism have had a long relationship. According to Anderson (1991), since the introduction of media in Europe in the 15th century, mass media and nationalism have been linked in Europe. As a result of the advancement of communication technology, the development of mass media has been influenced. In contrast, it is declining in Indonesia. The development of communication technology has had a significant impact on the younger generation's mindset, resulting in a generation that is uninterested in nationalistic values.

In line with these general frames of conceptions, as a topic of literary study, there are several moving-picture shows in many of the country that are fascinating and may be analyzed. However, during this study the researcher chooses the movie entitled Rudy Habibie. There for the movie is very interesting to be the object of this research from some reason. First the movie is based on the true story of a very popular and genius person who is very determined to fight for his goals, so that there will be a lot of interest from the public, both young people and adult. Second, after watching this movie the audience will get a lot of moral values, messages, and knowledge. From the statement above the writer interested with the film to analyzing Rudy’s persistence in the spirit of nationalism found in Rudy Habibie movie

LITERATURE REVIEW

The writers explain the earlier research done by another researcher in a literature review. As far as the writer is aware, research has been conducted on characterization however, there are differences between this study and past research. This research focuses on characterization, conflict, and persistency Rudy’s character in a movie that is very much like by the public. Where in previous studies it was still discussing only characters or conflicts, so that with the research conducted the writer aim to try to solve one study research with more than one problem The writers show earlier research that has been published in this section.

PREVIOUS STUDY

The first study was done by Dicky Ridho. The title is *“Character Development Found in The Main Character of Kubo and The Two Strings Movie to Teach Drama’’*. In this final project the writer finds three main character those are: Kubo, Monkey, and Beetly. Kubo is care, self-sufficient, cheerful, curious, anxious, coward, brave, mischievous, serious, and mature character. The end story Kubo became, mature child. Monkey is explicit, over protective, and care. She became care

to Beetly. Beetly is talk active, hasty, joyful, helpful, good teacher, wise, and care. Beetly developed his character into wise and care man.

Second the writer found in the final project from Dhanis Prasetyo Vooly Agustyan. The name is *"The Teaching Value of Main Character as A Teacher in The Movie the School of Rock and Its Contribution of Teaching Value to Teacher Candidate"*. In this research the writer found two type of teaching value. There are Negative teaching value of main character (Bad attitude, Unprofessional) and Positive teaching value of main character (Motivator, Instructor, Innovator, Discipline, Monitoring, and Evaluating.

The third study is *"The Analysis of Parker's Characterization in Hachiko a Dog Story Movie''*. Conducted by Triliana Sinta Dewi (2016). She analyzed about the characterization of Parker Wilson and how are parker's characterization reflected in this role. She uses objective theory. In this research she was fine nine kinds of characterization of Parker in the movie, physical appearance, humble, patient, gentle, romantic, quiet, concern, affective and energic. As well as some Parker roles in the film are: as husband, father, employer, and lecturer.

CHARACTER

According to Robbert Di Yanni (1957, p.872) character is a key in a movie because the character brings all the role of the game in movie. First and last we were absorbed in character how they saw and what they ordered about them, what they said and what they said express what they do and know how their actions reveal who is represented. Another opinion is Character is a mental or moral quality that makes someone, group, nation, etc.

Characters can be divided into two types, flat characters and round character. Flat characters are a simple description of one Character. This is a good or bad character description. Wellek and Austin (1962) said the flat characterization present one single trait. Looks to have the dominant or the most obvious nature that makes a person's attitude, behavior, and sayings can be guessed by the reader.

In the characterization of the round that the contender requires space and emphasizes, which means to understand the reader of the round character must read the whole story carefully, not allowing every incident to be left and try to understand any causal relationship. Only by doing this, roundness in a character is found. This means that the flat character only has one character, and the reader can easily find out whether he has good or bad characters. Goods of goods are complicated characters, characters can change during the time and readers cannot easily guess the whether he to know the round character, the reader must follow or read the story to the end.

A simple character (flat) is a manifestation of an attitude or obsession in a character rather than a representation of human personalities. Because we only see one side of him. Forster refers to such characters as flats. Round character, on the other hand, is not simple. This is a description of the human side in both good or bad. This is made reader more difficult to understand the round character because it is very complexity. Flat characters are characterized by their lack of realistic personality. A flat character description, while thorough and rich in determining features, falls short of the intricacy associated with round characters. Round characters are more likely to change post out stories. Included among simple characters are all kinds of fiction or storiless. Stereotypical character signs are that it can be adequately concluded in the formula: noble savage, followers of a trusted old family, and poor but honest girl are some of the familiar types of fiction. Simple (flat) characters lack representation of human personalities rather than the embodiment of one attitude or obsess in a character. Because we only see one aspect of a character, Forster refers to them as flat characters.

Round character is the main character in the work of fiction facing conflict and changed by it. Complex or round characters, at the other end of the spectrum are complex characters, called rounded by Forster because we see all parties. Complex characters clearly more lifelike that are simple, because in life people don't just realize a single attitude. This means that the round character is more complexity in the image of one character, and the round character ends to be more developed and described than simple or flat characters. Round characters are the main character in simple words, and more developed during the story. Round characters are very realistic, talk and behave in a real way. In a flat character and round character sign, the advantage of a flat character is he can be adequately concluded in the formula. The round character he was able to describe us.

CHARACTERIZATION

Characterization of parts where the author can provide a clear description of character marked in the story. Characterization refers to the method used by the author to make or reveal characters in the story. According to Sydney Bauer (2006) revealed that characters is; 1. What your character says, that include on how do the character talk to other? What does the character say loudly? And what the character does. that includes on how is character performance? What are the characters do? How the character reacts in a situation? What your character is known to think. That include: What does the character think but not say? By other characters say about characters?

There are three elements as a substantial factor in characterization, namely: appearance which is a way of character appearance, personality which is the way the character of thinking or feeling, and then behavior which is the way of acting or reacting characters. To find out some characters, it can be analyzed by action, speaking, body, face and how to think. Characters can be seen whether they are old or children and also good or bad people. Based on the previous statement, it is determined that characterization can be known from how to speak, the way they interact with others, and also their way of thinking.

CONFLICT

Asminda (2018:27) stated that conflict is something that made the lives of our life become more interesting with all of the problematic that could be caused and made the life more colourful. Someone would feel empty if spend his life without conflicts, because from the conflict, someone could learn much thing. "*Konflik antara orang-orang dalam wadah yang sama adalah konflik yang disebabkan oleh tekanan yang berkaitan dengan perbedaan posisi atau kepribadian.*". It means that the character that has different characterization gives a clue about conflict that was occurred in his life with made communication by one character to another character.

Conflict is not only about the physical conflict like war or fight of one character with other character, but also could occur by expression of the words then include of opposition to another character, with negative statement (Karima, 2013). Andri Wahyudi (2015) in his book said that: "*Konflik dimulai sebagai suatu proses yang dimulai ketika salah satu pihak menyadari bahwa pihak lain merugikan dirinya. Ini adalah titik awal untuk proses konflik.*" It means that if another person gives opposite reaction when response something it can be a conflict. Wood, Zeffane, Schermerhom, Walance, Hunt and Obson (1998:580) said that "Conflict is a situation which two or more person disagree over issue of organizational substance or experience some emotional antagonism with one another". It means that conflict is different argument or opinion about something between two or more people.

A state by Stanton (2002), there are to types of conflict, and there are as follows: 1) the internal or psychological conflicts that occur in the heart the soul of the character. So, the conflict is conflict experienced by humans with itself.2) external conflict is a conflict between a character,

with something outside of him-self, in the other hand, the conflict was divided two views of the factors that cause conflict itself. It was added by Stanton (2002:124), he stated that: there are two types of conflicts, they are internal conflict and external conflict. In literary work like movie, internal conflict occurs when a character struggles with issue or ideas with his inner self. External conflict that occurs when the character struggles with other character or his outside forces. It does not have to be a physical problem, it can be battle between two ideas. There are four fundamental types of conflict: 1. person vs self, 2. person vs person, 3. person vs nature, 4. person vs fate. From the quote above, it can be known that internal conflict more focus about conflict of the character with his own self and external conflict more focus about the problem of the character to other character.

METHODOLOGY

The study used qualitative descriptive method that is appropriate for the purpose of the research. According to Denzin and Lincoln (1994), it can be concluded that qualitative research described and analysed from the perception and consideration of human or interpretation phenomena in the society. According Nawawi (2010:56), descriptive method is a method that can be used to explain the problems by describing the situation or condition of the object of the research based on the facts of the phenomenon that is being observed. In this research, the writers found and knew the characterization, his conflict as a main character and his persistence in nationalism found in Rudy Habibie movie.

In this study, the writers took the data from subtitle in Rudy Habibie movie. Some steps done by the writers in collecting data as the source the movie, finding out the information by using books, journals, articles, and cyber data that related to the topic, watching the movie repeatedly to understand and to get the data accurately, finding the notes and points needed in the research, identifying the data to discover areas of the movie that were evaluated using data, and the last was analyzing the notes from the research. The writers used two kinds of source data. The first are Rudy Habibie movie directed by Hanung Bramantyo as a primary data. The second data were from some journals, articles, and some sources that relate with Rudy Habibie movie as the secondary data.

FINDINGS AND DISCUSSION

The writers analysed and described about Rudy's character based on the following theory characterization refers to the method used by the author to create or reveal the character in the story. According to the preceding definition, it means that descriptive method is a method that can be used to explain the problems by describing the situation or condition of the object of the research based on the facts of the phenomenon that is being observed. In this research, the writers found and knew the characterization, his conflict as a main character and his persistence in nationalism found in Rudy Habibie movie.

RUDY CHARACTERIZATION DESCRIBED IN RUDY HABIBIE MOVIE

LOVE OF SCIENCE

The writers have found Rudy's character, and one of them is love of science. Love of science is love by studying, acting, doing, and researching, which shows concern and high respect for knowledge. To know how Rudy being love of science, it can be seen below:

Rudy: Mom, did you bring my books and Meccano?

Tutti: No, I just brought some clothes.

Rudy: Rudy, Are you okay?
Rudy: I can't leave my books and Meccano.
(Timecode 00:02:31)

From the conversation above, it shows that Rudy really loves science, as Rudy always remembers his books and Meccano, which he will use in learning the technique of making airplanes that Rudy aspires to. Not only did he remember it, but Rudy also didn't want to leave his book and Meccano. Even though Rudy was willing to face big risks, such as running in the middle of an attack just to get his book and Meccano.

INDEPENDENT

The writers found one of Rudy's characters in the movie, namely independent. Independent in general has the meaning of an attitude and behaviour that does not easily depend on others in completing tasks. To know how Rudy being independent person, it can be seen below

Rudy: So why do students need to be supervised?
Pastor: Not all of them do… Most Indonesian students who study here are already old. So, they don't need to be supervised by priest"
Rudy: I see. But I've been taking care of myself since I was fourteen"
(Timecode 00:05:53)

From the quote, it shows that Rudy has an independent attitude. Since the age of 14, he has wandered alone. He can master his own life and can also complete anything from the life he goes through. In Rudy Habibie's movie, there are a lot of independent attitudes that emerge from Rudy's character, namely when Rudy decides to study in Germany, lives alone in another country, does things on his own, and every time there is a problem, he must be able to solve everything himself. This is all proof that in Rudy Habibie's movie, Rudy's character has a high independent spirit.

TOLERANCE

The writers have found some Rudy's character, and one of them is a tolerance. Religious is belief in a god or gods and the activities that are connected with this belief, such as praying or worshipping in a building such as a mosque or church. It could be someone who bring peace to other. To know how Rudy being religious person, it can be seen below:

Gilbert: Try it, is it good?
Rudy: Hmm yes. He's talented. (Rudy answered while eating the food)
Gilbert: Well, its pork, so of course it's tasty.
Rudy: This pork?" (Said Rudy by spitting out the food)
Gilbert: Well, yes. Are you Muslim Rudy?
Rudy: Yes, I'm Muslim, I don't eat pork.
Gilbert: Oh, my Rudy, we learn for our mistake. (While laugh)
(Timecode 00:06:30)

From the conversation above shows Rudy's devotion to God, avoiding all its prohibitions, including eating pork. The quotation above is not the only prove that Rudy is tolerance person, the writer has found the other quotation that shows Rudy is tolerance. It can be seen below:

Frank: (Take a picture of what Rudy is doing) what are you doing?
Rudy: I'm praying…
(Timecode: 00:25:35)

The quotation happens when it is time to pray but Rudy doesnot find a place to pray, until finally Rudy prays at the bottom of the campus stairs, because Frank was curious about what Rudy was doing, Frank took a photo and asked what Rudy was doing, in that quote Rudy shows how he doesn't want to leave his obligations no matter where he is.

POLITE

The writer has found that one of Rudy's characterizations is polite person. In social life, polite attitude is needed. Remembering that essentially everyone wants to be treated well, especially in relation to someone who older than the absolute polite attitude to be applied. As well as which is shown in the following quotation:

Rudy: Good evening.
Home owner: Yes, good evening.
Rudy: Sorry madam, is there a message (letter) for me?
Home owner: It's above the television. (Rudy takes the letter)
Rudy: Thank you madam.
Home owner: You're welcome.
(Timecode: 01:06:40)

The quotation shows that there is "polite" character in Rudy Habibie movie, the conversation what Rudy said shows a polite attitude towards people. On the other hand, this is shown starting from Rudy greeting when meeting with the owner of the house, then in asking also with smooth words then also Rudy said "thank you" to the owner of the house. The analysis Rudy's characterization based on what the character does.

INNOVATIVE

Innovative person is person who think about things that make sense and can generate new thoughts and ideas. Innovative can be seen in scene below:

Rudy: So, this is a biggest problem. Wing. The connection between the wing and the fuselage and the rear wheels as well. These elements always experience turbulence during take-off and landing. As a result, the plane may stall. Then explode and crash to the ground.
Professor: Nice work Rudy.
(Timecode: 00:54:45)

In the excerpt of the conversation, Rudy managed to analyse and find the cause of the problem that led to the plane crash. This shows that Rudy has an innovative idea that he expressed so that it can be used as evaluation material in making better aircraft in the future.

SELF CONFIDENCE

Self-confidence is a condition of a person who has strong belief in his ability to take an action in order to achieve goal in his life. Confidence in the abilities it has will can lead him to desire and hopes that he aspires to. Even though there are words and ridicule from others, he still believes in his abilities.

Rudy: Hallo, you all must be disgusting PPI huh?
Poltak: you said you're not interested in organizing Rudy?
Rudy: Now I'm interested. If I don't become chairman, who will lead you? My score is the highest among all of you,
(Timecode: 00:55:36)

The quote shows that Rudy has high self-confidence, he believes that in the future he will become the chairman of PPI Ache. until finally his words were proven by the success of serving as chairman of PPI Aachen in the election of chairman with all members.

LOVE FOR THE HOMELAND

Love for the Motherland is love for the country in which we were born, raised, and found life in it. This love for the country is because from that country we will get everything we need

Simpuhku!
Terlentang!
Djatuh!
Perih!
Kesal!
Ibu Pertiwi
Engkau Pegangan
Engkau Perdjalanan
Djanji Pusakaku (Timecode: 1:36:39)

The poem above shows that Rudy really loves Indonesia, even though Rudy is sick but never forgets his feelings for loving Indonesia. The analysis Rudy's characterization based on what the other think says or does.

CREATIVE

The writer has found Rudy's character from other people says, one of them is creative. Creative person will think things that make sense, be creative, and can give birth to new thoughts. Creative can be seen in the following scene:

Sofia: I have never smelled coffee this good.
Ilona: That's Rudy's special blend, a combination of German and Indonesian coffee beans.
Sofia: Did you really brew this?
Rudy: Yes, I did.
Sofia: You should give this coffee name. Rudy's Coffee…
(Timecode: 01:15:00)

The scene above shows that Rudy is a creative person, and in the scene where Sofia compliments the discovery of a new coffee concoction, which is a mixture of Indonesian and German coffee, which produces a very delicious smell and taste.

WILLING TO SACRIFICE

The author finds a self-sacrificing attitude in which Ilona and Rudy have to sacrifice each other for the sake of their respective ideals. willing to sacrifice is prioritizing the common interest rather than self-interest. For the good of the nation, they must have loyalty to the nation and pay attention to the public interest. With the sacrifice of making the small become big or the weak become strong, here is a quote from Rudy's willingness to sacrifice:

Ilona : Rudy?
Rudy : I'm sorry Ilona.
Ilona : No need to apologize Rudy. I understand the whole picture. The fact is you love Indonesia.

Rudy : I love Indonesia. I believe in Indonesia. And from you I learn a lot. I saw how you love me.
Ilona : No Rudy, in the end my love wasn't enough for you Rudy. My love will never be greater than your love for Indonesia. Take good care of yourself.
Rudy : And you too Ilona.
(Timecode: 02:09:18)

From the quote from the conversation, it seems that Rudy doesn't want to follow Ilona's will to live with him in Germany. Rudy loves Ilona, but Rudy's love for Indonesia is bigger and irreplaceable. Rudy always imagined President Ir. Soekarno's speech "*Belajarlah yang pintar,kalian harus jadi dokter, jadi insinyur, jadi ahli-ahli fisika lalu pulanglah dan negara akan membiayainya*" so that he had to sacrifice his first love to return to serve, fight for, and love Indonesia with all his heart.

RUDY CONFLICT DESCRIBED IN RUDY HABIBIE MOVIE

INTERNAL CONFLICT

At a critical time, Rudy had to return home to pick up his books and the plane he had left behind, because they were both part of his dreams and aspirations. Because the place where he put the book was too high and the situation outside the house was getting more and more precarious, Rudy tried to quickly come up with ideas so he could pick up the book as soon as possible. Finally, Rudy climbed the chair and still had to tiptoe because his height was still unreachable. Rudy's efforts allowed him to take the book and the plane.

At that time, Rudy did not stay silent when he found out that the plane and his books had been left at home. Rudy tries to get to the bottom of his dream, which is all about airplanes. The scene that shows the internal conflict is when in a critical situation, but Rudy still has to pick up and bring his plane. Because the plane is his goal in the future. (Timecode: 00:02:42)

At that time, all members of Rudy's family held congregational prayers at home. Rudy's father became the prayer priest as usual. But when the prayer was not finished, Rudy's father died while prostrating. Rudy, who realized his father had died, then replaced his father as a prayer priest. Rudy had to fight his sadness to be able to continue his father's position as imam and finish the prayer at that time. The death of Alwi (Rudy's father) devastated the entire family, including Rudy, where his father became the first reinforcement and encouragement in Rudy's dreams. This scene is an internal conflict because the conflict occurs within Rudy, who knows his father died. Rudy had to endure his sadness and then succeeded in his father's becoming a priest. Rudy managed to overcome his sadness and replace his father as a priest. (Timecode: 00:19:59)

Rudy distributed leaflets for a building seminar by holding back the pain until he was coughing in the midst of very cold weather. Even though he was sick, Rudy still tried to fight his pain for the sake of the development seminar. After experiencing violence from Panca and his friends, Rudy's physical appearance is getting weaker. Ayu and Sugeng saw it from a distance. Ayu really wants to help Rudy, but Sugeng tries to stop him. Sugeng reminded them that they were both government-sponsored students. Sugeng does not want Ayu's scholarship to be revoked by the government. Then Ayu and Sugeng decided to leave. Liem tries to find Rudy out of concern. Many leaflets were scattered on the streets. Liem arrives and finds some of the leaflets. It turned out that Rudy had passed out on the street when Liem saw him. Liem immediately ran to Rudy and asked for help from those around him. The conflict in this scene is an internal conflict because the conflict that occurs comes from within the main actor himself. Rudy must try to endure the pain so that the activities he plans can go according to plan. (Timecode: 01:30:45)

EXTERNAL CONFLICT

Rudy inadvertently made jokes about the Germans who annoyed and mocked him. But in the end, the joke made Rudy get beaten up by Panca and his friends for making the Indonesian people a mockery of the Germans. Rudy tried to explain and put up a fight. When he was beaten, but because Rudy was alone and Panca was with Mario and Agus, Rudy was still injured. It all started when Rudy worked and studied at a steel factory. At lunch, Rudy eats chili. read a book. Then someone approached and mocked Rdy. But Rudy replied with a joke. Unfortunately, the joke made the Germans say something to the Indonesians who were sitting not far from behind Rudy's seat. The Germans mocked the Indonesians in return. And the Indonesians who were there besides Rudy were Panca, Agus, and Mario. Actually, Ruyd was just joking so the Germans would stop bothering Rudy. After that, Rudy was finally beaten up by the five and his friends because he was considered to have made Indonesia the object of ridicule. In this scene, there is an external conflict, initially between Rudy and the Germans, then also between Rudy and Panca, an old student friend of Panca's. (Timecode: 00:48:54)

When inside the cafe, several senior students had arrived there first. Rudy and Liem arrived, and they sat next to Panca, Agus, and Mario. Rudy put his passport on the table. Rudy's passport, who saw that the color of Rudy's passport was different, approached and took Rudy's passport. Panca asked about Rudy's passport, then Liem explained about Rudy. Hearing Liem's explanation, Panca and other senior friends laughed at Rudy. The situation started to peak when Rudy joined in laughing with Panca and other senior students. Because Rudy was carried away by emotions, he finally discussed the student lascar, which made all the senior students very angry. Then Peter tried to intervene. However, Panca and his friends continued to prank Rudy by telling Rudy to bring food orders without writing them down. Rudy did not mind the challenge given by PNCA. Panca's treatment of Rudy makes Peter emotional, but Rudy agrees to the promise made by Panca. The atmosphere grew tense when Rudy started ordering. And it turns out that Rudy managed to complete the Panca challenge without anything going wrong. This scene is included in the external conflict because it is influenced by outsiders, namely the Panca figure. The conflict that occurs is not from within the main character. (Timecode: 00:36:56)

This conflict involved Rudy and some Germans. Rudy attempted to fight and protest to the professor who was guiding him, but nothing could be done because Rudy's project was funded by the German government. In this scene, there is an external conflict because it involves outsiders, namely the Germans and the professor who took Rudy's work. (Timecode: 01:48:00)

THE PERSISTENCE OF NATIONALISM, AS REFLECTED IN RUDY'S CHARACTER.

After the writers conducted an analysis of Rudy Habibie's movie, both with the characters and the conflicts that occurred, it can be concluded that the act of persistence in Rudy's nationalism is very high. Here are some findings of Rudy's persistence of nationalism.

WILLING TO SACRIFICE

The depiction of self-sacrifice is very clear. There are several scenes showing Rudy's sacrifice for Indonesia. The first is Rudy's sacrifice for the implementation of development. With an unhealthy body, Rudy shows his tenacity not to give up easily. Rudy forced himself to distribute leaflets in the very cold weather. It was all done for the advancement of his nation in terms of aerospace. Second, Rudy had to give up his first love, Ilona, to leave because he couldn't live in Germany. He has to go home to build his country, which was Rudy's dream at the beginning, which also included Rudy's father's wish.

LOVE THE HOMELAND.

The depiction of his persistence towards nationalism is manifested in his love for the homeland. The first is when Rudy always proudly introduces and acknowledges his nationality, like when he met the priest for the first time. He also doesn't give up just because of one-sided judgment because the name Indonesia is considered strange, so no one wants to accept Rudy, but he is still proud and always shows a positive side to himself and always tries to help by showing his abilities. At first, no one wanted to accept Rudy, but he was finally accepted by the family he helped before. Rudy admits and apologizes to Ilona for loving Indonesia more and choosing to let her go.

HARD WORK

Rudy always learns and works hard to achieve his goals. His biggest dream is to be able to create the aerospace industry that he has been working on so far. This he proved one by one by passing exams with very satisfactory scores, being able to find the problem that caused the plane to fall and catch fire, being able to make innovations about submarines using food, and finally, being able to fly a miniature airplane that he made perfectly. All of that is none other than because Rudy is so persistent in terms of learning and never gives up.

At this stage, it provides more explanation to overcome the study problem. The author provides an in-depth explanation of the data that has been evaluated. to make it easier to understand in the following discussion. Various characters appear in the film. Characterization of a section in which the author can give a detailed description of the main character in the story. The author's way of exposing a character is known as characterization.

In this movie, Rudy is the main character to be analysed. From the movie, we know that the character is creative. Of all the existing characters, the spirit of nationalism is always present in every scene. After knowing the character, the author also analyses the conflicts that occur, where the conflicts that occur also appear nationalism.

With all the characters and conflicts that have been analysed, the author focuses on analysing the form of persistence in nationalism to be explored. According to Nawawi (2010:56), many characters and conflicts are found in films, one of which we already know that as in the scene where Rudy tries to force himself to distribute leaflets so that the development seminar will take place. From this, there are many links that Rudy has a self-sacrificing attitude for the progress of the nation, which is part of his persistence in nationalism.

This finding confirms our hypothesis about Rudy’s persistence in nationalism which shows that in previous research it is true. Rudy Habibie’s movie contain a high level of nationalism.

CONCLUSION AND RECOMMENDATION

After analyzing the research, the writers took conclusion that Rudy’s characterization is: Based on what the character says: Love of Science, Independent, Tolerance, Polite. Based the character does: Innovative, Love for The Homeland. Based the other think say or does: Creative, Willing sacrifice. Beside the characterization, the researcher also discussed about Rudy’s conflict in Rudy Habibie movie by Hanung Bramantyo. Internal conflicts that arise in the characters' hearts and souls as a result, combat is a human-to-human struggle. He returned to grab the book and Meccano’s after leaving them. When Rudy learned of his father's death, he had to suppress the thought of him becoming a priest. Rudy uses pain to spread fliers for seminar development into. The writes take the conclusion that the Rudy’s conflict is below When Rudy fights with other people from his own life on the outside, he creates external conflict. The findings of Rudy Habibie's study suggest that

nationalism persists. First and foremost, they must be Willing to Make Sacrifices, Love the Homeland, and be a Hard Worker.

This film is an excellent resource for students interested in studying literature. By watching this film, besides being able to improve the quality of our understanding of the struggle to achieve our goals, we can also find types of life lessons that contain education, love, and the persistence of nationalism. The researcher hopes that the results of this research can be useful for readers, so that it can be a further study related to literary works, especially about characterizations, conflicts, and nationalism.

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The Deconstruction of Horror Film Formula in *Midsommar* by Ari Aster (2019)

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ABSTRACT

The research entitled "The Deconstruction of Horror Film Formula in Midsommar by Ari Aster" aims to figure out the deconstruction of the horror film formula in Midsommar in contrast to horror film formula in general by Brigid Cherry. The researcher used a qualitative method to analyze the data. The primary data are taken from Ari Aster's movie, Midsommar, in the form of cinematic codes such as setting, lighting, sound, and color. In addition, the researcher also used deconstruction theory in literature and cultural elements such as Scandinavian culture to analyze the deconstruction of horror film formulas in Midsommar film. The researcher found four binary oppositions of the horror film formula in Midsommar. The first one is the deconstruction of setting where Midsommar changes the common horror film formula setting of terrifying into peaceful. The second one is the deconstruction of lighting as Midsommar uses bright lighting instead of the common dark one. The third one is the deconstruction of sound as Midsommar uses dramatic sound instead of the common creepy one. Lastly, the deconstruction of color in Midsommar as it uses various colors instead of monotone ones that are commonly used in the horror film. This research illustrated the deconstruction of the horror film formula in the movie Midsommar from Brigid Cherry's common original formula by reversing the non-dominant elements into becoming the dominant elements.

Keywords: Midsommar, Deconstruction, Binary Opposition, Cinematic Codes.

INTRODUCTION

To begin with, the cultural mainstream of horror films was produced in the thousand years since the beginning horror films appeared in 1896. Motion picture technology in the late 19th century began to try to make horror films that turned out to have characteristics that have been used in almost every horror film until now, such as elements of ghosts, witches, or vampires, or they can address more realistic psychological fears, creepy soundtracks, and dark lighting, or simply known as horror film formula. The horror film formula by Brigid Cherry is depicted as the use of lighting codes used to create darkness, shadows, obscurity, discordant or unsettling sound effects, musical cues to enhance feelings of suspense, moments of shock, or general feelings of unease.

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Horror film formulas also can be defined as the narrative framework of the dramatic structure of literary works and have worked out behind the perfect horror films. Some filmmakers also decide to present a different formula to the horror film they narrate and deconstruct things that exist. In this case, the formula of horror film in *Midsommar* (2019) can be taken as an example. This film lifts ancient rituals that occur in Swedish culture, involving festivals and practices in the middle of summer (midsummer) that take place every 90 years and is also one of the holiday moments when Swedish citizens reconnect with a more agrarian heritage. This seemingly joyful festival changed drastically.

In *Midsommar*, the author changes the horror film formula, which was previously associated with darkness and creepiness, into a pleasant and peaceful one. Furthermore, the author adds other powers that the normal horror films do not have, such as a close relationship between culture and films that are not possessed by other horror film industries. In the opinion of Anita L. Cloete (2017) film as a cultural product and medium, has the potential to be an essential medium for meaning-making. Because cinema and film are rooted inside culture, there is a complicated and fascinating relationship between film, culture, ideology, and the audience. Corrigan and White (2004) acknowledged that film is an aesthetic work that is heavily interwoven with cultural practices. This type of art is also defined as innovative and hybrid, entrenched in a matrix that moves between "reality" and "fantasy," "art" and "entertainment". Thus, *Midsommar*'s transformation of the horror film formula may be used as an example of deconstruction in literature.

Therefore, Deconstruction is a method of reading a text that is based on the philosophical scope popularized by Jacques Derrida. Silverman (1989:4) defines deconstruction as a reading of texts in terms of their margins, limits, or frameworks, and in terms of their self-circumscriptions or self-delimitations as texts. The idea of deconstruction is concerned with opposing the concept of a transcendental origin or natural referent. It refutes the notion that it is possible to get around the institution to discover something else — the presence of a distinct origin. Derrida (2002-70-71) states that deconstructing reading reveals the text's unconscious rather than conscious dimension, all the aspects that overt textual glosses over or fails to recognize. To examine the agreement of those descriptions, the deconstruction theory will be applied in this research to analyze the changes in the horror film formula from the original horror film formula described by Brigid Cherry.

The meaning of a text is undecidable. A text has various interpretations or meanings. In this context, the deconstruction theory is employed to examine the horror film formula that has been deconstructed in *Midsommar*. Since the object of this research is a film, the cinematic codes cannot be abandoned. The Cinematic Codes in this film formed a film language in examining the cultural context of *Midsommar*. In other words, this research figures out the deconstruction of horror film formulas, and the researcher focuses on the formula and cinematic codes approach. To see the deconstruction of the horror film formula in *Midsommar*. The old horror film formula by Brigid Cherry becomes the reference of this research. Aside from that, the purpose of this research is to reveal that the narrative of a horror film is not only inherently the same as the other Hollywood films, but also can be further enhanced to make viewers feel out of the box by applying a different formula that provides the same horrifying sensation.

LITERATURE REVIEW

DECONSTRUCTION

The term deconstruction was coined in the late 1960s by the French philosopher Jacques Derrida (Enwald, 2004:50). Deconstruction is a text reading approach that is entirely different from typical reading methods. Derrida's approach to literary interpretation is based on the premise that all texts, literary or otherwise, can be deconstructed. In David Carter, "Derrida also develops the notion of violent hierarchy" (2006:110). Deconstruction focuses on revealing the existence of a hierarchy in a text and reversing it to prove that the dominance of one opposite of the other is not permanent and that all opposites are independent. Derrida himself explained that every element in the structure is part of a dynamic, so it can also be center.

It may be argued that deconstruction is a way of reading philosophical texts to challenge such authors themselves, pressuring them to take note of their inconsistencies and of revealing the antagonisms they have overlooked or repressed. Thus, it is needed to classify something outwards or a pair of things that cannot be separated in the text. For instance, we know light because we know dark. The creating of these hierarchal is the basis of Western metaphysics to which Derrida objects (Bressler, 1999:125). Bressler (1999:31) has agreed with Derrida about the system of opposite (binary opposition) that these binary opposition—man/woman, nature/culture, truth/untruth, religion/science—are not equal; a culture tends to favor one side of each binary opposition and judge it in a more positive or privileged. This privilege is a type of present and absent in which present takes precedence over absence. Deconstruction will disclose a new way of detouring the text including its binary opposition along with its privileges.

Midsommar, as a new level horror genre, has four binaries which has different formula from the old horror film formula by Brigid Cherry that are known to be inferior and repressed because the formula that are commonly used by horror filmmakers is the old horror film formula which known as the dominant or superior since it has dominant elements. As a result, the theory of deconstruction is used to help the researcher analyze the changes of horror film formula. The old horror film formula is seen in the characteristics that are commonly used in various horror films such as gloomy and terrifying setting, darkness, shadows, and obscurity lighting, creepy, discordant, pulsing with the rhythm of a heartbeat sounds, and monotone or rely on black and white color. The characteristics of the old horror film formula can be considered for being distinctive in contrast to those in the new horror film formula who have been portrayed in a peaceful setting, bright lighting, dramatic sound, and various colors. In this research, those distinct portrayals are obviously represented as deconstruction.

Therefore, to systemize the steps in doing deconstruction, Derrida (1981:41-42) in his book Positions states that there are two steps in deconstruction:

1. Locating the opposition

If anyone desires to deconstruct a text, they should look for significant or neglected sections of the text and examine these from different sides in order to create new interpretations. To deconstruct the opposition, first of all, is to overturn the hierarchy at a given moment, to overlook this phase of overturning is to forget the conflict and subordinating structure of opposition, therefore one might proceed too quickly to a neutralization that in practice would leave the previous field untouched, leaving one no hold on the previous opposition, thereby preventing any means of intervening in the field effectively (Derrida, 1981:41).

2. Determining which term is privileged

After locating the opposition existing in the text, the next step is to determine which side is privileged. Determining the privileged term by revealing how the repressed, marginalized meaning can as well be central. In order to subvert the original hierarchy of the first term over the second, this phase of reversal is required. They were looking for binary oppositions in the text because they thought they reflected established and accepted ideologies that frequently claimed the presence of transcendental signified. In fact, these binary processes constrained meaning since they assumed a fixed interpretation.

Based on the description above, the researcher concludes that there are two phases in Derrida's deconstruction theory, which are: locating the opposition and determining which term is privilege.

CINEMATIC CODES

Cinematic Codes in the film uncover the actual mechanism involved in understanding what a motion picture portrays or represents, and symbolize everything that is ultimately stated in the film. The term Mise-en-scène came from the French and was used to describe those visual aspects that appear within a single shot. This concept encompasses both what the audience can see, and the way in which we are invited to see it (Gibbs, 2012:5).

Essentially, cinematic codes are techniques that can be seen in the tone, atmosphere, and style being used to tell the story in order to convey empathy and emotion from the audience as well as understand the scene through timing, transitions, and cinematic effects which express feelings to the audience.

There are many elements in Mise-en-scène, but the researcher applies four elements that are related to this research. These are three elements from Jill Nelmes's book entitled Introduction to Film Studies. They are setting, lighting, and sound. Lastly, the other element is color from Blain Brown.

SETTING

A setting is a must in a film because it determines the location, social conditions, and period of time of the film itself. The setting is a prime aspect of film production since it will not only function as a room packed with human events, but it may also partake in acts effectively. Setting can also function to place the performers and majorly affects the feeling or tone of narrative work. The setting of time concerns a particular period of time when a scene occurs in a narrative work (Holman, 1980:413). This type of setting includes several units of time such as hours, minutes, seconds, days, months, and years, as well as phases of the morning, afternoon, and evening which are very helpful for the audience to avoid confusion when watching a film. Then, the setting of the social environment deals with the social life of the characters which includes religious, mental, moral, and social values (Holman, 1980:453). This kind of setting often appears in every movement of the main characters which makes the film more exciting.

LIGHTING

Lighting should be seen as a part in the style of an entire film, or over a variety of scenes, rather than as a single light for a particular set-up. Lighting requires a variation of intensity and direction of light that can be used to focus our attention to a specific part of the picture. Lights are one of the most important elements to create the mood and the atmosphere of a film (O'Brien and Sibley 1995). Generally, scenes with a lot of darkness and shadows portray a horror film in order to create fear and horrific in the audiences. A high-key lighting would be more comforting, it can bring up

elegance, purity, tranquility, and romance. So, the scenes with bright light increase the feeling of well-being.

SOUND

According to Nelmes's book entitled *Introduction to Film Studies*, sound can be used to reinforce the continuity of the action, while the image is fragmented by the cuts from one shot to another which we 'know' can hide temporal ellipsis – a character not shown crossing a room for instance – an unbroken soundtrack signifies a continuity of time. Sound provides a connection between emotional substance of the narration and the actual activities portrayed on the screen, expresses and reflects the story in a non-verbal manner, covering the narration gaps through being able to tell more than the actual picture does, especially in terms of emotions. Moreover, sound is one of the most significant components in movies for several logics. First, it may create distinctive impressions. Background music, such as orchestra and piano, furnishes the quietness and allows the audience to acquire an absolute experience (Bordwell and Thompson in Picture Bordwell and Thompson in Film Art: An Introduction 2013).

COLOR

Color is used to construct atmosphere and feeling, informing the viewer where the scene is centered, or offering details regarding characters and surroundings. Color can be added for showing different colors in the sets, costumes or locations, selecting a color match lighting, applying gels to adjust the hue of the lighting, adjusting and scoring the hue at the editing level. Color also have their respective meanings such as blue can indicate automation or loneliness, but it can also imply winter or night, warm, orange colors typically indicate summer, nostalgia or sunset, black and white may indicate that a scene is in the past or in the mind or recollection of a character or red which reflects masculinity, rage and passion. Moreover, color may influence the psychological understanding that the audience has of the images, alter their mood and convey emotions, since color is a powerful storytelling tool and an important factor to express emotions through images (Brown, 2012).

THE CONCEPT OF HORROR FILM FORMULA

The term film refers to traditional motion pictures that are screened and watched in movie theaters. Petrie and Boggs in Marlina et al (2021) said that film is considered as a unique and potent art which is equal to drama, music, even Sculpture. Although the photochemical film medium is a thing of the past and has been replaced by digital electronics, film is still a more established and convenient term than digital cinema (Zettl, 2013:4). Formula is defined as a conventional method for the structuring of cultural products. Thus, Brigid Cherry in her book entitled *Routledge Film Guidebooks* (2009) argued that one of the best ways to begin to determine how the formula created is to focus on the aesthetics of horror, the horror genre having clearly established sets of aesthetic traits which serve to heighten the emotional responses of the viewer (Cherry, 2009:53-54).She explains about formula or the aesthetics of horror film which will create a message in films then be conveyed by visual and auditory to the brain of the audience, where the audience would decode the message to create a meaning through lighting and set design, sound, color, special effects, and the shock cut. Lotte Eisner (2008: 17) succinctly describes lighting as 'pools of light falling from a high window into a dark interior'. In the way that the lighting is combined with the stark black and white of the sets, costume and make-up, not to mention the extremely un-naturalistic angles of the sets and props, there is a resulting abstract quality to the films. This shows that lighting combined with black and white color has an important role in a horror film to create tension to the audience.

Then, sound. Horror films, which aesthetically are as strongly dependent on sound as on the visuals, were no exception in this respect. Horror film music can often be discordant, pulsing with the rhythm of a heartbeat. With long eerie sequences that culminate in a sudden orchestral or operatic climax, such music operates in conjunction with the images of cinematic horror, the music is often dark and brooding in addition to creating the ambient sound of a film. In terms of color, the palette for much of the horror film is rich and yet quite subdued, consisting of the black, greys, white, aqua, green and brown reflecting the cold, clinical, sociopathic personality of the central figure.

Special effects which are seen on the screen will (empathically, maybe, because we see and hear characters on the screen) impact all senses, like sound, scent, yet taste, as well as a good sight and sound. Last, the shock cut is thus an editing device designed to emulate the actual, physical experience of a moment of shock. It can have a visceral or tactile effect in the sense that it is a 'single savage moment' that possesses force and velocity (2004: 52). Moreover, a lot of horror films have been shown with the same purposes, and mostly use the same formula by Brigid Cherry. In brief, formulas may be described as the rules for choosing such storylines, characters, settings that have been constructed, embedded in the specific narrative structure. The phases to analyze the method will therefore need further exposure to the specific narrative structures.

METHODOLOGY

In this research, the researcher uses qualitative research as the direct source of the results. The steps of the research are collecting data, analyzing the data, and drawing a conclusion. Meanwhile, Creswell (1994) defines qualitative research as "...an inquiry process of understanding a social or human problem based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting" (Creswell, 1994). Moreover, according to Strauss and Corbin (2008), "Qualitative research is inductive in nature, and the researcher generally explores meanings and insights in a given situation".

Viswambharan and Priya (2016) state that the purpose of qualitative research is to describe and interpret issues or phenomena systematically from the point of view of the individual or population being studied, and to generate new concepts and theories. Therefore, the qualitative research is related to the issue and the methods of this study, as this research aims to figure out the deconstruction of the horror film formula which has the cinematic codes that has a meaning in order to help us understand about the phenomena

FINDINGS AND DISCUSSION

Horror films have taken various forms ranging from subgenres or styles such as the Gothic, serial killers, and gore films. Along with the development of literature, the formula for horror films has also changed in defining the horror genre. *Midsommar* did not use a common formula that was used by any filmmakers in making horror films. The horror film formula by Brigid Cherry represents many elements in terms of the emotional influence modes of horror. Terrifying monsters and other special effects aim to have more shocking sequences to heighten audiences' interest to make them enjoy the story and play on audiences' darkest nightmares.

In contrast to the horror film formula by Brigid Cherry, the *Midsommar* formula has been deconstructed but still emphasizes the impact that horror films want to create on the audience since the emotional response remains consistent even though other characteristics have developed. For

example, the community in *Midsommar* and things they do can also be considered quite strange because it shows the Scandinavian culture which is still very traditional. Moreover, the theme of this film is about a mixture of break-ups and elements of horror film that are rarely used in cinema horror films. These differences are what lead to the deconstruction of the horror film formula. The analysis leads the researcher to the conclusion of these binary oppositions of the horror film formula in Midsommar.

TABLE 1. The binary opposition of horror film formula.

Common Horror Film Formula by Brigid Cherry	**New Horror Film Formula in *Midsommar***
Terrifying	Peaceful
Dark	Bright
Creepy	Dramatic
Monotone	Various

The analysis of the movie will be broken down into four sections. These are the deconstruction of the setting, lighting, sound, and color of Midsommar. Setting itself has three subcategories; that being place, time, and social. Firstly, place. In a regular horror film formula, the setting enhances the gloomy atmosphere; it is typically regarded as the first primary cycle of horror film since it created such a powerful image of horror. To make the setting even more terrifying, plenty of horror films took place in a town where the streets are roughly angled, the houses are crooked, the windows and doors are at odd angles, and the walls are full of dust. The film begins in the main character's, Dani, apartment.

The horror element is not coming from the layout of her apartment but rather from her experiences in it. Throughout her life, she is alone with a disturbed psychological condition and anxiety, and her sister has bipolar disorder which results in her having many burdens while living in the apartment. The room was also a witness when she had to receive an email from her sister, and later she received news of the death of her family. From the description of the general apartment that is commonly used in horror films, filmmakers use elements related to demons and mystical things which has become a dominant characteristic in many horror films. In comparison to Dani's apartment, her apartment is a non-dominant characteristic in a horror film because it has different elements than usual. Furthermore, this non-dominant characteristic is then reversed to become dominant in *Midsommar* by making the apartment in horror film not always have to use the elements of supernatural beings in creating tension, but from what the character feels.

The second point is Halsingland, which was the majority of the setting. Halsingland is the Hårga people's homeland, located in the center of Sweden. Flowers bloom everywhere in Halsingland, a land of eternal sunshine during the summer due to the midnight sun, and great people live in peace. People visiting Halsingland can have fun, join the villagers in banquets and ceremonies, and take part in dances and celebrations in the hot sun, bringing them closer to the people. Unexpectedly, the community that looks good and polite turns out to be an evil community that performs the ritual of human sacrifice once every 90 years in the summer.

Halsingland has been known as a quiet peaceful place filled with lots of flowers and plants. However, the settlement has become something scary in *Midsommar* because the festivals held in that place are the cover to seek sacrifices. Two elderly commit sacrificial suicide in a public ceremony as part of what this community thinks is the circle of life, which is one of the most terrible scenes in *Midsommar*. This disturbing incident takes place in a lovely, and pleasant

location that has unexpectedly turned into a place of death for two elderly people. Still, the peaceful atmosphere exists as the dominant element in the setting of the place because the story occurs in a quiet place like Halsingland, and the Hårga community performs rituals in a unique way that visitors who come to visit are never aware of.

Another distinguishing feature is the one-of-a-kind structure. As stated by BBC Monitoring on *Midsommar*: *What do film critics in Sweden think?* Everything in this film is well thought out, from the ancient paintings to the log houses, which reflect Swedish customs. The buildings that the Harga live in are full of symbols. It is visible in the complex murals painted, sketched, and stitched onto different items in the film, which serve as frightening foreshadows of what's to come. Also, every house or building in Hårga is designed to have a particular vibe and is constructed of logs. This is shown in Siv's house, which is black and white and full of logs, and they created a whole wall around the bear (painting).

The other major part of the setting is the forest surrounding Halsingland. They are famous in real life for more than just their lovely green landscape. Behind its beauty, the forest has always had a sinister impression and mystical appeal due to its remote location, making the forest often considered a haunted place, such as the appearance of demons, people who commit suicide in the forest, and many more. However, the forests of *Midsommar*, more precisely in the Halsingland region, give an impression of tranquility. This fact is shown in minute 35:10 which shows Americans enter the forest while music played by the residents of Hårga filled with a lot of greens combined with beautiful yellow flowers and a clear sky along the road leading to the Hårga village and made them excited to get there quickly. This scene shows a clear difference from other forests in general horror films where the forest is always associated with the mystical, dark and supernatural.

According to Park (2018:27), Scary films usually take at night in forests or mountains that have a lot of trees that cover the landscape, and the absence of light reduces the visibility which is perfect for jump-scares. Meanwhile, the forest surrounding the Halsingland area offers a different sensation and ambiance, unlike any other horror film which gives a new perspective on a forest that is usually closely related to darkness and mysterious things. In the second point of the setting of the place, mainstream horror films use a setting that emphasizes a gloomy atmosphere to evoke fear, suspense, and thrill. This idea makes Halsingland and its forest a non-dominant element in the film. By showing Halsingland as a place where deadly rituals take place in a beautifully scenic area surrounded by a serene forest filled with flowers, *Midsommar* is deconstructing the old horror film formula of the setting of place by reversing the marginalized or non-dominant element to be the dominant one.

Another part of the setting is time. The time setting in horror films continues to follow the developments from the beginning to be able to satisfy the audience and scare people through stories. The time setting is also closely related to the characters because it supports the storyline, atmosphere, events, and themes. From the setting of time in horror films, it can be seen that the time setting changes according to the period of the movie. For example, the 80s were prevalent with cauldrons, animated skeletons, ghosts, transforming bats, and, ultimately, an incarnation of the Devil, and the 90s began to include elements of monsters.

Midsommar is different from what is told and used in many films. Midsommar, which is set in the twenty-first century, not only shows the tropes of current horror movies but also reveals the deconstruction of the present time setting, which can be seen from the use of cultural elements, particularly Scandinavian culture. Even though Sweden is a modern and urban country where social sustainability plays an integral part, in Midsommar the Swedes reconnect with their more

agrarian heritage. The agrarian heritage that was displayed in the daily lives of the characters in Midsommar is a stark contrast to what happens in real life. If there is a big celebration that is always awaited in Sweden, one of them is the Midsummer celebration. Midsummer or Summer Solstice is celebrated as a form of overflowing joy for a day that is considered special.

This celebration is maintained to introduce and pass on Swedish culture to the younger generation which contains fun, crowds, dances, food, unique costumes, and many other fun things that are certainly not as scary as in *Midsommar*. Meanwhile, what the Hårga people do during summer festivals, the dancing, how they always paint, and how they do things together show a clear and contrasting difference to what happens at festivals that Swedes usually do nowadays. The first evidence is the characters' clothing. The costume helps to portray the place and setting time of the story, the culture of the actor as well as the social class. Besides, it also determines the characters' depiction. The Americans who visited Halsingland all wore normal clothing. Stewart on the web entitled *Traditional Around the World* said that The United States is usually known for western wear, which includes denim jeans, cowboy hats, and flannel shirts. Whereas the Harga wore white and embroidered folk-style clothing that is inspired by the traditional Swedish costumes of the Swedish commune which all wear traditional white garments decorated with colorful floral embroidery.

Another key finding is that the Hårga people still wear white costumes even when sleeping. This discovery proves that their cult is different compared to the normal Swedes who celebrate this festival in real life and only wear costumes during the event. Therefore, the Hårga people are an unusual cult that cannot be found anywhere. The points that are previously mentioned are deconstructions of the time setting depicted through terrifying clowns, masks, or costumes to provoke fear. This description indicates that scary costumes are the dominant element of the old horror film formula. Meanwhile, the white traditional Swedish costumes that highlight a peaceful original Swedish embroidery is a non-dominant element of the old horror film formula. This is then being deconstructed by the new element in the *Midsommar* film. This non-dominant characteristic is reversed to be the dominant characteristic of the new horror film formula.

The last part of the setting is the social environment. Common horror films may also deal with external social or cultural aspects that influence the individual daily. It represents social fears, they may be connected to the routine of everyday life as well as significant events or issues such as the AIDS epidemic, the war on terror, etc. *Midsommar* also consists of the customs and Scandinavian culture of the society. It is depicted in the aspect of life in *Midsommar* which has its characteristics and values due to the influence of the social environment which is closely related to customs and traditions. The researcher found three aspects of the social environment that affect Hårga people such as Ättestupa, The Hårgalåten, and Love spells with pubic hair.

Ättestupa is an element that greatly affects the social environment for the Hårga people. It is a public ceremony as part of what the community believes to be the circle of life. In *Midsommar,* Hårga people committed suicide at the age of 72 and their names were given to younger members of the community. This ritual involved not only the Hårga people but also Dani and her friends as well as British visitors who were forced to witness the incident in broad daylight. Things like this make people experience fear and anxiety more than a horror scene filled with ghosts and jump scares. However, it makes Hårga people feel at peace.

Another cultural event is The Hårgalåten or The May Queen which is part of Victorian culture. This dance ritual is a reenactment of myth, and only women can participate. Before the May Queen, the women must drink a substance of bright yellow-green paste made of ground-up flowers that strengthens them. Even though the competition was held in broad daylight, it still had

dark and ominous shadows around it. Moreover, the traditional song that accompanied their dance made a mystical impression on it. Even before *Midsommar* appeared, Hårga had a connection with evil, which led to the film ending with riffing. The myth of "The Hårga Song," or "Hårgalaten," describes a demon camouflaged as a violinist who comes to Hårga and forces the villagers to dance until they die.

The last aspect of the social environment is the love spell with pubic hair. The relationship between Dani and Christian fell apart, and that was when a member of the Hårga people named Maja waited for her turn to form a bond with him. Moreover, Maja just got a *byxmyndig* in the previous year from when the American came. *Byxmyndig* is a slang word meaning the age of consent. In the film, Swedes are allowed to have intercourse or *byxmyndig* at age 15. As Maja came of age, she was allowed to have sex. When preparing pies for the other, Maja put her pubic hair in it in the hope of seducing Christian, Dani's boyfriend. This method succeeded as Christian eventually had sex with Maja in front of chanting naked women.

The next deconstructed part is lighting. Dark lighting indicates something terrible or horrible, and the climax moment of horror as well as an increase of terror, anxiety, excitement, and thrills in the aftermath. Since horror brings the elements that should have stayed hidden in the shadows, it is no wonder that this might cause emotions of uneasiness or fear, even when one identifies with the visuals on the screen. However, the dominant "dark" lighting of the horror film formula in *Midsommar* is unloaded and made the opposite or to be non-dominant in the new horror film formula. Besides, "bright" lighting which was the non-dominant in the old horror film formula became the dominant characteristic in the new one.

This focus on light is supported by the fact that the *Midsommar* festival celebrates the coming of the summer solstice and depicts the long days of natural light, as well as the turning of the season, and light defeating darkness. These unnatural long rays of sunshine made the Americans uncomfortable, especially in one scene of the movie where it was 9. pm, yet the sun was still up. The switch from dark, moody lighting to a bright one meant that everything could be seen by the audience. The brightness is essential from the cinematic point of view so that we can experience the fullness of the horrific sights that turn the youngsters' stomachs. A face explodes open when a body hits a rock after a long fall, as part of a ritual suicide; another one is coolly demolished with a mallet, folding in on itself like paper-mâché.

Dark lighting is an obligation in every horror film where it aims to give a tense and scary effect for anyone who sees it. All elements related to the darkness like ghosts, shadows, and jump scares become dominant in a horror film formula compared to "bright" lighting. Furthermore, the characteristic of "bright" as a non-dominant is reversed to become a dominant characteristic in the new horror film formula.

Another formula that is being deconstructed from the old horror film formula is creepy to dramatic sound. Brigid Cherry described sound in the horror film can create sensations of tension, alarm and anxiety in the audience, it can often be discordant, pulsing with the rhythm of a heartbeat, with long eerie sequences that culminate in a sudden orchestral or operatic climax, such music operates in conjunction with the images of cinematic horror. Then, it is deconstructed in *Midsommar*. By reversing the dominant element which is "Creepy" to be the non-dominant element and taking the non-dominant element "Dramatic" to be the dominant element in the new horror film formula. In *Midsommar*, sound places the audience in the middle of such a strange and eventually deadly Swedish commune's festival, as well as the use of sound to produce a high level of emotional pain and fear.

Midsommar also has a dramatic sound which is categorized into two types: diegetic and non-diegetic sound. Derived from the Latin, *diēgēsis*, meaning 'narrative' or 'to tell' is the internal telling of a fictional world and refers to the sound that both the audience and the characters can hear. This will be the sound effect or music playing in the scene. There are a few instances where the diegetic sound was prominent.

First, the very first scene at Dani's apartment is when she is trying to get in touch with her bipolar sister after receiving an ominous email about her sister and her parents' death. For the following five minutes, there is no background music to elicit an emotional response. The lack of music heightens the situation because we are given no hints about where the tale is heading next, except for when the character is unconscious. For almost 9 minutes, the following scene had no music to enhance the atmosphere.

Second, the music played when in the scenes. *Midsommar* is about performance, and so much of the performance in the film is linked to sound. Some of the music that was played sounded beautiful which was precisely aimed at creating an uncomfortable atmosphere that fosters the story's descent into insanity. For example, when the American group first enters the village through the forest, they are greeted by the sound of flute music played by three local people. Most horror films use a Theremin or Piano which can make a creepy sound and can make people quiver. Those instruments are as eerie as the sound it creates. However, *Midsommar* uses a Flute with a calming yet simple melody. In this scene at minute 35:52, it becomes part of the diegetic sound because the music is played directly in a scene that can be seen and heard by both the characters and the audience. In addition, the sound of the flute being played also becomes a sound effect when showing the whole Halsingland. This sound cannot be found in other horror films because the flute in *Midsommar* is based on tracks that mesh well with the vast grasslands and grand rituals performed by the villagers

Third, the dramatic yet disturbing sound. Since *Midsommar* is linked to sounds like deep breathing, gasping, moaning, and shrieking. These sounds make the film deep and encapsulate all the emotions as to what could be diegetic sound. In showing the differences in the horror sound, the disturbing sound has a dramatic impression that the audience has never heard of nor is it used in any horror film formula. This is clearly illustrated when they finished eating together, the two elderlies in blue robes made strange sounds in minute 55:22, starting with the woman saying a spell or some kind of ritual in Swedish. She said it like a whisper, then followed by the heavier sounding voice of the man in minute 55:32. This scene is completely quiet, only moans, deep breathing, and spells can be heard. This makes the sound sounds disturbing which can be seen from the confused expressions of the Americans, but it also expresses the dramatization because the sound that they both make is the last before they carry out the Ättestupa ritual.

Other than the diegetic sound, the non-diegetic sound also helps to tell the story. Non-diegetic sound refers to sounds that only the audience hears. Usually, this includes the soundtrack and sound effects that are added by sound editors in post-production to build tension for the audience but are not part of the scene itself. In *Midsommar*, several sounds are categorized as non-diegetic sounds.

First, at minute 01:39 the opening music was purposefully anchored to that point of sadness, and the sound was added before entering the first scene to provide an impression or image of the whole *Midsommar* film. The audience heard a non-diegetic voice at minute 01:21, which represented grief, followed by a background that is just a perfect fit between the music and the visual. The vocal melody that follows the first score acts as an extension of that score, carrying the set atmosphere and informing the audience of the first stage, an unlisted voice track.

Second, at minute 09:29, the magnificent score gas at the front which mixes with the emotion serves as a description of the images, with the strings and other effects replicating the ambulance siren, the leaking gas, and even Dani's cries. This soundtrack combines Dani's actual cry as an instrument into the mix to heighten the fear. It feels more fascinating by the time we hear the zipping of the body bags, and also with the track becoming increasingly melodic, the line between noise and music becomes blurred. Both of these are functioning as each other.

Third, in minute 46:35 when Americans first entered the room they would be staying in Hårga village. The sound effects are meant for the audience to show the beauty of a room whose walls are decorated with many paintings which are actually a hint of what they will experience, it is like another world, even in heaven. The non-diegetic sound packs it into a beautiful and relaxing melody, a bit like the sound of church music. In addition, the music also seems to follow where the camera is going. The audience is not only spoiled by the painting but also by the sound effect in this scene.

Therefore, all of the elements that give the impression of "Creepy" in *Midsommar* are made differently without giving the impression of usual "Creepy", which has long been a dominant element in horror film formulas. The addition of diegetic and non-diegetic sounds in *Midsommar* is packaged in something new that no one has heard before, the sounds that are classified as diegetic and non-diegetic are categorized as "Dramatic" sounds because they have characteristics and meanings that describe sadness, anxiety, panic, which describes Dani's life journey. With the evidence mentioned above, it becomes strong evidence that the "Creepy" sound element is no longer the dominant element in *Midsommar*, which makes the non-dominant element "Dramatic" a new dominant on.

The last part of the deconstruction is the colors. The version of the horror film formula by Brigid Cherry depicts that cinema used black and white film stock; although horror films did use color, the monochromatic images are ‘ghostly’ in appearance. Horror is thus inherently linked with the aesthetics of cinema itself; the images created by plays of light and shadow on the cinema screen. Therefore, Horror cinema continued in the main to rely on black and white cinematography – and it must be noted that in addition to the cult classics a few of these remain in the canon of horror cinema for their uncanny aesthetic. It means the old horror film formula has a monotone characteristic of color. From this, it is known that “monotone” becomes the dominant element in the old horror film formula.

In contrast, the new horror film formula in *Midsommar* movies has various characteristics of color and it becomes the deconstructed element as “monotone” becomes the non-dominant element in reverse to the old horror film formula by Brigid Cherry. It can be seen from the first color that we will see throughout the film, which is the sunny blues. Blue became one of the colors most commonly seen in *Midsommar* and was most significant when Americans began locking themselves in the village of Hårga.

FIGURE 1. The colorful painting on the wall

As seen in the picture, the bright blue color dominates the walls in the room which is equipped with paintings full of symbolism that signify what is to come such as their eating habits, existing rituals, and also the way of life of the Hårga people which alludes to the fear of ritual. In the scene, it is seen that they are amazed by what they see without knowing that the beauty of the bright and clear blue color is part of the story to tell us what will happen to the characters through violence.

FIGURE 2. The green scenery of the village

The second color that is prominent is green. Green is important in *Midsommar* because there is so much green everywhere. Green is also the dominant color throughout the film because the setting used is Halsingland which is famous for its green and beautiful natural scenery with lots of forests. Before Americans entered the Hårga village, they rested in the middle of a large field with green grass and trees, then passed through a beautifully drawn and rich forest in minute 26:05. Therefore, when they arrived at Hårga village, there was something threateningly hiding behind the green under the bright blue sky.

In color psychology in movies, green is healing, calming, perseverance, tenacity, pride, health, luck, and more. Meanwhile, in *Midsommar*, as well as symbolizing it all, it also signifies psychological trauma. The Swedish spooky traditions are set amidst a stimulating green landscape with a film that takes place solely in energetic sunlight and is set against a lush landscape where there is nothing for us to hide behind as we encounter the Hårga people's violence.

The third color is white. The thickness of the culture in Hårga village can be seen not only in their daily lives and different rituals but also in the clothes they wear which have a special meaning. The Hårga community made their own original *Midsommar* festival clothing with all dressed in white both men and women.

The color white has its unique meaning in the idyllic-seeming which is a symbol of rebirth and fertility. Meanwhile, the traditional white and embroidered folk-style clothing has a terrifying world of *Midsommar* because each costume has a different meaning according to their age and also, they perform all the scary rituals behind the white color which has a sacred meaning. The color white also shows us our main characters' isolation and otherness, notably when Dani is proclaimed May Queen and Christian is the only one clothed in darker clothes.

The last color is yellow, a color that symbolizes several things in *Midsommar* since the film depicts the sunny Swedish folk festival. The color yellow will appear in some scenes and have different meanings. In the first example, yellow can also be seen to signify youth versus age. If the blue represents the age, yellow here represents a youth that must be sacrificed. The color yellow which should be associated with warmth, sunshine, and positivity has been deconstructed in *Midsommar* to be something that represents death, another example is Dani's sister who also passes away is dressed in yellow which shows that yellow has a huge impact on the film.

In short, the black and white color becomes an element that gives the impression of a scary horror film formula, so the color "Monotone" is a dominant element in every horror film compared to "Various" elements. In addition, non-dominant characters in *Midsommar* are reversed to become dominant characters. Various colors such as blue, green, yellow, and white represent new elements in horror films because they still provide tension even though they present new characteristics. The "Various" color continues to appear throughout the film so "Monotone" does not have the slightest space in this film.

CONCLUSION AND RECOMMENDATION

CONCLUSIONS

There are four formulas that appear in *Midsommar* which distinguishes this film from the formula in other horror films. The first formula is that the terrifying setting in *Midsommar* is deconstructed to be peaceful. In the original horror film formula, the setting of place is always depicted with creepy elements and gloomy settings, as well as the character's house which is often depicted in the middle of a dark forest or far away from the crowd. Meanwhile, the new setting in the horror film formula depicts a peaceful feeling with a mesmerizing view and has a unique building since the majority of this film was shot in Halsingland, which is not portrayed as a haunted or scary village.

The second formula that distinguishes this film from the formula in other horror films is lighting that uses bright lightning instead of dark. Horror movies are generally known to use dark lighting, as an image of sumptuous liquid black, dark walnut, and dried blood with a lot of details to create dread, suspense, and what is in the audience's mind. On the other hand, *Midsommar's* new horror film formula demonstrates how dark lighting is reversed into bright lighting, which has a significant influence on generating spooky and scary moments because all of the violence occurs during the day with very bright lighting, and without even the slightest element of darkness.

The third formula that distinguishes *Midsommar* from the formula in other horror films is the use of dramatic sound instead of creepy sound. The horror film formula uses a creepy sound to create a sensation of tension, alarm, and anxiety in the audience. On the contrary, the new horror film formula has a dramatic sound to produce high levels of emotional pain and fear in a different way. *Midsommar* also uses flute and several other musical instruments whose melodies are very simple but very calming.

The last characteristic that distinguishes this film from the formula in other horror films is the way *Midsommar* uses various rich colors instead of monotone colors. The color in the old horror film formula is considered to rely on black and white cinematography. On the other hand, the new horror film formula in *Midsommar* shows various colors. It can be seen from vibrant and rich colors against a backdrop of summer festivals and blooming nature such as blue, green, white, and yellow which always appears from the beginning to the end of the film.

RECOMMENDATIONS

There are two different approaches to analyze the *Midsommar* movie that may be utilized as theory recommendations. Semiotics theory and psychological theory are the two theories. It is expected that these recommendations would inspire further research into Ari Aster's movie *Midsommar*.

The first recommendation is semiotic theory. The semiotics theory can be used to express the purpose of communication, thoughts, feelings, or any expression conveyed by an artist to the audience through the composition of signs. The theory might be helpful to uncover a lot of signs

that appear in *Midsommar* which aim to give messages about ideology, thoughts, and philosophies about a group that has customs or cultures that contain intent and meaning.

The second recommendation is psychological theory. Psychological theory tries to emphasize the human thoughts, emotions, mental health and behaviors. The psychological theory is required to analyze Dani's painful experiences and emotions which can be discovered within the movie and its script. Knowing that literary work has a connection with psychology to comprehend a specific literary work.

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Felicity Analysis on The Main Character in The Game Movie *Resident Evil 2* Remake

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ABSTRACT

The purposes of this research are for knowing what kind felicity condition within the conversation by using Leon as a limitation. Beside to classifying the type of felicity condition, the researchers also want to know what is the impact if the felicity condition is not fulfilled inside the conversation. This research is using descriptive qualitative method to get the data. In accordance with Creswell's theory, the researchers only use Resident Evil 2 Remake as an object and it will be used as the data in this research. To validating the data, the researchers using Theory Triangulation, the theory said to use an expert theory to analyzing the data and the researchers here is using Yule as a base to analyzing and classifying the type of felicity condition that will eventually become a complete data to make a conclusion. This research has 5 types of felicity condition according to the theory that the researchers use. The types are General Condition (25%), Content Condition (23,4%), Preparatory Condition (10%), Sincerity Condition (30%), and Essential Condition (11,6%). The percentage above are from analyzing 60 data inside the conversation that Leon have and some other characters who had conversation with Leon. Beside the types, there is also an impact which exist because the utterance become infelicitous. The impact is misinvocation (38%), misexecution (31%), and abuse (31%). These impacts here cause a different result from what the speaker intended.

Keywords: pragmatic; felicity condition; game movie

INTRODUCTION

English is well known as a lingua franca, it means that not only can be used to communicating, it also can be used to learn something new as a bridge language. To learn English properly, there are four categories basic skills that must be learned. These skills are listening, reading, writing and speaking. Different from those basic skills, English in English Literature is more complex. The example is Pragmatics, now what is Pragmatics? Pragmatics is a study about what is the meaning under the context. If in English we are studying about how to correctly pronounce the sentences, then in English Literature we are studying about the contextual meaning behind the sentences. The researchers chose pragmatics as a research object because pragmatics is both complicated and interesting. Even a simple phrase like "I'm tired" can have different meanings, either the person literary tired or felling unwell depending on the speaker condition. In felicity condition "I'm tired" is a reason for further act, for example "I'm tired, so I might not be able to go to your wedding

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ceremony tomorrow". According to Yule (2003:50), Felicity Condition divided into 5 categories 1) General Condition, 2) Content Condition, 3) Preparatory Condition, 4) Sincerity Condition and 5) Essential Condition. In felicity condition, if the condition is not fulfilled then it leads into different act as the speaker intended. From the example above, if the speaker is not tired, then the speaker will be able to go to the wedding ceremony (infelicitous). It means that every felicity condition will have different result depending on the respond or the condition itself. If the speaker has different condition, then it may lead into different act, and if the interlocutor did not act as the speaker said, it will also lead into different act.

Based on the reasons above, the researchers want to analyze the pragmatics in a game movie or what we know as cut scenes. On the surface, a game movie is not really that much different from an ordinary movie, but a game movie simpler than a movie. In movie usually has too many plots, the plots itself is not always moving forward, and sometimes it can also move backward to learn about the origin of the story (flashback). However, in the game movie the plot simply moves forward, of course in some games there is also some flashback, but in *Resident Evil 2* Remake there is no flashback, to fill the gap in the story there are 2 different routes with different main character. However, the researchers only chose 1 route for the research object and that is Leon route. If we are digging deeper into English Literature, there is one major reason why the researchers chose game movie instead ordinary movies, that is in the game movies the text is shorter but supported by more actions that the characters do. This become a really good reason to research pragmatics, reminding us that pragmatics is not only about context but also the condition of the participants.

LITERATURE REVIEW

FELICITY CONDITION

Felicity condition is the extended act of speech act. The purpose and effect will be different depending which felicity condition that match the case. However, no matter conditions the felicity is, the performance of the act will be recognized as intended (Yule, 1996:50).

Levinson (2008:25) said that appropriateness or felicity condition is a pragmatic theory that concern of principle predict for each and every well-formed sentence of language, on a particular semantic reading, the set of contexts in which it would be appropriate. While Hurford (2007: 282) states that the felicity conditions of an illocutionary act are conditions that must be fulfilled in the situation in which the act is carried out if the act is to be said to be carried out properly, or felicitously.

Many experts describe felicity condition in different way, but they agree that for one utterance to be felicitous is if the performance match as what they expected. The utterance will be infelicitous if it is not used in a suitable case.

GENERAL CONDITION

General condition on the participant, for example, that they can understand the language being used and that they are not play-acting or being nonsensical.

CONTENT CONDITION

For example, for both a promise and a warning, the content of the utterance must be about a future event. A further content condition for a promise requires that the future event will be a future act of the speaker.

PREPARATORY CONDITION

Preparatory condition for a promise is significantly different from those for a warning. When someone promise to do something, there are two preparatory conditions: first, the event will not happen by itself, and second, the event will have a beneficial effect. When someone utter a warning, there are the following preparatory conditions: it is not clear that the hearer knows the event will occur, and the event will not have a beneficial effect.

SINCERITY CONDITION

There are 2 types of sincerity condition first is a promise, the speaker genuinely intends to carry out future action. And the second is a warning, the speaker genuinely believes that the future event will not have a beneficial effect.

ESSENTIAL CONDITION

Essential condition covers the fact that by the act of uttering a promise, someone thereby intend to create an obligation to carry out the action as promised. In other words, the utterance changes their state from non-obligation to obligation. Similarly, with a warning, under the essential condition, the utterance chance their state from non-informing of a bad future event to informing.

METODHOLOGY

Creswell (2003) identifying the purposed of qualitative research is to select participant (document or visual material) that will help the researchers to understand the problem and research problem. Qualitative research suits the best for pragmatics research that the researchers did for identifying Felicity Condition. The researchers used *Resident Evil 2* Remake as object research that released on 2019. As a horror-based game, the researchers believed that the data inside the game will be plenty to make thesis research. There are two main characters in this game, but the researchers only used one main character as limitation. If there is Felicity Condition when the Leon Kennedy as main character is not there, the data will be considered invalid. It means the data will only rotated around Leon as the main character.

This research uses theory/perspective triangulation to validity data. It is because the theory triangulation using theoretical perspectives to examine and interpret the data, which is suits best to make a thesis that using an expert's theory to analyse the data. The expert that the researchers used in here is Yule (1996) to classify the felicity condition. Which means by using Yule's theory, the researchers will be analysing the data to get a conclusion for the thesis.

FINDINGS AND DISCUSSION

The researchers found all 5 types of felicity condition in *Resident Evil 2* Remake. The felicity condition found inside it can be a conversation on gesture that the character do to respond the speaker. Among the 60 data that the researchers analyzed, the researchers found from the highest to lowest frequency is sincerity condition 18 data (30%), general condition 15 data (25%), content condition 14 data (23,4%), essential condition 7 data (11,6%), and preparatory condition 6 data (10%).

TABLE 1. Type of Felicity Condition

NO.	Types of Felicity Condition	Number of Data	Total	Percentage
1	General Condition	1, 3, 5, 12, 14, 16, 24, 27, 29, 37, 45, 46, 52, 57, 60	15	25%
2	Content Condition	2, 9, 11, 13, 15, 18, 19, 20, 21, 48, 49, 50, 55, 56	14	23,4%
3	Preparatory Condition	8, 30, 33, 34, 42, 51	6	10%
4	Sincerity Condition	4, 17, 23, 26, 28, 32, 35, 36, 38, 40, 41, 43, 44, 47, 53, 54, 58, 59	18	30%
5	Essential Condition	6, 7, 10, 22, 25, 31, 39	7	11.6%
	TOTAL		60	100%

GENERAL CONDITION

General condition on the participant, for example, that they can understand the language being used and that they are not play-acting or being nonsensical. This really is a simple sentence, but because it is spoken in the certain condition and depending on who was the speaker, it can become a general condition. If either the condition meets or the speaker has an authority to do the action, then it will be general condition.

00:04:58
Leon Kennedy : **"Freeze …! I'll shoot!"**
Zombie : (Trying to attacking Leon)

Leon Kennedy as a police officer saw a strange creature (zombie) that just attacking human. As a police officer Leon tried to give a warning to not to move. Here the condition is Leon has authority to shoot a gun when he is in danger, so he gave a warning to the zombie not to move. General condition here active because Leon is police, if police give a warning, they have an authority to fight back. Since Leon is police, of course when Leon gave a warning, it is not an act-playing. Beside the authority Leon has, it is also because Leon has gun with him, if he does not have one with him, the act might be different.

CONTENT CONDITION

For example, for both a promise and a warning, the content of the utterance must be about a future event. A further content condition for a promise requires that the future event will be a future act

of the speaker. The condition is a speaker give a promise to someone. The speaker act of future will be affected because of the promise that the speaker made before. Whether the condition fulfilled or not, it is still content condition, but it just leads different from what the speaker intended.

00:12:23
Claire Redfield: **"GO ON AHEAD! I'LL MEET YOU AT THE STATION!"**
Leon Kennedy : "I'LL BE THERE!"

Claire and Leon cannot take a same path as before, so Claire suggest to Leon to go first while Claire take a different route. The content condition here is Claire make a promise to meet Leon in the police station, to respond to Claire oath, Leon also told Claire that he will be there too. It means the future act that will be happening is both Leon and Claire go to the police station in order to fulfill their promise to meet each other in police station.

PREPARATORY CONDITION

Preparatory condition for a promise is significantly different from those for a warning. When someone promise to do something, there are two preparatory conditions: first, the event will not happen by itself, and second, the event will have a beneficial effect. The event will be occurred if the listener meets a certain condition, therefore it won't be happened by itself. And if the condition meted, it will give beneficial effect. When someone utter a warning, there are the following preparatory conditions: it is not clear that the hearer knows the event will occur, and the event will not have a beneficial effect.

00:28:57
Ben Bertolucci: "**Hey! I'll make you a deal… Unlock this cell and I'll give you this. There's no other way outta that parking garage! Believe me!"**
Leon Kennedy : "Sorry… I can't do that. I have to talk to the chief first."

Ben made a deal with Leon because he knew the shutter on the parking garage is locked and he is the person who has the keycard. He knew Leon will need it and Ben also need to leave the cell as soon as possible. However, because Leon was not sure to let Ben out, he got hesitated. Even if Leon hesitated, but the condition has been met, because there is no other way for Leon to leave the place. It will only a matter of time before Leon decided to take the deal. The way Ben makes a deal is profiting for both of them, it become the preparatory condition when one or both of them get some profit by doing the action.

SINCERITY CONDITION

There are 2 types of sincerity condition first is a promise, the speaker genuinely intends to carry out future action. The second is a warning, the speaker genuinely believes that the future event will not have a beneficial effect.

00:07:19
Claire Redfield: **"Don't shoot" *hands up***
Leon Kennedy: "Get down!"

Claire entered the store and meet Leon for the first time and saw him holding a gun, trying to explain she is not a suspicious and hostile she asked Leon not to shoot while raising her hands up.

In here Leon notice that Claire is not a dangerous person, he does not shoot Claire. This situation led Leon not to shoot Claire is because Leon agreed with Claire statement to not to shoot her because raising hands up mean that the person is not hostile. The condition here is Leon agreeing not to shoot Claire because she gave a body language that means she is not infectious and did not bring any weapons with her (harmless). Everything is according to Claire condition that asked Leon not to shoot her. If Leon did shoot Claire, he will not lose something, but that is of course it will violate his policy as police. After Leon did not shoot Clair, he also will not get benefit at all.

ESSENTIAL CONDITION

Essential condition covers the fact that by the act of uttering a promise, someone thereby intend to create an obligation to carry out the action as promised. In other words, the utterance changes their state from non-obligation to obligation. Similarly, with a warning, under the essential condition, the utterance chance their state from non-informing of a bad future event to informing. It means if the event changed, the future act will also change depending what is the event that make it changed. It can be better or bad.

00:10:57
Claire Redfield: "Leon! We gotta back up!"
Leon Kennedy : **"Holy shit! Claire, get out! Get out NOW!"**

At first Leon tried to drive the car backward, but he saw a truck rushing on the road and if Leon forcing drive the car, they will get crushed by the truck. It made Leon change his decision to tell Claire to get out from the car immediately even though there is a zombie surround them. This second route or choice is happening because there is another condition that force Leon to do so and that is the truck incoming. The decision Leon made is invulnerable because there is different condition from what Leon intended.

In felicity condition there is a possibility when the utterance become infelicitous. If the utterance indeed being infelicitous data, there will be some impact that affect the future act. The researchers present a table of data felicitous and infelicitous data below.

TABLE 2. Felicitous & Infelicitous data

Felicity Condition	**Felicitous Data (F)**	**Infelicitous Data (I)**	**Total**	**Percentage**
General Condition	3, 12, 14, 16, 27, 29, 37, 45, 46, 52, 60	1, 5, 24, 57	11 (F) 4 (I)	18% (F) 7% (I)
Content Condition	11, 13, 18, 19, 20, 48, 49, 50, 55	2, 9, 15, 21, 56	9 (F) 5 (I)	15% (F) 8,4% (I)
Preparatory Condition	8, 33, 34, 42, 51	30	5 (F) 1 (I)	8,4% (F) 1,6% (I)

Sincerity Condition	4, 17, 23, 26, 28, 32, 35, 36, 40, 41, 43, 44, 47, 53, 58, 59	38, 54	16 (F) 2 (I)	26,7% (F) 3,3% (I)
Essential Condition	6, 7, 10, 22, 25, 39	31	6 (F) 1 (I)	10% (F) 1,6% (I)
	TOTAL (T)		60 (T) 47 (F) 13 (I)	100% (T) 78,1% (F) 21.9% (I)

Infelicitous utterance will create some impact within the conversation, this impact divided into 3 categories (Austin 1962), there are 1) misinvocation, 2) misexecution, and 3) abuse. Misinvocation is occurred if the one of the participants does not know about the situation. If one the participant does know what is happening around them, it can create a misunderstanding and the synergy inside the conversation will not be founded. The second one is misexecution, it occurred when the responder deny the speaker's utterance. For the last one is abuse, abuse occurred because the participant know they are wrong and supposed to respond their interlocutor utterance, but they chose not to do it. The researchers present infelicitous impact in table below.

TABLE 3. Impact of Infelicitous utterance

NO	Infelicitous Impact	Number of Data	Percentage
1	Misinvocation	1, 5, 9, 15, 31	38 %
2	Misexecution	2, 21, 54, 56	31%
3	Abuse	24, 30, 38, 57	31%
	TOTAL	13	100%

In felicity condition there are also a felicity condition where the condition is not fulfilled. When the condition is not fulfilled, the felicity condition become infelicitous. For example:

01:16:19
Ada Wong : **"Let me verify the G sample and we'll get the out of here."**
Leon Kennedy : "Before we do that… I ran into Annette. She claims you're FBI."

What Ada said there was content condition. They are supposed to get back after Leon get the sample. Since the story before this one is Leon helping Ada get the sample. It means Leon really intended to help Ada, and that is a content condition. However, because Annette gave for who

knows the truth information, Leon having a doubt in Ada. The impact in here is abuse, Ada know that she is supposes to not to lie to Leon, but for clearing her mission, she decided not to tell Leon that she is a mercenary. Leon also knows that he needs to give the sample to Ada because he promises to, but in here Leon prefer to questioning Ada whether she is really an FBI or not. Because of the abuse impact, they are ended having a conflict where Ada and Leon take their gun out to be ready to shoot. It means the condition changed and it leads into different scene where the condition supposed to be. Thus, if the condition changed or not fulfilled, the path will be different from what the speaker want to. This way, the condition become more like essential condition where the condition become unexpected, but for essential there are always more than one condition that leads into different path. However, in this case should be only had one condition, but it turned into different path.

CONCLUSION AND RECOMMENDATION

In the *Resident Evil 2* Remake Game Movie, there are five types of felicity condition: general condition, content condition, preparatory condition, sincerity condition, and essential condition. The researchers discovered that the sincerity condition has the most frequency data is because of its warning utterance. Warning utterance completely normal in survival horror genre in *Resident Evil 2* Remake. Not only general condition, the top three condition which is general and content condition also become the most condition because the reason is same. It means, a genre of the data, in this case game movie can become an influence for which felicity will be spoken a lot by the characters.

The research that has a character as limitation must be pay attention on the conversation. Because in game movie the data will be text, the researchers must look at the character as well, whether the character that sets as limitation is there or not. Because if the limitation is not there, the data can be invalid. To respond the speaker, the responder can use a gesture as well, it means the researchers also need to pay attention to what the character currently doing. A gesture as a respond means to know what will be happening next, agreement or not, and anything else. This research is far from complete, there is also one different main story which use Claire as the playable character. Other researchers who want to analyzing felicity analysis about *Resident Evil 2* Remake can also use its story as a data either it will be used for felicity analysis or any other pragmatic field.

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Exploring EFL Students' Strategies in Writing Research Background at one of the Universities in Cirebon

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ABSTRACT

Learning strategies assist students in revealing their individual learning style, recognizing their identity as "learners", and being conscious of their learning obstacles. The current study aimed to investigate the strategies in writing research background encountered by English Department students at one of Cirebon's institutions throughout the academic year 2021/2022. This study employed a qualitative technique with a case study design, with thirty students participating as respondents. The data was gathered via a questionnaire and an interview. There are two research instruments in this research, especially close-ended questionnaire and semi-structured interview. The instruments were also distributed in Bahasa Indonesia. According to the findings, students adopted strategies such as reviewing the references of journal articles. This causes students to use strategies to reduce these difficulties, including reading reference journals or articles. The score using this strategy is 95%. Furthermore, respondents indicated that they were requesting revisions from their supervisor. This is the experience of lecturers were better because they have done research many times. As a result, they were changing the sentence structure check. In addition, it creates sentences that are difficult to understand between sentences and paragraphs that are out of sync. There was a need for a revision of the review to produce a coherent reading and not confused the readers. It is suggested that the students choose the appropriate strategy, so that the strategy can be implemented properly.

Keywords: students strategies; research background; academic writing

INTRODUCTION

At higher education or university level, the main goal is to write academic papers. Writing paper is one of the academic writings. Before compiling a paper, students are required to prepare a research proposal. According to Bailey (2003) academic writing is made for all those who study (or plan to study) in English-speaking colleges and universities and must write essays and other projects for exams or coursework. He goes on to state that academic writing has four purposes: to report on research the author has done, to answer questions the author has given or chosen, to discuss topics of common interest and provide the author's perspective, and to synthesize the research carried out by others on a topic. This means that researchers and writers must have a clear

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understanding of why they are writing or doing research. Therefore, this is different from writing and Bailey (2003) agrees that academic writing strives to be accurate and objective. As a result, correct information based on proper evidence is gathered. In this approach, research findings or results can be justified.

According to Coffin & Donohue (as cited in Aunurrahman et al., 2017), argumentative writing is a significant genre at the university level since it may indicate the writer's critical thinking capacity and high level English examines the competence of EFL students. Meanwhile, Tardy as cited in (Azizah, 2017) because academic writing frequently demands researchers to develop ideas from the perspective of experts, even if they are not regarded experts in the subject. This demonstrates the importance of academic writing in the production of new knowledge or concepts in education.

There is research planning in academic writing. The research planning process is the first phase in creating a research essay, journal article, or other piece of writing that includes an introduction to the topic and background, the aim and benefits of research, and the premise for solving a problem on the chosen issue (Ahmed, 2019). It indicates that the research background is included in the introduction and is crucial in compiling the research. Aside from the title and content of the research. The introduction in this case contains three components. The first part providing background information according to the tittle taken, the second part justifies the need to explore areas that are not is known by the reader, while the third component states the hypothesis or describes the research's objective and purpose by KN 2014 (as cite in Pramonojati et al., 2020).

Based on these theories, academic writing is one of the most important things in education, especially at the university level. This is the purpose of writing this final project as one of the requirements to obtain a bachelor's degree, namely a scientific work. Given its significance, various strategies and methods are consistently developed and used to advance students' academic writing skills. Some common strategies used in Indonesian classrooms include giving students writing portfolios, creating topical and project-based syllabuses, and incorporating ICT (Aprianti & Winarto, 2021). The above initiatives have a specific aim: to familiarize students with the stages of academic writing and to introduce the cycle of the writing process. In addition, Zamel (as cited in Madjid, 2020) describes the writing process as exploratory and generative, in which writers find, generate, and explore ideas while attempting to approximate meaning. Furthermore, when writing, make sure that each sentence is written in a logical order.

Each student has a different way in the learning process to achieve the goal and minimize it in writing. One of them is the strategy used by students, which is called the learning strategy. According to Oxford cited in (Putria, 2017) many factors influence the choice of strategy: level of awareness, learning stage, task requirements, teacher expectations, age, gender, nationality/ethnicity, general learning style, personal nature, motivation level, and purpose for learning the language. Meanwhile, Yulianti (2018) learning strategy facilitates students' expressing their own way of learning, recognizing their identity as "learners," and realizing their difficulties in learning. Students face problems when writing academic papers. These issues relate to content, organization, vocabulary, syntax, and mechanics (Wibowo, 2022). Therefore, when a student realizes what the challenges are, at least they must also know what strategies to use to deal with these difficulties.

Based on previous studies as explained above, it can be inferred that EFL students have strategies during process in writing research background. Moreover, the preliminary observation toward the 8th semester at English Department students at one of the universities in Cirebon, there is the strategies are used to overcome these challenges. The low description writing academic is

because students have various strategies while writing research background to overcome these challenges. Considering the phenomena, that writing research background is very important in various studies; journals, essay, papers, or the others. As English as a Foreign Language (EFL) students in Indonesia, we are taught that English is not a second language. Not only in Indonesia but other countries still have difficulties when writing, because writing is quite complex in term of aspects or the writing process.

Considering the cause of the problems, the researchers investigated EFL students' strategies in dealing with these challenges. The researchers assume that when students used the strategies in writing research background then writing will be faster and easier. So that the issues faced can be solved so easily, to develop and explore ideas to be poured into research background writing. Researches have focused their attention on writing skill as a critical talent that contributes to learning any language and without which education is nearly impossible, Shangarfan & Manipur (as cite in Ahmed, 2019).

LITERATURE REVIEW

ACADEMIC WRITING

Academic writing is one of the goals of higher education or university level. The primary function of teaching and learning scholarship at the institution is academic writing, Lilis & Scoot as cited in (Azizah, 2017). Fukao & Fuji cited in Ankawi (2020) academic writing involves students' capacity to integrate skills such as obtaining information, formulating, summarizing data, organizing thoughts in logical sequence, editing, and finally correcting. According to Bailey, (2003) academic writing is a flexible course that allows students to work either with a teacher or by themselves, to practice those areas which are most important for their students. It means, academic writing differs slightly from ordinary writing ability. Because it has a more complex structure in compiling the writing itself. In addition, academic writing is one of the requirements, especially in research paper to get a bachelor's degree.

WRITING

Writing is one of four skills in English, the others being reading, listening, and speaking. Writing is a type of communication where a writer transmits his idea and thoughts to readers in written (Nurcahya & Sugesti, 2020). Meanwhile, Hyland as cited in (Palanisamy & Aziz, 2021) it is claimed that writing is an effortful endeavor that entails a lot of processes and methods to create a series of written words. In addition, writing is a crucial talent since it serves as an important tool for communicating with others (Napitupulu, 2021). Moreover, Harmer (2004:33) writing is frequently useful as preparation for some other activity, in particular when students write sentences as preamble to discussion activities. Based on the statement above, writing is a skill that everyone has as form of communication to convey ideas or messages to readers. So that writing has different meanings according to what the reader represents.

RESEARCH BACKGROUND

Background provides a summary of existing research, highlighting flaws, future directions, and gaps that must be addressed. This section explains why the study stated in the research protocol should be carried out (Majid, 2017)**.** Every researcher believes that writing research background is an important thing when he or she wants to present their research. The research background is not only about writing the fact related to the case, however, it also explains why the researcher chose to conduct the research and how this research differs from previous research. The research

background must be supported by several theories, data, empirical facts, laboratory observations, and literature studies. Students must think, adapt, and construct ideas while writing research papers, see how well it relates to the next sentence or not. The writing research background also has the same process as other types of writing (Madjid, 2020).

As a result, in the background of the study, it is necessary to reinforce arguments related to the research topic chosen in order to persuade readers to read them. The following are some key elements that must be included in the background of the problem: (a) rational and fundamental reasons that pique researchers' attention, as well as why the challenge has not been solved. (b) Symptoms of gaps between events in the field with theory as a foundation for thinking about how problems arise. (c) The losses that will occur if the problem is not addressed. (d) Research benefits, professional partner, and the community that will be gained if the problem was investigated (Nurdiyanti et al., 2022). Therefore, the item must be present in the backdrop. As a result, numerous foundations can be used to strengthen it, including: Juridical Platforms and Pedagogical Platforms (Nurdiyanti et al., 2022).

STRATEGIES IN WRITING

Oxford cited in Yulianti (2018) mentioned that in the language learning process, the language learning approach plays a critical role. Language learning strategies are extremely significant for language acquisition because they are tools for active, self-directed movement, which is critical for communication competence development. Learning strategies, on the other hand, are quite effective in the learning process. Learning strategies facilitate the students to reveal their own way of learning, recognize their identity as "learners" and be aware of their difficulties in learning (Yulianti, 2018). Acquisition methods, as stated above, are an important aspect of the language learning process and can be used in reading, speaking, listening, and writing. As a result, when the correct method is used, learning challenges can be reduced.

Writing strategies have long been acknowledged as essential in assisting successful authors in improving their writing abilities. It was utilized to better regulate and develop learners' writing skills as well as take control of their own learning (Winarsih et al., 2021). Language learning strategies there are two main aspects, it is direct and indirect strategies. Based on the aspect there into six groups categorized, Oxford, 2003; Oxford & Burry-Stock, 1995; Oxford, 1990 (as cited in Pongsukvajchakul, 2021).

a. Cognitive strategies are used to make sense of learning and manipulated language materials. They are reasoning, analyzing, summarizing and general practicing, such as writing words several times, using words in different ways and writing notes or reports.
b. Memory strategies help a learner to store information and link an L2 item or concept with another. They are grouping, imagery, rhyming and structured reviewing, such as flashcards, reviewing often and remembering by location.
c. Compensatory strategies enable a learner to overcome knowledge gaps such as guessing, using synonyms and inventing new words.
d. Metacognitive strategies help a learner to regulate the overall learning process such as planning, noticing mistakes and looking for chances to practice.
e. Affective strategies involve a learner's emotional requirements such as having confidence, encouraging oneself, expressing feelings and rewarding oneself.
f. Social strategies help a learner interact with others and understand a target language, such as asking questions, asking

Oxford's categorization provides the most comprehensive classification of language learning strategies among the existing learning systems listed above. Later, Oxford (2003) creates the

Strategies Inventory for Language Learning (SILL), a standardized questionnaire with a scoring system that will be utilized as the major instrument in determining students' learning strategies (Yulianti, 2018).

METHODOLOGY

This research used case study research design under qualitative research. According to Creswell (2018:41) defined qualitative research as a method for investigating and analyzing the content of individuals or groups in relation to a social or human problem. Case sudy was suitable for this research because focuses on challenges and strategies in writing research background at English Department at one of the universities in Cirebon in academic year 2021/2022.

SUBJECT OF THE RESEARCH

The participant of this research was the 8th semester English Department students in academic year 2021/2022 at one of the universities in Cirebon while contracting a thesis course. Besides that, students were willing to be participants in this research. The participants in this questionnnaire consisted of 20 participants, who were the 8th semester students who had taken Research Proposal Writing course. Meanwhile, the interview participants were chosen based on the criteria of the Research Proposal Writing course score, which include four highest score, four middle-center score, and two lowest score. In addition, this the research amounted to ten students with gender equality: four males and six females.

DATA COLLECTING METHOD

The data collected by questionnaire and interview. Research involved interview and questionnaire the 8th semester English Department students in academic year 2021/2022. Several steps of data collection as follows:

QUESTIONNAIRE

In this case, the researchers used a questionnaire. The Questionnaire strategies were divided into two main aspects, the direct and indirect strategies. Then, it was subdivided into six classes. From these two aspects there are nine statements for each the aspect. Therefore, the questionnaire there are eightteen statements. The steps for collecting data through the use of a questionnaire are as follows:

a. First, the researcher creates a questionnaire using Google Forms.
b. The researcher sends questionnaires to students via WhatsApp.
c. Following that, the researcher demonstrated how to answer the questionnaire's questions.
d. The researcher requested that the students respond to the questions.
e. The researcher would now like to thank you for taking the time to respond to the questions.
f. The questionnaire was distributed on May 19, 2022.

INTERVIEW

An interview at the 8th semester student English Department in academic year 2021/2022 was the next data collection technique used to gather more information. In addition, interviews were used to validate and to strengthen the data to be collected the questionnaire. Interviews were carried out after the distribution of the questionnaires was completed on May 24 – 28 2022. This happened

because it was in accordance with the willingness of students to conduct the interview. The results of the data are transcribed, followed by being translated into English and then making conclusions based on the results of the interviews.

TECHNIQUE OF ANALYZING DATA

The next step after collecting the data is analyzing them. The data wa analyzed by qualitative data analysis. Miles and Hubermans (2014) technical data analysis were used in the study. As a result, the researchers performed three analytical tasks at the same time: data reduction, data display, and drawing conclusions/verification. The information gathered from the result interview and questionnaire was relevant to the research topic, which was to investigate EFL students' strategies in producing research background. The data reduction on the research used by the researchers to reduce appropriate data from the data collection by filtering important the data based on research objectives. Meanwhile, the data display, the researchers has reported the relevant data and confirmed the research results. After the data is processed in the previous step, it can be verified or ended by using an inductive method derived from a specific thing to get an ojective conclusion.

FINDINGS AND DISCUSSION

Based on the result of interview and questionnaire from students have been researchers interviews. There were three the students strategies to overcome challenges in writing research background, such as: reading the reference of journals article, requesting revisions by the supervisor, and revising according to sentence structure review. It could be seen from interpretation result of interview, as follows:

READING THE REFERENCE OF JOURNALS ARTICLE

There were three students use strategy read reference journals to minimizing challenges in writing research background. It could be seen from interpretation result of interview with S3, S8 and S6, as follows:

The explanation above is reinforced by student statement #3.

> **S3**:*"Reading reference journals or articles is important because we get an idea of how to compose the background and know what needs to be included in our background".*

Student #8 also reported the same thing.

> **S8**: *"Looking for references to previous journals and theses. I think this is quite effective because when we look at previous journals, proposals, or theses, at least we can follow the correct format in preparing the background".*

This is also explained by student #6.

> **S6**: *"Looking for journal references or articles through Sci-hub if there are journals that can't be downloaded. This strategy is the easiest for me, if there is an easier strategy maybe I will use this strategy to minimize difficulties".*

Three students use this strategiy because reading and searching for journals is the main foundation for making background content directed and in accordance with the rules. That way the theories produced are accurate according to experts in their fields or research that has been done previously.

REQUESTING REVISIONS BY THE SUPERVISOR

There were three students use strategy requesting revision by the supervisor to minimizing challenges in writing research background. It could be seen from interpretation result of interview with S1, S6, S7 and S9, as follows:

The explanation above is also explained by student #1.
S1: *"I sent the research results to my supervisor. From these results I got revisions related to sentences between sentences that are not coherent in one paragraph or even the selection of diction that is not appropriate".*

Student #6 also explained.
S6: *"When asking for revisions, the supervisor always responds and notifies related errors and lack of content from the background. This really helps the process of my research."*

The statement was also explained by student #7.
S7: *"The lecturer provides guidance on how to write properly and correctly so that he does several revisions".*

Student #9.
S9: *"Based on the results of the research background, I asked the lecturer to revise it. The revision results also varied, including the use of upper and lower case letters, the use of punctuation marks and semicolons, then how the main idea connects with the second idea".*

Four students use this strategy because guidance from lecturers is very helpful for them, especially for upper semesters who are preparing a thesis as a condition for obtaining a bachelor's degree.

REVISING THE SENTENCE STRUCTURE REVIEW

There were two students use strategy revise according to sentence structure review to minimizing challenges in writing research background. It could be seen from interpretation result of interview with S2 and S9, as follows:

Student #2 explains with the statement below.

S2: *"The strategy is to revise sentences by learning good and correct sentence structures. In addition, learning the latest vocabulary so that you can express and develop sentence ideas".*

On the other hand, student #9 expressed his opinion.

S9: *"I try to organize and revise the general points to the main points or discussions of importance. I do it sequentially and structured. So that readers can understand the ideas or discussion of my research".*

Two students used this strategy because writing does not only require ideas, vocabulary, but also a harmonious sentence structure. This is due to the fact that writing must conform to a generic structure so that readers can understand the content of the writing.

The result of questionnaire, could be seen as follows:

TABLE 1. Questionnaire's Result of Students Strategies to Overcome Challenges in Writing Research Background

1	I reread the research methodology material during writing the research background such as: qualitative research methodology and quantitative research methodology.	85%	15%
2	I remember a quote or theory by remembering where I saw the theory (book pages, journals, articles etc.)	60%	40%
3	I relate what I have just learned with what I already know.	85%	15%
4	I read books and journals according to the research topic.	95%	5%
5	I write notes when I find theory.	85%	15%
6	I make a summary of previous research based on what I read	85%	15%
7	I choose a topic according to the desired interest.	95%	5%
8	When I have trouble thinking of the right English words, I like to use words or phrases that have almost the same meaning.	95%	5%
9	I make a new sentence according to the research topic when I don't find the theory from the expert.	70%	30%
10	I find out my writing mistakes to improve the sentence structure.	95%	5%
11	I plan my schedule so I can optimize my research background.	75%	25%
12	I seek as many opportunities as possible to read previous studies related to the research topic.	60%	40%
13	I listen to songs while writing the background to enjoy the writing process.	90%	10%
14	I encourage myself to be passionate about background writing.	90%	10%
15	I look for a comfortable place when I'm writing to focus more.	90%	10%
16	When I don't understand an aspect in English, I ask my supervisor.	100%	0%
17	I ask for corrections and revisions from the supervisor during the process of writing research background.	100%	0%
18	I work with friends to help and remind each other about writing research background.	80%	20%

Lack of reading will cause difficulties that occur because there is no picture or reference that can be used as a reference. This causes students to use strategies to reduce these difficulties, including reading reference journals or articles. The score using this strategy is 95%. It means that strategy is often used to minimize the challenges during the research writing process. As we know, in research, articles and journals are very important to serve as references for conducting research.

Student research will not be successful if there is no help from the supervisor. This is the experience of lecturers were better because they have done research many times. It is not surprising that many students ask for revisions from their supervisors in order to expedite the research process.

Ambiguous sentences will affect the reader's reading results. Messages and intentions written by researchers will get various perceptions. In addition, it creates sentences that are difficult to understand between sentences and paragraphs that are out of sync. There was a need for a revision of the review to produce a coherent reading and not confused the readers.

Based on the discussion, students' strategies to overcome challenges in writing research background were three, such as: reading reference journals, requesting revisions from the supervisor, and revising according to sentence structure review.

CONCLUSION AND RECOMMENDATION

The experience of students' challenges in writing research backgrounds could be overcome by three strategies, such as: reading journal articles, requesting corrections or revisions from superiors, and revising according to the reviewed sentence structure. In this case, students can use

more than one strategy to solve the challenges they face during the writing process. Students use the strategies of reading journals or reference articles, which are included in the cognitive strategy; asking for corrections or revisions from the supervisor, which is included in the social strategy; and revising according to the sentence structure, which is included in the metacognitive strategy.

The recommendation, it would be better to do research across multiple aspects of subjects and skills with different methodologies. Strategies are not only related to writing skills but also to other skills such as reading, listening, and speaking. The researchers hope that the next researcher can investigate students' strategies in other skills, so that the research results have a novelty.

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EFL Pre-Service Teachers' Beliefs in Microteaching Practicum

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ABSTRACT

Pre-service teachers' expectation in order to successfully carry out the instructional process in the classroom is for them to create the most of their educational experiences by conveying their knowledge to the students. In this study, a case study was implemented, and it consisted of eleven future English teachers participating in a microteaching practicum that was led by two senior lecturers. The whole parties were aware of the purpose of the investigation that was being conducted. Using teaching methodologies and student questionnaires, it is planned to determine the extent to which students participated in this practice. Based on the findings, pre-service teachers are almost unanimously of the opinion that one of the most significant aspects of the process of teaching and learning English is the contact that occurs in English between the teacher and the students. When teachers communicate in English with their students, those students are more likely to make an effort to communicate in English on their own. Therefore, English teachers should consistently encourage their pupils to use English throughout the entirety of the teaching and learning process with their classes.

Keywords: EFL; microteaching Practicum; pre-service teachers' belief

INTRODUCTION

What is expected of pre-service teachers in order to successfully implement the process of teaching and learning in the classroom is for them to make the most of their educational experiences in order to effectively convey their knowledge to the pupils. Their past experiences shape their beliefs as well as the way they approach teaching (Thomas, C. N, 2013). In this scenario, in order to better comprehend and make sense of the information offered to them by the teacher education program, pre-service teachers typically rely upon their prior educational experiences. (Kagan, D. M, 1992; Borg, S, 2003). This is reasonable given that Pre-service teachers have no courses of their own to instruct. They require that the knowledge they have gained throughout their school experiences be passed on to the next generation.

Beliefs, in addition to information and experience, are of great assistance to them in understanding how to be successful in putting the instructional practice into action. Knowledge, beliefs, and experience are the three basic components that must be had by instructors in order for

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their instructional practices to be successfully implemented and maintained (Putman, R. T., & Borko, H, 1997). These are highly fundamental components that contribute to the overall quality of language learning and instruction. Beliefs are viewed as a crucial part of the teaching and learning process since they demand attention not just from the subject matter but from the other components as well, each of which plays a significant role (Kagan, D. M, 1992; Borg, S, 2003; Othman, J., & Kiely, R, 2016; Kuzborska, I, 2011; Levin, T., & Wadmany, R, 2005). This is one of the reasons why beliefs are regarded as an important component in the process of teaching and learning.

However, when participating in the microteaching practicum, future English instructors typically solely focused their attention on the material that was presented to the class's pupils. The vast majority of them stated that having a thorough understanding of the material being taught is the single most crucial aspect of teaching overall. If they did not have a firm grasp of the material, they would be unable to adequately convey it to their students, who would consequently ignore them while they were speaking. pre-service teachers also said that they felt they needed to spend time planning teaching administration, in which they would be responsible for selecting the materials to be used in class (Tedjo & Hartani, 2022). Unfortunately, some of them disregarded the other aspects of the teaching and learning process that were necessary in order to fulfill the requirements. One of the prime examples is the utilization of the English language within the educational setting. Most of them overcame the difficulty of teaching English to pupils who spoke with one another in Bahasa Indonesia, their native language. They found it so challenging to grasp English that they opted for a Bahasa Indonesia explanation instead. As a direct result of this, the goal of improving English language instruction could not be realised to its full potential.

There have been a number of investigations into the beliefs held by pre-service teachers while they were participating in microteaching classes (Abasifar, S. & Fotovatnia, Z. 2015; Cebeci, N., 2016; Cinici, A, 2016; Levin, T., & Wadmany, R; 2005; Ünlü, M., 2018) the shifts in beliefs held by pre-service teachers (Clark-Goff, K, 2008; Clark-Goff, K. & Eslami, Z.2016) and beliefs regarding teaching and learning that were centred on the topic (Holt-Reynolds, 1992)

The goal of this research was to provide an explanation for the beliefs held by pre-service English teachers during microteaching practicum, particularly as they related to the teaching and learning of English. The microteaching practicum which is typically led by a lecturer and followed by the students. The expert secondary English lecturer is selected based on the candidate's length of teaching experience (more than 15 years), the candidate's expertise in the creation of meaningful learning, the candidate's status as a national instructor of the curriculum for 2013, and the candidate's previous experiences in the field of providing training to Indonesian teachers.

RESEARCH METHODOLOGY

In this study, a case study was used, and it had eleven future English teachers participating in a microteaching practicum that was led by two senior lecturers. The whole parties were aware of the purpose of the investigation that was being conducted.

Thirty items on a Likert scale were separated into six distinct categories in order to study the beliefs of eleven pre-service English teachers regarding the teaching and learning of English. The Likert scale varied from 1 (strongly disagree) to 4 (strongly agree) (strongly agree). The idea for the questionnaire was taken from de Vries, S., et.al, 2014; Larenas, C. D. et.al, 2015; Sheridan, L, 2016) and then adapted and modified to focus in addition to the topic matter, also on other essential components of teaching and learning English. These include the role of the teacher, the

role of the student, the teaching components (material and resources, EFL activities, learning objectives, contents, teaching strategies, and assessment), the role of the curriculum, and the relation between the role of curriculum and its role.

The student participants were given the questionnaire for the first time at the beginning of the microteaching practicum that was led by two senior lecturers. After the questionnaire was handed out to each of them, an interview was also conducted with each of them individually. The interview with the participants was conducted in Bahasa Indonesia so that we could obtain information that was both more comprehensive and accurate.

FINDINGS AND DISCUSSION

It has been determined that in order to answer the question posed by the purpose of this study, there are a total of six categories and five subcategories that have been presented and discussed at this point. All of these categories and subcategories are tailored to the requirements of instruction for EFL students. These categories are beliefs regarding the use of English, beliefs regarding the role of the teacher, beliefs regarding the role of the student, beliefs regarding the components of teaching, beliefs regarding the curriculum, and beliefs regarding the relationship between the curriculum and the content of course books.

ENGLISH USE-ORIENTED BELIEFS

The usage of English within the classroom is something that teachers of English are expected to do as part of their job. This is due to the fact that the purpose of studying English for students of English as a foreign language is to engage in meaningful conversation with native speakers. Therefore, it is the responsibility of the English teacher to encourage pupils to speak English while they are in class. Table 1 demonstrates the outcomes of English use-oriented beliefs tested in the classroom.

Table 1. The Average Scores of English Use-Oriented Beliefs

Questionnaire Statements (English Use-Oriented Beliefs)		Mean Scores	Category
Q1	The use of English in the classroom is very crucial and beneficial to students in learning language	**3.5**	**Very Good**
Q2	The use of English in the classroom influences students to speak English.	**3.2**	**Very Good**
Q3	The use of English should be the main language used in the classroom	**3.0**	**Very Good**
Q4	The teacher needs to use English in explaining the content to students.	**2.8**	**Good**
Q5	Interaction between the teacher and students in English is an important factor in the process of teaching and learning language	**3.5**	**Very Good**

According to the curriculum that was implemented in 2013, the primary objective of teaching students in secondary schools the English language is for them to develop the ability to interact with one another, either orally or in writing form. Therefore, acquiring a command of the English language is of the utmost importance, particularly for pupils enrolled in secondary education. Because the vast majority of students in Indonesia do not have any other opportunities to utilize English in their daily lives, teaching English as a foreign language can be a difficult endeavor for the country's English instructors. At this point, the primary challenge that EFL students face when attempting to learn English is that they do not have direct access to the English language. For

example, they do not use English as a means of communication; instead, they read English magazines or newspapers for five to ten minutes each day; they do not watch English films; and so on (Akbari, Z, 2015)

As a result, English teachers should encourage their students to speak the language as much as possible inside the classroom. During English class, students need to have opportunities to practise using English (Larenas, C. D., Hernandez, P. A., & Navarrete, M. O, 2015). Concerning this matter, the vast majority of future English teachers are of the opinion that the utilization of English in the educational setting is of the utmost significance. It can be seen through the findings of the first subcategory, where the mean score is 3.5. (very good). If the teachers are fluent in English and utilise it well in the classroom, then it will be natural for the students to communicate in English as well (3.2)

When it comes to the primary language spoken in the classroom, however, not all future English teachers are unanimous in their conviction that the English language should be utilized extensively. The mean value that was found for this particular spot is only 3. (good). The results of the interview showed that many aspiring English instructors cited the use of English in the classroom as a means of encouraging their pupils to develop their own English language skills. This conclusion was arrived at after observing the pupils. To this point, they have confirmed, from their own classroom experience in secondary schools, that teaching kids whose first language is not English through the medium of English is not an easy assignment. Many of the pupils' English comprehension is lacking, making it difficult for them to follow conversations. As a result, they are forced to engage in codemixing. It is intended to assist the pupils in comprehending the material that is being presented to them.

The students are given an average score of 2.8 for the amount of English used to communicate the material to them (good). It demonstrates that future English teachers in training need to make some efforts to teach English to speakers of other languages. The students' predisposition to speak Bahasa Indonesia rather than English in the classroom is an issue that hinders their ability to understand and apply English. English language students studying to become teachers say it is challenging to instruct students from other countries since they typically converse in their native tongues. They elaborate that when it comes to teaching English as a foreign language, the most significant differences between English and Bahasa Indonesia are on different writing and pronunciation, which is both a key concern and a demanding task. The fact that their native language and English have orthographic and directional differences is another issue that is mentioned as the primary challenge that foreign students encounter when learning English. (Goldfus, 2011)

If the students solely utilize English, it is quite unlikely that they would comprehend the content that is being taught by the teacher. As a direct result of this, during the subsequent meeting with the students it will be necessary for them to re-teach the material utilizing Bahasa Indonesia. Because there is a large amount of content that the teachers need to cover with the students, it is indisputable that this condition is ineffective. However, the time that is available is restricted.

In the meantime, future English teachers are almost unanimously of the opinion that one of the most significant aspects of the process of teaching and learning English is the contact that occurs in English between the teacher and the pupils. It is demonstrated with the total number of 3.5 that was achieved (very good). They acknowledge that teaching English is a difficult endeavor due to its complexity. It is necessary for them to be inventive when coming up with demanding exercises that can motivate the students to make the best possible use of English while they are in the classroom.

When teachers communicate in English with their students, those students are more likely to make an effort to communicate in English on their own. Therefore, English teachers should consistently encourage their pupils to use English throughout the entirety of the teaching and learning process with their classes. They will find that it is easier to improve their speaking ability as a result of this because the setting, in this case an English school, is a significant component in determining how well one uses the target language.

Table 2. The Average Scores of English Use-Oriented Beliefs

Questionnaire Statements (Pre-service teacher Use-Oriented Beliefs)		Mean Scores	Category
Q6	The pre-service teacher has an important role in teaching and learning	**3.6**	**Very Good**
Q7	The pre-service teacher is the main agent in the teaching and learning process	**3.3**	**Very Good**
Q8	The pre-service teacher is a role model for students in the use of English	**3.5**	**Very Good**
Q9	The pre-service teacher needs to use the appropriate strategies to trigger students to speak English..	**3.8**	**Very Good**
Q10	The pre-service teacher needs to encourage students to develop their language skills.	**3.7**	**Very Good**

According to the data presented in Table 3.2, it is clear that the instructor plays a significant part in both the teaching and the learning process. The conclusion can be drawn from the mean score of 3.6, which falls under the very good group. English teachers believe that the teacher is the principal agent in the classroom, even though students, learning materials, media, methods of learning, and curriculum also have a role. This is the case despite the fact that there are a number of other factors. According to their understanding, the fact that the teacher is the principal agent in the classroom suggests that English instructors are the primary determinants of the success or failure of the teaching and learning process. If they are able to construct meaningful learning experiences for the students, then the kids may actively learn through the activities that have been designed, and vice versa. A few students who will eventually become English teachers explain further that the teacher is not the only factor that determines whether or not teaching and learning are successful. There are a great number of additional aspects whose duties are just as significant as that of the teacher. These are intertwined with one another in the manner in which teaching is delivered. Therefore, the score that has been earned up to this point is three, and it is in the satisfactory category.

Some future educators of the English language hold the view that learning the language is more challenging without the assistance of a native speaker. The role of an English teacher is to provide students with the knowledge and skills they need to become autonomous learners who take an active role in their own education (Bajrami, L, 2015; White, 2005; Madalińska-Michalak, J., & Bavli, B, 2018). Due to the presence of this condition, pre-service English teachers are led to believe that their level of English proficiency effects the language choice of their future pupils (3.8). Additionally, they argue that when English teachers prioritize using English in the classroom, pupils will make an effort to respond to them in English. This is because students may observe their English professors using the language correctly. Students are more likely to use Bahasa Indonesia if they are exposed to it throughout the classroom experience. In light of this,

those who teach English should strive to develop not just their pedagogical skill but also their professional competence.

What is expected of English teachers is to employ all of the teaching tactics that are available, which are relevant to students' needs and qualities, in order to encourage students to speak up and participate in class discussions. The fact that the result that was reached was 3.4 out of 5 with a very good category demonstrates how important it is for teachers to have knowledge of various teaching tactics. Pre-service Teachers of English emphasize that having pedagogical knowledge that includes teaching strategies is highly crucial for English teachers to have in order to successfully carry out the instructional process. They will be able to arrange their lesson in such a way that the students will be actively participating in the classroom through the use of some demanding exercises with the help of this information. They argue that good English teachers won't tolerate passive behavior from their pupils in the classroom. They will serve as a catalyst for their pupils to become actively involved in the teaching and learning process.

However, a score of 3.5 in the very good category indicates that the topic of how teachers may motivate their pupils to improve their language abilities is handled effectively. In this scenario, future educators in the English teaching field explain why teachers of the language should prioritize their pupils' intrinsic drive to study English. The best technique for English teachers to foster productive learning for their students is ultimately determined by how motivated their students are to learn. Therefore, it is the responsibility of English instructors to encourage classroom communication in that language (Madalińska-Michalak, J., & Bavli, B, 2018). They must also take into account pupils' emotional barriers, such as shyness, fear of failure, and anxiety. Therefore, it is important for teachers of English to foster an inviting classroom climate so that even the most reserved pupils may gradually warm up to the language.

The issue of how important it is that the instructor encourages the pupils to strengthen their language abilities was addressed with a result of 3.5 in the very good category. In this particular scenario, students who are preparing to become English instructors emphasize that English teachers should place the majority of their emphasis on the reasons why their pupils want to learn English. The degree to which students are motivated to learn is a significant factor in determining how effectively English teachers teach in the classroom. Therefore, teachers of English should find ways to encourage their students to speak the language while they are in the classroom (Madalińska-Michalak, J., & Bavli, B, 2018). Additionally, it is essential for them to take into account the students' emotional inhibitions, which may include things like nervousness, shyness, and fear of failing. For this reason, it is important for English teachers to cultivate a welcoming atmosphere in their classrooms so that students who have difficulty learning and using the language can gradually become more at ease.

CONCLUSION

Curriculum is the primary influence on the amount of English used in EFL lessons since it specifies how English teachers should carry out the teaching process. Accordingly, it requires English teachers to act as mentors, guides, coaches, lecturers, mediators, and graders. It also requires students that are interested in learning and willing to participate in class. The teaching and learning process must be supported by the teachers' chosen teaching approaches, as well as the usage of appropriate media and resources that are tailored to the requirements and interests of the students. Right now, classroom teachers of English should have a firm grasp on learning outcomes, student competency benchmarks, and subject flexibility. As a direct reflection of the efficacy with which

teachers are able to convey their expertise in a form that students can grasp, teaching methods play a crucial part in determining the quality of the educational experience pupils get. Teachers are better equipped to assess students' work when they have a firm grasp of their learning objectives.

Pre-service English teachers have positive attitudes about education and the study of English, but they still need to put into practice some of the instructional practices that are standard in the field. Before anything else, it's important to note that it's not a good idea to force students to speak just English during an English as a Foreign Language class. because it is expected of English language teachers that they take into account pupils' background information that English is not their first tongue. The majority of the class had trouble following along with the teacher's English explanations. Therefore, it is recommended that teachers utilize code-mixing to better understand the content being presented in class. However, in order for their pupils to be comfortable following instructions given in English, preservice teachers of English also advise English teachers to make use of and optimize the usage of classroom language. Teachers of English should encourage and prompt their pupils to speak the language in all classroom interactions.

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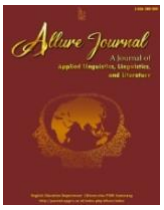

Interference in a Language and Culture Communication

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ABSTRACT

International communication is one important aspect in a dialogue of culture and in a process of communication we should concentrate in a problem of the interrelated phenomena of language and culture within the context of bilingual communication. Language and culture interference are important aspects to be considered with regard to teaching of plurilingual learners, whose communicative competence is formed on the basis of several linguistic and cultural systems that interact with each other and exert mutual influence. The study described in detail how the interference influenced language and culture when people communicate. Interference is an important aspect not only in linguistic, not only in the method of teaching but also in culture. The findings brought the idea of Linguistic Interference which includes 1) interference at the word and collocation level (lexical interference), 2) grammatical interference, 3) syntactic interference, 3) interference in orthography. Further subtypes of Lexical Interference are 1) surface lexical interference (false friends), 2) semantic interference, 3) idiomatic interference, 4) interference in collocation, 5) cultural interference. And after pandemic era we practically have a new view of communication - Online communication, that is defined as perceptual-verbal interaction connected with acts of cognition and creation of meaning-forming systems, manifested in a whole set of principles, among which there are: 1) dialogueness and communicability; 2) visual-perceptual experience; 3) interpersonal communication; 4) a tool for cross-cultural dialogue; 5) a linguistic component.

Keywords: interference; language; culture; communication

INTRODUCTION

International communication is one important aspect in a dialogue of culture and in a process of communication we should concentrate in a problem of the interrelated phenomena of language and culture within the context of bilingual communication.

Language and culture interference are important aspect to be considered with regard to teaching of plurilingual learners, whose communicative competence is formed on the basis of several linguistic and cultural systems that interact with each other and exert mutual influence. Really, in research on second language acquisition and language contact, the term interference

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refers to the influence of one language (or variety) on another in the speech of bilinguals who use both languages.

The influence of one language on another in the speech of bilinguals is relevant both to the field of second language acquisition (where the interference from the learner's native language is studied) and to the field of historical linguistics (where the effects of interference on language change are studied). Language interference can be defined as a process in which one language influences another and an individual is experiencing language transfer (Archvadze, 2012).

In the context of second language acquisition, interference may lead to either negative transfer (transfer which results in non-target-like use of L2) or positive transfer (transfer resulting in target-like use of L2). Interference occurs because the learner organizes the second language data using his previous mother-tongue experience (Littlewood, 2002). Another study from Tedjo et al (2022) also supports that students with better logical thinking ability seem to be more successful in learning English as a foreign language.

Language transfer (also known as L1 interference, linguistic interference, and cross linguistic influence) is most commonly discussed in the context of English language learning and teaching, but it can occur in any situation when someone does not have a native-level command of a language, as when translating into a second language. Language transfer is also a common topic in bilingual child language acquisition as it occurs frequently in bilingual children especially when one language is dominant. Language transfer is the incorporation of features from the L1 into the learner's knowledge system of the L2 (Ellis 1994).

Cross linguistic influence (CLI) refers to the different ways in which one language can affect another within an individual speaker. It typically involves two languages that can affect one another in a bilingual speaker. An example of CLI is the influence of Russian or Indonesian on a Russian or Indonesian native speaker who is learning English or French or Spain, any language. Less typically, it could also refer to an interaction between different dialects in the mind of a monolingual speaker.

Cross linguistic influence can be observed across subsystems of languages including pragmatics, semantics, syntax, morphology, phonology, phonetics, and orthography. Thus, Interference is an important aspect not only in linguistic, not only in the method of teaching but also in culture too. Communications are also the ways which people use to form relationships with each other and understand each other's feelings:

Language and culture interference are important aspect to be considered with regard to teaching of plurilingual learners, whose communicative competence is formed on the basis of several linguistic and cultural systems that interact with each other and exert mutual influence. Culture is the way of life, especially general customs and beliefs of a particular group of people at a particular time. Culture is the customs, civilization, and achievements of a particular time or people.

With the backdrop in mind, the study described in detail how the interference influenced language and culture when people communicate. Therefore, the study brings up the idea of how crucial language and culture are.

LITERATURE REVIEW

FIRST LANGUAGE INTERFERENCE

Interference is one of the reasons why students struggle to learn a second language. There are many different causes for interference and a couple of reasons have been thoroughly researched. One of

the reasons is that a student's native or first language (or L1) is not their first language (Bhela, 1999; Fewell, 2010; Galasso, 2002; Lim, 2010). Another source of interference is the student's cultural background or norms. According to Brown (2000), interference between the first and second language systems can be a barrier to second language acquisition. Galasso (2002) attempted to determine how much a student's first language (L1) prepared a structure of how to learn a language that could interfere with learning a second language in a research paper (L2).

The main reason they make mistakes when using the second language is that the phonological systems of L1 and second language are very different. Linguistic interference may also occur in any linguistic situation when L2 learner does not have a native-level command of a language (Archvadze, 2012). Moreover, the cognitive experiences of the L1 may have an impact on the second language's acquisition process. They lack practice using English, and they have a very thick Javanese language in their daily lives. They also think that English pronunciation has different in writing form which makes them think that English is a difficult language to learn as foreign language (Nur Ardini, et.al., 2022; Senowarsito & Ardini, 2019). While Hacket (2016) stated that language interference has long been the subject of academic inquiry, interference of cultural phenomena has received little attention, despite the widely accepted hypothesis that cultural phenomena associated with different linguocultures interact and correlate in the same way that language systems do.

INTERFERENCE FROM CULTURE

Language and culture are inextricably linked and have a profound impact on both verbal and nonverbal communication (Kyprianides, n.d.). The author identifies four aspects of sociocultural competence: social contextual factors, stylistic appropriateness factors, cultural factors, and nonverbal communicative factors (Celce-Marcia, Dorneyi, & Thurred, 1995). Cultural characteristics are very important because they put what students said into context.

The study of a foreign language allows students to become acquainted with another culture not only through the expansion of language experiences, but also through the inclusion of social and human factors. However, achieving a level of effective communication in a foreign language does not have to be the sole concern of the language learner. Language teaching has to play a real role in the education of learners by insisting on their perception and their attitude towards other cultures, and towards theirs also. As a result, learning a foreign language would not be reduced to the mere transmission of messages, as we see in classroom language, which is a language of "repetition" (R. Mitchell and alii, 1981, p.66) and ignores the learner's imaginative and creative side.

Mazari (2015) claimed that the study of foreign languages broadens one's linguistic experience by allowing comparisons between different languages. It helps learners with their personal education. Furthermore, foreign language teaching allows students to break free from the constraints of their cultural environment and study another culture while taking into account human and social factors. Language and culture are thus inextricably linked. As a result, when students learn about a culture and how to use a language, they will be able to communicate with people from that culture. From this vantage point, we will examine the perspectives of various linguists on this topic.

METHODOLOGY

It was a descriptive qualitative study since it described in detail how the interference influenced language and culture when people communicate. The study also brought up the idea of how crucial

language and culture were. As stated by Cresswell (2018) that qualitative is an approach to exploring human phenomena. In line with Cresswell, Lambert also expressed that the goal of qualitative descriptive studies is to provide a comprehensive summary of specific events experienced by individuals or groups of individuals in everyday terms (2012). The researcher tried to describe his thought about how language and culture affected communication for Russian.

FINDINGS AND DISCUSSION

Do you know what is common between language and culture? Both are continuously changing! For instance, the English language that we use today is a way different from the old English. Similarly, you can identify several differences between the old western culture and the new one.

Both language and culture experience drastic changes over time. Therefore, you cannot expect a 10-year-old child and a 70-year-old man to share an identical culture and exact the same language even if they leave in the same locality.

The understanding of a culture can greatly help in learning any foreign language. If you are interested in learning one or more foreign languages, you must study the culture of the respective regions.

It is rightly said that ‘Action Speaks Louder than Words’. For effective communication with a foreign audience, you must be aware of their cultural nuances. Thus, the culture and language are intertwined and you cannot set them apart. If you want to improve your linguistic skills for a second language, you must tackle both the culture and language side by side.

Of course, all of us have own view, have own understanding. But, what does it mean the concept Misunderstanding? Misunderstanding in a communication, misunderstanding in our relationship. Practically. This lexical word means the conflict of cultures, and conflict the languages. What is the reason of the interference?

A lot of scientists already have described this aspect in linguistic but from grammatical position. They described interference as a phenomenon inside the language and between the languages. But only as an aspect in Grammar.

Nowadays in the 21-th century we describe this phenomenon practically everywhere.

Simple questions:

What is a communication between nations?

What is the main aim of studying languages?

What kind of method of teaching do we or you use in the studying process?

From the first questions above we clearly understood that sending and receiving information as part of a global process that involves a variety of diverse domains, such as economics, education, culture, commerce, science, technology, and politics.

And from the basis of the current problems, other questions regarding language acquisition will arise, such as what is the main aim of studying languages. And maybe the statement from Greiner will be the best answer that becoming knowledgeable about language should be the primary focus of one's efforts to acquire a current foreign language in today's world. What was once considered a by-product should now serve as the primary focus of one's efforts. While the student is developing his linguistic intelligence, he can also learn other languages and other subjects at the same time (Greiner, 1938).

Furthermore, other concerns may arise in order to suit the objectives of language acquisition, such as what kind of method of teaching do we or you use in the studying process, because the use

of learning strategies is critical because it allows the learner to construct a comprehensive and systematic learning process while presenting learning information.

In the context of acquiring and learning a second (foreign) language, one of the factors that are believed to build motivation are attitudes toward the language and culture of the people who use that language (Gardner & Lambert, 1972). According to (Ravenscroft, 2003) there are three facets of an attitude that are as follows: 1) the cognitive component, which refers to one's beliefs about something object; 2) the affective component, which refers to the number of positive or negative feelings that belong to a person against a particular object; and 3) the behavioral component, which refers to the intention of one's behavior or refers to behavior actual to that object.

Of course, the motivation is too. Without motivation we never understand a culture/cultures or a language/ language. But interference is everywhere. Language interference refers to the effect of a language learner's first language on their production of the language they are learning, or how the learner's first language influences their second or foreign language. The influence can manifest itself in any area of language (Bloomfield, 1983). “The dialogue of languages and culture” cannot be productive out of respect for the cultural identity of other people and developed national consciousness, outside of formation of communicative tolerance. If more people understood the nature of the dialogue, there would be fewer problems in the world.

How can we minimize the interference? Only if we know the mental code of a new culture. What is the study foreign language? We open a new world, a new culture. Without knowledge culture we can’t understand a new language. And mental code, mentality influence in a process of communication.

What does it mean a word an Interference?

Linguistic Interference

1. Interference at the word and collocation level (lexical interference)
2. Grammatical interference
3. Syntactic interference
4. Interference in orthography

Further subtypes of Lexical Interference:

1. Surface lexical interference (false friends)
2. Semantic interference
3. Idiomatic interference
4. Interference in collocation.
5. Cultural interference

Nowadays in the 21-th century we describe this phenomenon practically everywhere.

Cultural interference which occurs in those cases where the translator is unable to deal with the cultural difference between the source language culture and the target language culture. The process of exchanging information between individuals of various cultural backgrounds is referred to as cross-cultural communication. It is essential to keep in mind that every culture has its own distinct set of values, beliefs, and customs, all of which have the potential to influence how information is interpreted. It is crucial, while interacting with someone from a different culture, to be conscious of these distinctions and to adapt your communication style accordingly. Some cultures, for instance, place a premium on formal language, whereas others prefer a more direct approach. By taking the effort to comprehend the communication methods of various cultures, you may ensure that your message is received as intended. In most cases there is no direct equivalent

in the target language. The problem here consists in misunderstanding the culturally specific item. 7/ 11 is a chain of Taiwan stores that sell convenience items such as food, drinks and others. They are open from7 a.m. until 11 p.m.

Sociological aspect considers the results of ethnic contacts. Sociolinguistic interference is directly related to the functions of language and his social status in a multilingual society. The degree of interference at the same time affect the social position of not only the language but also the people using them.

As far as we know Language interference (also known as linguistic interference, cross-linguistic interference or transfer) is the effect of second language learners' first language on their production of the language they are learning. The effect can be on any aspect of language: grammar, vocabulary, accent, spelling and so on. It is most often discussed as a source of errors (negative transfer), although where the relevant feature of both languages is the same, it results in correct language production (positive transfer). The greater the differences between the two languages, the more negative the effects of interference are likely to be.

And after pandemic era we practically have a new view of communication - Online communication, that is defined as perceptual-verbal interaction connected with acts of cognition and creation of meaning-forming systems, manifested in a whole set of principles, among which there are:

1) dialogueness and communicability;
2) visual-perceptual experience;
3) interpersonal communication;
4) a tool for cross-cultural dialogue;
5) a linguistic component.

Today the Internet is a special cognitive environment for self-organization and accumulation of new knowledge as a reflection of reality and, therefore, a product of limitless social and cultural traditions, establishing and building relationships between communicants. Thus, the Internet is a unique social phenomenon that forms a different cognitive system, a system of value-oriented attitudes. Researchers of the past, who laid the foundation for constructing the structure of the paradigm of the theory of language contacts, mostly focused their attention exclusively on the purely linguistic side of the phenomenon of interlingual interference. Despite this, being a process that takes place in language and a result reflected in it, interlingual interference should not be considered isolated from culture. Such an approach that takes into account the cultural factor will not only correspond to the general trend of modern linguistics - the transition from internal linguistics to external linguistics - but will also help shed light on practical issues that in this case include effective international, interethnic [ɪntəˈeθnɪk] and intercultural communication on those linguistic formations of global bilingualism, commonly referred to as a lingua franca. The specificity of lingua franca languages is a special interference pattern, which allows us to talk about the continuous and permanent transformation of languages, and therefore the ways of conceptualizing the reality of the speakers of these languages. The "classic" lingua franca example today is English as a lingua franca. It is this idiom that is most susceptible to the penetration of the norms of other “components" of its languages in the process of their interference influence on each other.

English, being the second language for most bilinguals, influences their first language(s). If at the system levels this process finds certain obstacles due to the lack of a pronounced consolidation of the norms of the second language (English) in comparison with the first one, and denotative similarities, then at the lingua cultural level it proceeds more naturally due to the

fundamental significance of the utterance [ˈʌtərəns] as a sign and a complete thought, and not a system unit. Thus, in linguacultural terms, interfering norms are understood as cultural concepts (models, categories, which, according to G. Lakoff and M. Johnson, are often metaphorized), fixed in the language in the form of real or potential statements.

CONCLUSION AND RECOMMENDATION

From the findings and discussion in the preceding subtitle, the researcher wanted to highlight that without culture, no language can exist. In studies of interlingual interference, attention should be paid not only to the systemic, but also to the linguacultural level of the national language. The convergence of languages leads to the fact that the metaphorized models and categories fixed in them as norms are imported and exported, respectively, into the object language of interference from the source language of interference. The above processes secure the status of a full- fledged communicative code for the "classical" lingua franca, capable of performing the function of a bearer of unique spiritual values of the human culture. Obviously, global bilingualism and online communication play a significant role here, changing the form of interlingual interference.

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