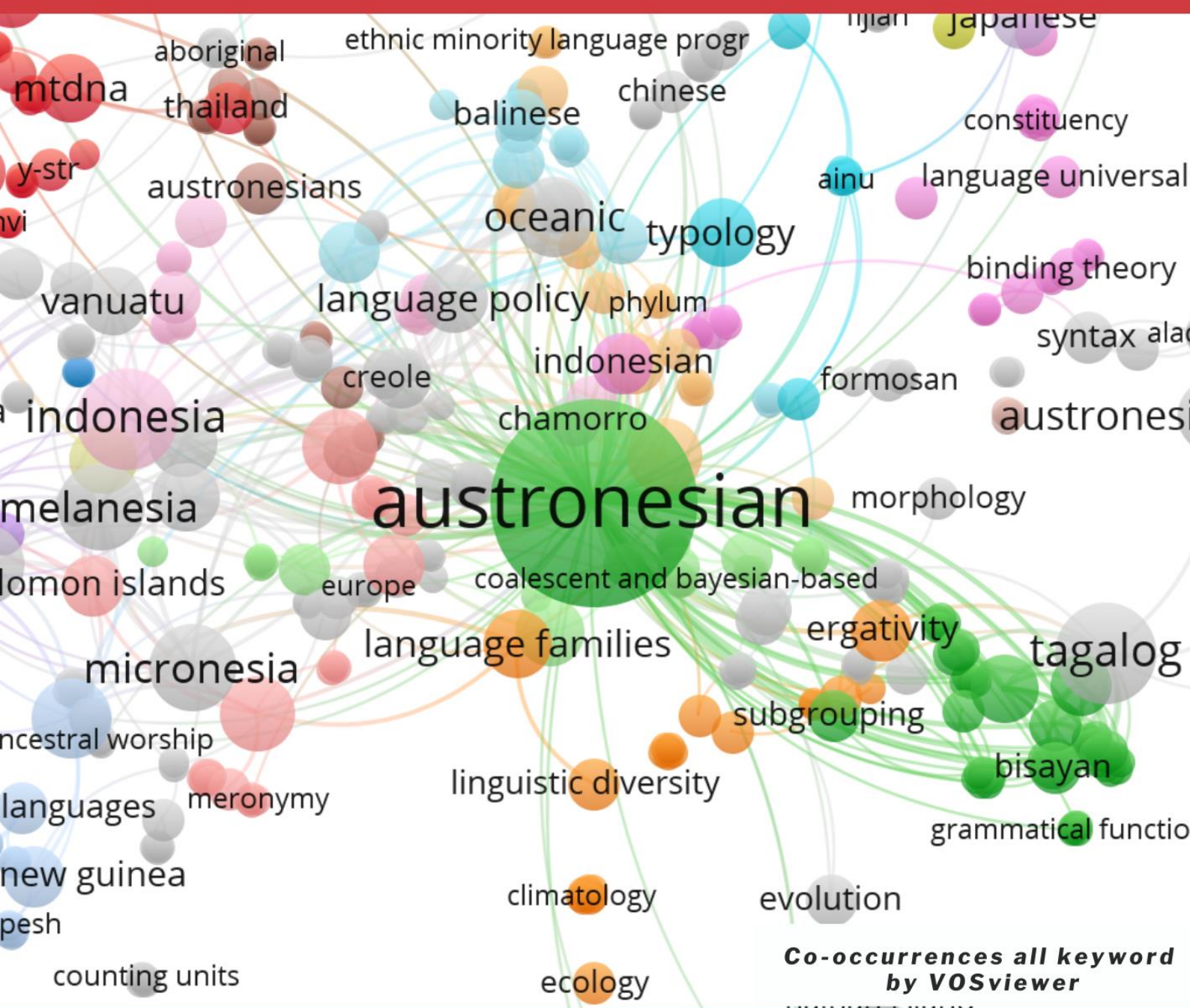


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The Use of Code Mixing in Nessie Judge's YouTube Channel Video: *NERROR True Crimes*

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ARTICLE INFO	ABSTRACT
Received: 02 Sept 2023 Accepted: 25 Oct 2023 Published: 04 Dec 2023	Nowadays, the ability to use two languages in communication is an interesting phenomenon because it involves some language mixing, also known as code mixing. This study describes the types of code mixing and the reason for code mixing in Nessie Judge's YouTube channel videos, using theory from Hoffman (1991). This study adopts a qualitative descriptive method. There are six videos from Nessie Judge's YouTube channel, from May 2018 to August 2021, were chosen for data analysis. There are four steps in the data collection process. The first is finding Nessie Judge's YouTube channel, the second is watching her videos, the third is taking note of the phrase Nessie used that contained code mixing, and the fourth step is classifying the data regarding the causes and forms of code mixing. The results show that two types: intra-sentential and intra-lexical. However, for the type involved, the writers did not find a change in pronunciation. As for the reasons, only three were found: talking about a particular topic, repetition used for clarification, and the intention of clarifying the speech content for the interlocutors. Besides that, the dominant data found is the intra-sentential type, with a total of 52 data, and the dominant reason used is talking about a particular topic, with a total of 45 data. It is anticipated that this work will advance and build a theoretical viewpoint on linguistics, particularly in the research of code-mixing. Additionally, this research may aid in sociolinguistic advancement, particularly in language studies and theories.
Keywords: Code Mixing, Types of Code Mixing, YouTube Channel	Doi: https://doi.org/10.59011/austronesian.2.3.2023.104-113

1. Introduction

Language is an effective tool for interacting, communicating, and receiving information from others (Gerrig & Banaji, 2021). In studying a language, linguistic

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factors relate to external language factors, such as the use of language by speakers in a particular speech community (Holmes, 2013). Consequently, language is firmly related to society, and the review that deals with the relationship between language and society is called sociolinguistics.

Nowadays, many people speak more than one language; they usually use two or more languages. In this case, bilingualism is the capacity of an individual to communicate in at least two languages (Sukrisna, 2019). Bilingualism is the capacity of an individual to communicate in at least two languages (Hamers & Blanc, 1989; Yule, 2010).

Furthermore, the ability to use two languages in communication is an interesting phenomenon because it involves some language mixing, also known as code mixing. Code mixing is using at least two languages in a conversation (Wardhaugh & Fuller, 2015). Code mixing can be seen in conversations between speakers' turns or during a singular speaker's turn. Meanwhile, Hoffmann (2014) argued that code mixing occurs in sentences and typically only involves a single lexical item. It can occur in any language, such as Spanish–English, English–Arabic, and no exception in Indonesian also often happens among Indonesian people (see Sabty et al., 2021; Hamed et al., 2017; Jisa, 2000; Mahootian, 2006). There are three types of code mixing as follows.

- a. Intra-sentential is a code-mixing type, a function connected to syntax that occurs within a word, a clause, and a sentence boundary, which is shown as intra sentential. The speaker uses a mixed language between English and Spanish. Here is an explanation from Hoffman's book to help readers grasp the distinctions: 'And all of a sudden, I started acting real curiosa (strange), you know' (Hoffmann, 2014).
- b. Intra-lexical of code mixing is, as we speak, there is code mixing at the word boundary. It involves altering the lexical nature of words in a sentence. Usually, they mix a foreign language such as Arabic and English. For example: "Huwa belive fii ilghaabi" [He lives in the jungle].
- c. Involving a change of pronunciation of this type can also occur at the phonological level, which is noticed when speakers change pronunciation patterns. The example can be seen as follows:

Christian : 'This is Pascual' [paskwál]
Friend : 'What's his name?'
Christian : 'Pascual!' [pəskwæl]
Friends : 'Oh...'

There are six reasons for discussing a particular topic: expressing group identity, repetition for clarification, being emphatic about something, quoting somebody else, and intention of clarifying the speech content for the interlocutor (Hoffmann, 2014). Code mixing is widely used on social media and is a trend nowadays. It is even more well-known via online entertainment like YouTube. Other people get information or

entertainment through YouTube. One of the Indonesian YouTubers who is famous for her horror stories is Nessie Judge. She is known to be bilingual and mixes Indonesian and English in her YouTube videos. One of her special videos contains some videos, NERROR True Crimes, about how she tells about true crimes that happen worldwide. Based on the background above, this research intends to determine the types of code mixing found in Nessie Judge's YouTube Channel and determine why code mixing is used in Nessie Judge's YouTube Channel.

2. Literature Review

Research Research on code mixing has been done a lot before (see Alshaboul et al., 2022; Bokamba, 1988; Hamed et al., 2017; Jisa, 2000; Mamta & Ekbal, 2025; Takawane et al., 2023; Verheijen & van Hout, 2022). It shows that code mixing in linguistics is very interesting to study, even across disciplines. As conveyed by Chau and Lee (2021), code-switching is a discursive resource for informality and solidarity. Therefore, code mixing is a multidisciplinary topic, not only focused on the field of linguistics (see Chan, 2008; Fernandez et al., 2019; Gross et al., 2019).

Regarding current studies, four articles support this current research. First, a research study was conducted by Sari et al. (2022). This study intends to determine the code-mixing types and examine the reasons for utilizing code-mixing. It found three types of code mixing: intra-sentential, intra-lexical, and involving a pronunciation change. The type obtained is intra-sentential 45, the most dominant data. Meanwhile, only four reasons were found: talking about a particular topic, expressing group identity, repetition use for clarification, and being emphatic about something. The most predominant explanation code mixing found is talking about a particular topic with 33 data. The comparison between Saris's focused on analyzing the code-mixing phenomenon; this study is focused on examining the types and reasons behind code-mixing. This exploration has a similar objective.

Second, Astri & Fian (2020) analyzed the code mixing by applying the Hoffmann's theory. In this study, the categories of code mixing were intra-sentence, intra-lexical, and involving a change of pronunciation. Because the authors gather data, evaluate data, and draw conclusions from the data that has been analyzed, the descriptive qualitative methodology was utilized in this study. This study's findings discovered 52 absolute data for the various types of code-mixing. The after-effects of the data show that intra-sentence code-mixing is the most predominant type, at 88.46%. In addition, for intra-lexical code mixing, only 11.54% were found. Moreover, no data are showing any change in pronunciation. The comparison between Astri and Fian's study concentrated on examining code combining type with one of the undiscovered kinds. This study focuses on analyzing the forms and causes of code-mixing.

Third, the exploration applied subjective examination to dissect Melaney's code-mixing in video YouTube channels (Br Siahaan & Johan, 2020). In this study, data, including intra-sentential code-mixing, intra-lexical code-mixing, and a change in pronunciation. The findings show that intra-sentential code mixing predominated all other

types. It is due to Melaney mixes English code unintentionally, most code mixing occurs in words, clauses, phrases, and short sentences, which dominates Melaney's speech. There are also 20 intra-sentential data, eight intra-lexical data, and 2 data involving a change in pronunciation. The correlation between Siahan and Johan's research centered on breaking down code-mixing types and predominant types, meanwhile this current study focuses on analyzing the types and reasons for code-mixing.

Fourth, Aziz et al (2019) investigated the code mixing in a magazine. They described the different types of Indonesian-English code mixing shapes in Applause magazine based on the theory from Musyken (2000) and compares the highest percentages of each type to determine the most prevalent. This approach is supported by descriptive qualitative research methodology. They showed that there are only two types of code mixing: insertion and substitution theory from Musyken (2000). Congruent lexicalization, which the author of the Travel section of Applaus magazine used, is not represented by any data. Insertion is the most prevalent type, with 36 data (76.6%), and substitution has 11 data (23.4%). In contrast to this study, which focused on analyzing the sort and causes of code-mixing, the Zulfadli studies focused on studying the type and prevalent sort of code-mixing.

Last, research from Nikmah (2019) who found out the most common types of code mixing. Muysken (2000) discovered three types of lexicalization for the results: insertion, alternation, and congruent lexicalization. With a total of 49 instances, insertion is the most common type. In addition, one was found for alternation, and three were found for congruent lexicalization. The method used is descriptive qualitative. While this study focused on studying the types and causes of code-mixing, Nikmah's findings compared to this study focused on analyzing types of code mixing and dominating code-mixing.

The use of code-mixing in everyday correspondence is normal, especially in Indonesia. Besides, the topic of code-mixing is fascinating to learn. The choice of code-mixing is a subject of study because, presently, many individuals, particularly Indonesians, use two or more languages. This study uses data analysis from YouTube because YouTube is currently a popular media used by teenagers to show their creativity, and many teenagers are more dominant in watching YouTube. Moreover, Nessie Judge's YouTube channel on the special episode of NERROR True Crime is a unique and exciting episode because, with this video, many people will be able to think wisely because in the video, she invites us to guess who the real criminal is and can sharpen our brains and broaden our horizons about crime news in Indonesia and abroad. This examination inspects how YouTubers utilize code-mixing to discuss different people's points of view and the conspiracy in the case. Additionally, this study aims to determine the kinds and causes of the code mixing seen in the NERROR True Crimes episode from the Nessie Judge Channel on YouTube.

3. Method

The main data obtained from Nessie Judge's YouTube channel in the NERROR True Crimes episode (<https://www.youtube.com/@NessieJudge/featured>). There are six

videos from Nessie Judge's YouTube channel, from May 2018 to August 2021, were chosen for analysis because Nessie Judge frequently code mixing during her utterances in the six videos; the episode titles are *Konspirasi Kecelakaan Putri Dian* (<https://youtu.be/wbQypYAbGaY>), *Kasus Stalker Terseram* (https://youtu.be/T9T-mTtL_2c), *Teori Terseram AS, P. Berantai Jepang yang terjadi* (<https://youtu.be/Y2bN9wmNAiw>), *Kasus Balas Dendam Jenifer Pan* (<https://youtu.be/5IJAo88OLOA>), and *Kasus Seram dan Misterius Anak Dalam Box* (https://youtu.be/PyyST_I-q6E). Each video has a duration of 10 minutes to 30 minutes. In addition to the many uses of code mixing on YouTube videos, this channel was chosen because, in Nessie Judge's videos, many real criminal conspiracies exist in the world that should not be imitated. One of them also discusses history so that it can add insight to people who watch it. The information was arranged and examined through hypothesis code-mixing from Hoffman (1991).

Then, the data were analyzed using the qualitative descriptive approach (see Creswell & Creswell, 2018). To identify the type of code mixing attached to the word found in Nessie Judge's video on her YouTube Channel using the theory proposed by Hoffman (1991). By creating an explanation of the theory employed in this study and getting thorough results, qualitative descriptive is used to get a detailed comprehension of the data (see Mackey & Gass, 2016). There are four steps in the data collection process. The first is finding Nessie Judge's YouTube channel, the second is watching her videos, the third is taking note of the phrase Nessie used that contained code mixing, and the fourth step is classifying the data regarding the causes and forms of code mixing.

4. Results and Discussion

4.1 Types of Code Mixing Found in Nessie Judge's YouTube Channel

For the overall data obtained, there are 63 types, namely 52 for intra-sentential and 11 for intra-lexical. Regarding the overall data justifications, they are as follows: 45 data talking about a particular topic, 8 data for repetition used for clarification, 3 data for interjection, 2 data for intention to clarify the speech content for the interlocutor, and 2 data for being emphatic about something. Meanwhile, there are three reasons for code mixing, namely: repetition used for clarification, the intention of clarifying the speech content for the interlocutor and talking about a particular topic, In this research, six intra-sentential data and two intra-lexical data a total of 8 data were analyzed. This study did not find data that involved a change in pronunciation. In the results, this study completes the data by filling in sentences translated from Indonesian to English to clarify the research results.

1. Intra-Sentential of Code Mixing

Data 1:

*Dodi akan melakukan **interview** di TV* [Dodi's will do an interview on TV].
(Episode: Konspirasi Kecelakaan Putri Diana, May 25th 2018, 07.45-07.47)

Nessie Judge's use of the English term "interview" falls under the intra-sentential code mixing type because it demonstrates the upper bound of an expression. She inserted the Indonesian word "wawancara," equivalent to the English word "interview". A speaker uses the above speech to discuss specific topics in one language rather than another. The data in the "interview" above is talking about a particular topic without adding other languages. In contrast, Nessie Judge focuses on talking about the topic she is referring to.

Data 2:

*Para kriminal di Jepang menjadi **notorious** atau terkenal jahat* [Japanese criminals are notorious or notorious].

(Episode: P. Berantai Jepang yang Terjadi, November 1st 2019, 00.54-00.57)

Since it illustrates the maximum number of sentences that can be used in an expression, the data above falls under the category of intra-sentential code mixing. She inserted the English word "notorious," which means "terkenal jahat" in Indonesian. Speech used by the speaker is a statement that is repeated to provide clarification for the audience. The justification for code blending is called redundancy, utilized for explanation. Nessie Judge mixes her language to repeat and clarify the topics discussed to make it easier for listeners to understand.

Data 3:

*Jadi kaya **upgrade** banget dari kehidupan mereka yang sebelum ini* [So, it's like an upgrade from their previous life].

(Episode: Kasus Balas Dendam Jennifer Pan, August 20th 2021, 02.16-02.19)

Based on the data above, Nessie Judge uses code mixing in her speech. She used the word "upgrade," which in English means "lebih baik." This information can be typed as intra-sentential code mixing since she involved sentence limits in her expression. Hoffmann (2014) used a particular topic as a reason for her preference for speaking about it in a single language and focused without speaking another language. Nessie Judge also said it because the condition when she spoke was only a word.

Data 4:

*Sampai-sampai dia itu dilarang untuk **hangout** bareng temen-temennya* [To the extent that she is forbidden to hangout with her friends].

(Episode: Kasus Balas Dendam Jennifer Pan, August 20th 2021, 03.33-03.35)

In the data above, Nessie Judge uses the English word "hangout," which means "bergaul" in Indonesian. The utterance inserted by Nessie Judge is used in the Intra-sentential code mixing category since she involved a sentence limit in her discourse. She used the word "hangout" to explain her previous statement. The speaker intended to clarify the speech content for the interlocutor and the listeners. What she is talking about is "hangout." By saying that word, she feels that the listener can understand what she means, just like when a bilingual speaks to another bilingual.

Data 5:

*Jennifer ikut **field-trip** sekolah dan dia keliling Eropa* [Jennifer goes on a school field trip and she travels around Europe].

(Episode: Kasus Balas Dendam Jennifer Pan, August 20th 2021, 04.55-04.57)

Since it occurs at the condition limit, the information presented above falls within the category of intra-sentential code mixing. The information above demonstrates that Nessie Judge mixed codes into her speech and inserted them in the middle. She used the English word “field-trip,” which means “karyawisata” in Indonesian. She utilizes code mixing when she does not use her native tongue but uses specific discourse themes that she would not usually use in ordinary conversation on a specific topic.

Data 6:

*Dia benar-bener **pretending**, dia pura-pura kuliah* [She really pretending, she pretending to be in college].

(Episode: Kasus Balas Dendam Jennifer Pan, August 20th 2021, 07.07-07.00)

From the data above, Nessie Judge uses the English code mix “pretending,” which means “pura-pura” in Indonesian. The utterance used the intra-sentential category because it is a sentence boundary; the expression above shows that Nessie Judge embedded an English word in her expression. Here, Nessie Judge utilized code-mixing to provide more definite clarifications and redundancy. She wanted to explain more clearly to the listener and used repetition for clarification.

2. Intra - Lexical of Code Mixing

Data 7

*Banyak banget dari kalian yang **nge-request** aku untuk ngebahas tentang konspirasi kematian* [So many of you have any requests for me discuss a death conspiracy].

(Episode: Konspirasi Kecelakaan Putri Diana, May 25th 2018, 00.45-00.49)

In her speech, Nessie Judge Code mixing, specifically English to Indonesian. She utilized the intra-lexical code-mixing category type in the data because the speaker prefixed words when speaking in both Indonesian and English, a practice known as intra-lexical code-mixing. In that sentence, she used the word “nge -request which demonstrates an English word with the prefix “nge-.” In English, “request” means “permintaan” in Indonesian. The speaker believes she is speaking to another bilingual person, and there is no code mixing; she believes the audience understands her message. Code-mixing aims to assist the interlocutor in understanding the speech content.

Data 8

*Jadi **gap-nya** jauh banget, kenapa lama banget buat bawa Diana ke rumah sakit* [So the gap is really far, why it took so long to take Diana’s to the hospital].

(Episode: Konspirasi Kecelakaan Putri Diana, May 25th 2018, 10.03-10)

Based on the data above, Nessie Judge combines English and Indonesian in her talk. “gap-nya” is a phrase for an English word with the suffix “-nya” added. “gap” in English is equivalent to “jarak” in Indonesian. Given that the speaker varies the lexical sort to blend her language, the code-mixing she uses in her speech is intra-lexical code-mixing. Nessie Judge also feels at ease and free to express her emotions by utilizing the word “gap” in her remark. Similar to code-mixing is done for a specific reason because the speaker used a particular term in her speech (Hoffmann, 2014).

3. Involving a Change of Pronunciation

In this study, researchers could not locate any data in the video that appears to be a form of code mixing involving a change in pronunciation.

5. Conclusion

Based on the analysis of code mixing in Nessie Judge’s YouTube video in the NERROR True Crimes episode shows two types: intra-sentential and intra-lexical. However, for the type involved, the writers did not find a change in pronunciation. As for the reasons, only three were found: talking about a particular topic, repetition used for clarification, and the intention of clarifying the speech content for the interlocutors. The findings align with Belaskri & Drew (2023), who states that code-switching is used as a resource to organise and distinguish activities in turns and sequences (Chau & Lee, 2021; Mokhtar et al., 2022; Tamargo et al., 2016). Besides that, the dominant data found is the intra-sentential type, with a total of 52 data, and the dominant reason used is talking about a particular topic, with a total of 45 data. It is anticipated that this work will advance and build a theoretical viewpoint on linguistics, particularly in the research of code-mixing. Additionally, this research may aid in sociolinguistic advancement, particularly in language studies and theories.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors’ contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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The Analysis of Moral Values Reflected by the Main Characters in “Eternals” Movie

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ARTICLE INFO	ABSTRACT
Received: 02 Sept 2023	Literature is an art in the form of writing, but over time, literary works develop and have various forms. Besides being entertaining, literature also contains information and moral values. This study addresses the analysis of moral values in movies. The data used is Eternals movie. Researchers used the content analysis method to analyze the data. The leading theory used to analyze moral values in Eternals movie is Linda and Eyre (1993). The results show that 33 data are categorized into some types they are seven moral values of Loyalty and Trustworthy, three moral values of Respect, eight moral values of love and affection, six moral values of unselfishness and sensitivity, five moral values of kindness and friendliness, and four moral value of justice and mercy. The most dominant moral value of giving is love and affection. In conclusion, movies are one of the literary works that are in great demand by people because they are displayed in the form of motion pictures, which makes them easy to understand and entertain. Students think that learning through film analysis is a fun, engaging, and effective learning method. Besides being entertaining, movies can also provide the audience with information and moral values related to real life. With this information and moral values, it is hoped that the audience will learn and apply them in everyday life to improve their lives.
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1. Introduction

Literature is a work of art presented in written form (Wellek & Warren, 1956). The imagination and experience of the author are the source of a literary work, which is then modified into beautiful art. Literature is an art presented in the form of language to create images or creative ideas that involve the reader's imagination intentionally and creatively

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(Goodman, 2001; Sudewa & Gaho, 2024). Over time, literature is not only available in written form; it develops and is available in various forms, such as music, films, stage plays, and others. Many literary works still exist today, such as novels, poetry, poetry, films, music, and so on (see Al-Jarf, 2022; Bozovic et al., 2021; Carolin, 2022; Corrigan, 2019; Degaetano-Ortlieb & Piper, 2019; Demeyer, 2023; Finch, 2019; Ismail, 2023; Leane et al., 2019; Nitami & Hartati, 2022). A movie is a literary work that many people prefer because it is presented in motion pictures; the audience does not need to imagine or visualize the characters, settings, and scenes; it makes the movie easier for the audience to understand the meaning of the story.

A movie is a collection of moving pictures captured with a sound that tells a story, shown in the cinema or other devices (Hornby, 2006). Movies are one of the youngest arts, they come in various structures and forms absorbed from older arts (Elsaesser & Hagener, 2010). Human life is usually one of the inspirations in making stories in literature, which has many genres such as romance, fantasy, horror, science-fiction, biography, comedy, action, thriller, drama, and many more. Besides entertainment, movies also contain moral values related to life. Through those moral values, people can obtain the moral messages that filmmakers want to convey to be used as life lessons.

Moral is a person's good or bad behavior (Hazlitt, 1994). Moral value is a term about what human behaviors are true or false, right or wrong, and good or bad. This is in line with Linda and Eyre (1993) that moral value results from appreciating the process of human values in life. Moral value is inspired by society's behavior, which shows a good attitude and culture. Moral value can be found in the movie, a message from the filmmaker to the audience to be used as a lesson and applied in real life. In addition to providing entertainment, movies can provide the audience with information, motivation, and moral values through the story (see Gébert et al., 2023; Kardana et al., 2022; Kostyukova et al., 2015; Li et al., 2021; Stoeber & Yang, 2016).

Similarly, Linda and Eyre (1993) pointed out that moral value is divided into two types, they are explained as the follows.

- 1 Value of Being

Value of being is value of human which is implicated their behavior and how they treat others. There are some types of value of being, namely:

- a. Honesty is a moral value which is defined as virtuous behavior. Honesty is applied to many aspects such as being honest with others, society, and most importantly is being honest with yourself (Linda & Eyre, 1993). Honesty is not just about speaking the truth, because communication can be done in many ways and speaking is only a part of it (Johnson & Phillips, 2003)

- b. Courage

Courage is an action that shows strength to face problems or dangers. Courage can be seen from how someone dares to try good things even though it is difficult, dares to oppose the majority who violates virtuous attitudes, and dares to resist negative influences from others (Linda & Eyre, 1993). Courage is the

attitude to help people and respect the rights of others. Courage also allows one to take bold and positive actions on behalf of others (Lickona, 2012).

c. Peace Ability

Peace Ability is a situation where a person can be patient and deal with problems calmly without emotion. Peace Ability is a moral value that teaches that resolving conflicts with emotions is wrong and does not solve anything.

d. Self-reliance and Potential

Self-reliance and potential is a quality of being aware of our own talents, abilities and development. Having a responsible attitude and do not blame others.

e. Self-discipline and moderation

Self-discipline and moderation are two things that related to each other. Self-discipline is avoiding laziness or lack of activity. Moderation is the attitude of knowing our limits in behavior, whether it's limits in speaking, thinking, and physical abilities.

f. Fidelity and Chastity

Fidelity is one of the characteristics of a person shown through loyalty and continuous self-support, while chastity is protecting oneself from sexual desire before marriage or abstinence from unlawful sexual relations.

2 Value of Giving

Value of giving is value about providing something valuable to others.

a. Loyalty and Trustworthy

Loyalty is an attitude of being ready to support, serve, assist, and be trusted in carrying out the mandate given by a person or an organization.

b. Respect

Respect is a polite attitude and not demeaning others. Respectful behavior can also be seen from the way someone cares deeply about the feelings of others.

c. Love & Affection

Love is not only in a romantic way or falling in love with the opposite sex. Love can be shown to family, friends and most importantly love to yourself.

d. Unselfishness and Sensitivity

Unselfishness is one of the virtues performed by being more concerned about others than ourselves. Sensitivity is a quality of becoming more extra-focused to others and not self-selfish.

e. Kindness and Friendliness

Kindness is a commendable attitude that influenced prosperity, it's an attitude that shows tenderness and care especially to those who are freckles or older, whereas friendliness is cheerful attitude that makes it easy for someone to get along and have many relations.

f. Justice and mercy

Justice is compliance with the law and impartiality, while mercy is a generous attitude, forgiving and not vindictive.

Moral values can be reflected in a movie through the characters. Wellek and Warren (1956) emphasized that characters participate in the action and are expected to be natural in presenting them in a story. Likewise, Nurgiyantoro (2013) said that a character is a person who plays a figure in a fictional story or drama. Based on the statement above, characters play figures in stories and can act naturally to produce stories that seem real.

This study will analyze the moral values reflected by the main characters in “Eternals” movie. Eternals was released in cinema in 2021. It was directed by Chloé Zhao and produced by Marvel Studios. This movie is about immortal aliens called the Eternals, which consist of ten members as the main characters; they are Ajak, Sersi, Ikaris, Gilgamesh, Thena, Kingo, Phastos, Sprite, Druig, and Makkari. The Eternals emerge from hiding after thousands of years to protect Earth from their ancient counterparts, the Deviants.

“Eternals” movie is chosen as the data because it has a meaningful story and stunning cinematography. This movie delivers the message that a superhero movie is not just about good winning over evil, but this movie teaches how to protect what we love and be loyal to what we believe. This movie also contains a lot of moral values that are related to life. Everyone can learn about moral values through literary works such as movies, one of which is Eternals movie. That is why this research is intended to analyze the moral values that are important for guiding one in life.

2. Literature Review

Nowadays, movies are not only seen as a platform for providing entertainment, but also as a medium for learning and teaching, promoting (see Barza & Memari, 2014; Brown, 2024; Ingram et al., 2021; Liao & Cao, 2025) and even as an object of research (see Bandura, 2011; Ceretti, 2015; Chiquet et al., 2023; Gillespie, 2014; Jones et al., 2023; Verdaasdonk, 1991).

Related to this research’s topic, many studies have been conducted previously, such as Marlina (2021) analyzing the Shawshank Redemption Movie. This research aims to find the moral values. Similar to Melati (2019) examine the moral value conveyed by the main character in the First Grader Movie. The differences between previous research and the current research are the kind of movie and the theory used to analyze the data. The current study uses the superhero movie Eternals as the data source and the theory proposed by Linda and Eyre (1993) to analyze the data.

3. Method

This study uses descriptive and qualitative research methods to analyze the data. Qualitative research is research that collects data in the form of words or pictures, not numbers (Bogdan & Biklen, 1992). The method used to collect the data in this study is the observation method, which involves watching the movie to analyze the gestures and

the scene presented that relate to the moral values and reading the movie script to analyze the dialogues. In presenting the data, the researcher used formal and informal methods. The result is presented as a table to show the number of occurrences and explain the data analysis. This study aims to analyze moral values and find the most dominant moral values reflected by the main characters in Eternals Movie, focusing on using the value of giving proposed by Linda and Eyre (1993). The data in this study are obtained from Eternals Movie. This movie was released in cinema in 2021.

4. Results and Discussion

4.1 The moral value reflected by the main characters in Eternals Movie

There are six value of giving found in “Eternals” movie: loyalty and trustworthiness, respect, love and affection, unselfishness and sensitivity, kindness and friendliness, and justice and mercy.

Table 1. The Types of Moral Value reflected by the main characters in Eternals Movie.

No	Moral Value of Giving	Occurrence
1	Loyalty and Trustworthy	7
2	Respect	3
3	Love and Affection	8
4	Unselfishness and Sensitivity	6
5	Kindness and Friendliness	5
6	Justice and Mercy	4
	Total	33

Based on Table 1 above, the total number of moral values of giving is 33 data. 7 data that lead to Loyalty and trustworthiness, 3 data found in Respect, 8 data refers to Love and Affection, 6 data included in Unselfishness and Sensitivity, 5 data found in Kindness and Friendliness, and 4 data found in Justice and Mercy. Based on the amount of data above, the data with the highest occurrence is Love and Affection.

1. Loyalty and Trustworthy



Figure 1. Ikaris killed Ajak by took her to an area ruled by The Deviants in Alaska (1:39:12-1:41:06)

- Ikaris : “I suspected that you might have changed your mind, I can’t let you betray Arishem”
Ajak : “Why don’t you just kill me yourself?”
Ikaris : “When the others realize something is happening to the Earth, they will come to you, when they find your body they will know that the deviants are back that will keep them busy until the Emergence. I have been loyal to you Ajak, kept your secret for centuries, lied to everyone I cared about but never have I doubted my purpose to serve the celestials”
Ajak : “Oh, Ikaris I’ve let you down the wrong path” (Hugging Ikaris)
Ikaris : “It’s the only path I know” (Pushing Ajak to the cliff, and then she’s killed by The Deviants)

In this scene, Ikaris finds out that Ajak wants to betray the mission that Celestial Arishem has given to the Eternals. Because of his loyalty to Arishem and the mission he gave him, Ikaris wants to stop Ajak’s intentions by killing her through the deviants. This scene shows the moral value of loyalty and trust reflected by Ikaris. He trusts and is loyal to Arishem, and he will not let anyone, including his team members, betray Arishem.

2. Respect



Figure 2. The Eternals were doing discussion in Domo, The Eternals’ space ship (1:34:09-1:34:51)

- Makkari : “Let’s say Druig succeeds in putting Tiamut to sleep what do we do next?” (Speaking in sign language)
Sersi : “We find humans a new home on another planet”
Sprite : “Are we building a big ship too? Take a pair of each animal?”
Phastos : “Well, you know what’s never saved the planet? Your sarcasm!”
Sprite : “Space colonization could take decades!”
Sersi : “It can happen quickly with our help”
Kingo : “What if we accidentally end up killing Tiamut? We can be responsible for billions of lives not being created across the universe. Boss, Am I right?” (Asking to Ikaris)
Sprite : “Say something Ikaris. You don’t think we should be doing this”
Ikaris : “Ajak chose Sersi to lead us, Sersi should decide”

The scene above shows the Eternals discussing the plan after putting Tiamut to sleep.

They asked Ikaris, who they think is the most powerful Eternal member, to make the final decision. However, Ikaris refused and let Sersi decide because Ajak, the leader of Eternals, chose Sersi to lead before she died. This scene contains the moral value of Respect reflected by Ikaris. He respects Sersi, the new leader of Eternals when making the final decision.

3. Love and Affection



Figure 3. Ikaris confessed his feelings to Sersi in Babylonian 575 B.C
(28:40-30:37)

- Sersi : “It matches your eyes” (Giving Ikaris a stone)
Ikaris : “You are very kind” (Speaking in Babylonian)
Sersi : “You’re learning their language now?”
Ikaris : “If I want to spend more time with you, I need to get to know them. ‘I am very beautiful’” (He’s speaking in Babylonian. Sersi laughed because Ikaris said the wrong sentence in Babylonian)
Ikaris : “Wait, what did I say?”
Sersi : “You said, ‘I am very beautiful’”
Ikaris : “You, You are very beautiful Sersi. I am yours Sersi” (He held her hand and they kissed). (After that they had sex in the middle of dessert)
Sersi : “I love you Ikaris”
Ikaris : “I love you Sersi”

In this scene, Ikaris and Sersi confess each other’s feelings. This scene shows the moral value of love and affection through spoken language such as ‘I’m yours, Sersi,’ ‘I love you, Ikaris,’ ‘I love you, Sersi,’ and gestures such as kissing and having sex.

4. Unselfishness and Sensitivity



Figure 4. The Eternals were discussing about the truth about their real mission in Gilgamesh's house, Australia (1:03:06-1:03:25)

- Gilgamesh : "I thought we were heroes, turns out we are the bad guys"
Kingo : "We are not the bad guys, okay? We have helped the Celestials expand life across the Universe. That's not what bad guys do. That's what good guys do."
Sersi : "Everytime innocent lives have been sacrificed for the greater good, it turns out to be a mistake. We have to stop the Emergence!"

This scene shows the moral value of unselfishness and sensitivity reflected by Sersi. The Eternals were discussing the truth of their mission, which was helping the emergence of a new Celestial Tiamut whose seed had been planted on earth by keeping the human population on earth sufficient to raise Tiamut. The emergence resulted in the apocalypse on Earth and destroyed everything on Earth, including humans. Sersi felt the mission was selfish and significantly impacted the earth and its contents. She decided to stop the emergence and find another way to emerge the new celestial without exterminating humanity.

5. Kindness and Friendliness



Figure 5. There was an earthquake when Sersi was teaching at a museum in London (09:25-10:00)

- Sersi : “Earthquake” (The children started to be panic)
Sersi : “It’s an earthquake everyone, get down! Under the tables!”
Sersi : “Let me help you. Don’t worry, it’ll pass soon” (She helped one of the student to get down under the table)
Sersi : “It’s alright. Come here. You’re alright, you’re alright” (hugging one of the frightened student)

This scene shows Sersi teaching at a museum in London when there was an earthquake. She tried to protect the students by telling them to take cover under the table and hugging one of the frightened students. In this scene, Sersi reflects the moral value of kindness and friendliness by being kind and friendly with the students during the earthquake.

6. Justice and Mercy



Figure 6. Druig and Thena were talking about Thena’s grudge against the deviants (1:45:30-1:45:49)

- Druig : “You always knew the end was coming. It must be a relief”
Thena : “That deviant is still tracking us”
Druig : “Revenge won’t bring peace for you Thena”
Thena : “But killing it might”

This scene shows Druig and Thena reflecting on the moral values of justice and mercy. Druig reflects on the moral value of mercy by saying that revenge will not bring peace, while Thena reflects on the moral value of justice by saying that she wants to kill the deviant who killed her trusty friend, Gilgamesh. This shows that Thena wants to bring justice to Gilgamesh’s death.

5. Conclusion

The findings show all the types of moral values of giving reflected by the main characters in *Eternals* movie: loyalty and trustworthiness, respect, love and affection, unselfishness and sensitivity, kindness and friendliness, and justice and mercy. The most dominant moral value of giving is Love and Affection because the ten main characters

prioritize the things they love, like people, family, and the planet Earth, and protect those things from anything that would destroy them.

Nowadays, movies are one of the literary works that are in great demand by people because they are displayed in the form of motion pictures, which makes them easy to understand and entertain. Students think that learning through film analysis is a fun, interesting and effective learning method (Yesildag & Bostan, 2023). Besides being entertaining, movies can also provide the audience with information and moral values related to real life. With this information and moral values, it is hoped that the audience will learn and apply them in everyday life to improve their lives.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors' contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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Cath's Anxiety in Rainbow Rowell's Fangirl

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ARTICLE INFO	ABSTRACT
Received: 28 August 2023	This research delves into the anxiety experience of Cath, the central protagonist in Rainbow Rowell's novel "Fangirl." The study addresses to investigate three key issues: the symptoms of Cath's anxiety, its underlying causes, and its effects. Drawing from Sigmund Freud's literary psychology theory, this qualitative research aims to explore Cath's anxiety journey. The primary source of information is the novel "Fangirl" itself. Employing techniques such as textual analysis, note-taking, keyword identification, and data collection. This study presents a comprehensive analysis of Cath's psychological landscape. The research reveals that Cath encounters two prominent anxiety symptoms. Firstly, she experiences panic disorder upon her initial move to the hostel, where she encounters a male student in what should be an exclusively female dormitory. Secondly, stress disorder emerges as a result of her twin sister's renewed connection with their mother, prompting Cath to confront her past. Cath's anxiety roots itself in familial circumstances, encompassing her parents' divorce, her father's illness, and the strained relationship with her twin sister, Wren. This familial dynamic contributes to Cath's dependency and introverted tendencies. The implications of Cath's anxiety are far-reaching. The negative impact of her anxiety is manifested in her reliance on her twin sister, hindering her personal growth and self-reliance. By applying Sigmund Freud's literary psychology theory, the research provides insights into the symptoms, causes, and effects of Cath's anxiety. This analysis underscores the significance of understanding literary characters' psychological experiences and their broader implications for personal growth and relationships.
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1. Introduction

Anxiety, a prevalent emotional state, is often triggered by various situations and events, encompassing panic attacks, obsessive-compulsive disorders, and post-traumatic

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stress disorders (Pepi et al., 2024; Rozen & Aderka, 2023). Anxiety is a personalized experience marked by mental dependence, difficulties, and pressures arising from conflicts or threats (Heerey & Kring, 2007; Risnawita & Ghufon, 2011). It holds significant implications for language use and interpersonal dynamics (Espeso, 2022). The way individuals express and alleviate their anxiety through language offers a window into their psychological landscape (see Asher et al., 2021; de Ponti et al., 2024; Holly, 2024; Wang et al., 2023). Terms and phrases used to describe anxiety symptoms can shed light on characters' internal struggles.

In this context, the interactions among characters within a novel can impact anxiety levels, as seen in the protagonist of "The Catcher in the Rye," Holden Caulfield, who recurrently uses the term "phony" to reflect his underlying feelings of distrust and discomfort such as understanding the relationship between anxiety and language enhances our comprehension of characters' emotional experiences in literary works (see Reppold et al., 2015; Santos et al., 2018; Zhang et al., 2020).

"Fangirl" by Rainbow Rowell, published in 2013, unfolds a narrative that intricately weaves anxiety into the lives of its characters. The novel delves into the journey of Cath, one of two twins, as she navigates the challenges of college life and personal relationships. Cath's profound attachment to the fictional character Simon Snow offers a unique lens through which her anxiety is explored. Her twin sister's decision to separate, coupled with her mother's reentry into their lives and concerns about her father's health, creates a complex tapestry of anxiety triggers. Amidst these challenges, Cath also faces academic and creative pressures that further compound her anxiety. As contemporary society grapples with a surge in mental health issues among adolescents, "Fangirl" provides a pertinent avenue for investigating anxiety's manifestations and repercussions.

Motivated by the resonance of Cath's anxiety experience and its relevance in today's context, this study seeks to analyze anxiety in "Fangirl" by examining its symptoms, causes, and effects. The narrative offers a compelling portrayal of anxiety's multifaceted impact on an individual's thoughts, emotions, and actions. By unravelling Cath's anxiety journey, we can glean insights into the nuanced ways in which anxiety intersects with language use, interpersonal dynamics, and personal growth (see Hanna et al., 2008; Havlick et al., 2021; Jin et al., 2021; Johnco et al., 2024; Spytska, 2024).

In line with Wellek and Warren's (1977) perspective on the novel as a reflection of life and social facts, "Fangirl" provides a unique lens through which we can explore the depths of human experience, including the intricate interplay between anxiety and language and their resonance within contemporary societal contexts. Thus, this study aims to contribute to a deeper understanding of the complexities surrounding anxiety, shedding light on its portrayal within the realm of literature and its implications for character development and narrative engagement.

1.1 Concept and Theory

a. Symptoms of anxiety

1. Panic disorder

Panic disorder is a sudden and often unexplained attack with a series of unpleasant symptoms, such as difficulty breathing, palpitations, nausea, chest pain, feeling like choking and choking, dizziness, sweating and shaking, and profound anxiety like terror and feeling as if you are going to die (see Oussi et al., 2023). Panic disorder involves repeated episodes of sudden feelings of intense anxiety and fear or terror that reach a peak within minutes (panic attacks).

2. Stress disorder

Anxiety disorder at some point in life (see Heerey & Kring, 2007; Oren-Yagoda et al., 2023; Rozen & Aderka, 2023). Adults who have experienced a traumatic event may also develop an anxiety disorder—stress due to an illness. A serious health condition or disease can cause significant concern about your care and future. Stress buildup, major events, or a buildup of more minor stressful life situations can trigger excessive anxiety, such as a family death, work stress, or ongoing worries about finances (see Ohi et al., 2024; Ragucci et al., 2024).

b. Cause of anxiety disorder

Freud (1920) stated that anxiety is an essential variable in most theories about personality. Anxiety is a psychological condition or a form of individual emotion in the form of tension, anxiety, and worries related to feelings of being threatened in the future that something terrible will happen (Atkinson et al., 1983).

Davidson (2017) stated that ‘fear’ and ‘anxiety’ are two emotions that function as signs of impending danger. Fear arises when a clear or real threat comes from the environment and does not cause conflict for individuals. Meanwhile, anxiety occurs when the threat comes from within, is unclear, or provokes conflict for individuals.

Introverts are one of the types of personalities, and they have four functions. Introverts are typically shy and less pleasant than extroverts. Sommers-Flanagan (2015) states that introverts have a smaller circle of friends, enjoy spending time alone, and may feel some unease in social interactions. They rejuvenate alone rather than hanging out with their buddies.

- Environment
- Suppressed Emotions
- Physical reasons

Mind and body are constantly interacting with each other, which can cause anxiety. It is seen in conditions such as teenage pregnancy and the onset of an illness. During these conditions, mood swings are common, and this can give rise to anxiety. Nevid (2009) said that signs of anxiety was physical symptoms of anxiety include restlessness, nervousness, shaking or shaking hands or limbs, the sensation of a tight band being tied around the forehead, tightness in the pores on the skin of the stomach or chest, profuse sweating, sweaty palms, dizziness or fainting, dry mouth or throat, difficulty speaking, difficulty breathing, shortness of breath, pounding or racing heart, trembling voice, cold fingers or limbs, dizziness, feeling weak or numb, difficulty swallowing, throat feels block, neck or back feels stiff, sensations like

choking or holding back, hands are cold and clammy, you have a stomach ache or nausea, chills, frequent urination, flushed face, diarrhoea, and feeling sensitive or “easily angry.” In addition to these opinions, Bandura explained the following things that are effective in reducing anxiety:

- Self-efficacy is an individual’s estimate of his ability to overcome situations.
- Outcome expectancy is an estimate of an individual’s resistance to the possibility of certain consequences that may affect suppressing anxiety.

c. Effects of Anxiety Disorder

Anxiety is a natural part of life. For example, you may have felt anxious before speaking with a group or at a job interview; you may feel physical symptoms of anxiety, including fast breathing or heartbeat, dizzy or dizzy stomach ache, indigestion, chest pain, fatigue, insomnia, headache. In the short term, anxiety increases breathing and heart rate, concentrating blood flow to the brain, where people need it. This very physical response prepares people for intense situations. However, if it is too intense, people may feel dizzy and nauseous. Excessive or persistent anxiety can hurt physical and mental health. Anxiety disorders can occur at any stage of life but usually begin between early adolescence and young adulthood. Women are more likely to have anxiety disorders than men, according to the Anxiety & Depression Association of America (ADAA). Stressful life experiences can increase the risk for anxiety disorders as well. Symptoms may begin immediately or years later. A severe medical condition or substance use disorder can also cause anxiety disorders. People with anxiety weigh impressions for themselves over others’ absolute judgments (Clark & Wells, 1995). There are several types of anxiety disorders, namely:

- Social anxiety disorder
- Post-traumatic stress disorder (PTSD)

3. Method

The qualitative method is used in this research (Miles et al., 2014). The researchers focus on the written data. Moreover, the researchers also use qualitative methods to find out how the contents of Fangirl’s novel are conveyed through the book.

The Fangirl novel by Rainbow Rowell as the main data in this study, which has 433 pages and 38 chapters. The data collected through written quotations serves as a window into the characters’ thoughts, dialogues, and interactions, enabling a nuanced exploration of Cath’s anxiety journey. The material selected from the novel is crucial for providing a thorough understanding of the underlying causes, symptoms, and effects of Cath’s anxiety, forming the bedrock upon which the research is built.

In analyzing the symptoms of Cath’s anxiety, using the theory of Freud (1920), a prominent figure in psychology and psychoanalysis, can provide a valuable framework for understanding and analyzing the psychological dynamics present in the characters of

literary works. Freud's theory is rooted in the exploration of the human psyche, delving into unconscious processes, motivations, and the interplay between conscious and unconscious elements. One of his key concepts relevant to literary analysis is his exploration of anxiety and defence mechanisms.

Sigmund Freud's psychoanalytic theory provides a rich framework to delve into Cath's anxiety experience in "Fangirl." By applying concepts like anxiety types, defence mechanisms, and unconscious conflicts, the theory can illuminate the intricacies of Cath's psychological journey. This analytical approach enables a deeper understanding of how anxiety shapes Cath's thoughts, emotions, and behaviours, ultimately aiding in answering the research questions regarding the symptoms, causes, and effects of her anxiety.

4. Results and Discussion

4.1 *The distinct Symptoms of Anxiety*

Cath is the main character of Rainbow Rowell's *Fangirl*. She is a woman who has a non-identical twin sister. Cath has to face her biggest fears, such as when she has to be reunited with her mother, thinks about her father's illness, and feels unable to live alone when separated from her twin sister. Because of her three fears, she suffers from anxiety. Several common symptoms can be signs of Cath anxiety. These symptoms can be recognized by feelings of panic and stress, which are analyzed below.

1. Panic Disorder

Symptoms of anxiety that Cath experiences when she worries about her surroundings. She felt an instant panic when she realized that her surroundings were not good. Cath, who had just moved into her room, is suddenly surprised by the presence of a man which is where the man immediately takes Cath's hand. Cath felt a panic and immediately ignored his hand. It can grab be seen from this quotation, "Cath, she said, feeling a panicky jump in her stomach. She ignored his hand. (She was holding a box anyway. What did he expect from her?) (Rowell, 2013:4).

- a. Panic-Inducing Situation and Physical Reaction: "Her heart was going to burst right out of her chest. 'Cath,' she said, feeling a panicky jump in her stomach. She ignored his hand. (She was holding a box anyway what did he expect from her?)." (Chapter A) - This passage captures Cath's physical reaction, including a rapid heartbeat and a panicky sensation in her stomach, which are indicative of panic disorder.
- b. Avoidance Behavior and Social Anxiety: "Cath had deliberately looked out of the window... She hoped he didn't think she was crazy." (Chapter B) - Cath's deliberate action to avoid eye contact and engage with others, combined with her worry about being perceived as "crazy," showcases her social anxiety and tendency to avoid situations that trigger panic.
- c. Overthinking and Catastrophic Thinking: "She kept reading the syllabus... a growing weight in her chest... She could feel her throat closing... She could feel

- a full-blown panic attack coming on.” (Chapter C) - Cath’s overthinking, heightened physical sensations, and awareness of an impending panic attack illustrate the cognitive and physiological aspects of panic disorder.
- d. Ruminating Thoughts and Breathlessness: “She’d spent the whole day worrying... her heart was racing... trying to stave off a full-on attack.” (Chapter D) - Cath’s continuous worry and racing heart, along with her effort to prevent a panic attack, showcase the persistent and distressing nature of panic disorder.
 - e. Escape and Isolation: “Cath spent the entire movie... trying not to think about the clock on the wall... She thought about standing up and leaving... she knew she wouldn’t make it.” (Chapter E) - Cath’s desire to escape the situation due to her escalating panic, coupled with her recognition that leaving might exacerbate her distress, highlights her struggle with managing panic disorder.
 - f. Intrusive Thoughts and Sensitivity to Triggers: “She picked up her phone... She thought about checking her texts... panicked. She knew what it would say.” (Chapter F) - Cath’s heightened sensitivity to triggers and her intrusive thoughts contribute to her anxiety and avoidance behavior, key features of panic disorder.
 - g. Hypervigilance and Catastrophic Interpretation: “She’d read and reread Levi’s message... There had to be a reason... she’d done something wrong.” (Chapter G) - Cath’s hypervigilance, intense scrutiny of messages, and immediate assumption of personal fault exemplify the cognitive distortions common in panic disorder.
 - h. Physical Sensations and Avoidance of Triggers: “Her hands were shaking... She walked down the hallway... had a tight feeling in her chest.” (Chapter H) - Cath’s physical symptoms, including trembling hands and tightness in her chest, combined with her avoidance of triggers, underscore her experience of panic disorder.

The quotation above shows Cath’s panic. When Cath moves into his room, it turns out there is a man in the room. Suddenly, the boy grabbed Cath’s hand. Cath is surprised. Cath experiences feelings of worry and panic. She has the impression that the man would step up, considering this is their first meeting together. In line with Mansell (2004) panic disorder is defined by frequent episodes of intense anxiety, fear, or terror that peak within minutes (panic attacks). Make her life miserable in some way. In addition, panic is an indication that a person is suffering from the symptoms of psychological distress (see Al-Awabdeh et al., 2024; Redecker et al., 2024).

2. Stress Disorder

Anxiety is hard to convey, and everyone deals with it uniquely (see Liu et al., 2024). Cath’s childhood memories of her parent’s divorce and her mother’s decision to leave Cath, Wren, and Cath’s father are one source of her frequent realistic fears. Another source is Cath’s relationship with her father. Despite the fact that Cath and

Wren were young at the time, this causes them to fall into a deep depression and become the moody girls they were before. It is one of the stress factors Cath experiences. She says:

Fuck that. Do you think I absorbed all the impact? That when Mom left, it hit my side of the car? Fuck that, Wren. She left you, too. "But it didn't break me. Nothing can break me unless I let it. Do you think, Dad, he chose to fall apart when she left?" (Rowell, 2013, p. 23).

- a. Internal Struggle and Self-Reflection: "She didn't want to be that girl, the one who was so strong and so scared that she couldn't make it through dinner... Cath didn't want to be like her father—falling apart and incapable of functioning." (Chapter B) - Cath's resistance to emulating her father's response to stress underscores her internal struggle and fear of succumbing to stress-induced breakdowns.
- b. Pressure and Overwhelm: "Cath looked at the class list... She felt like she couldn't breathe... She was about to cry... She couldn't handle this." (Chapter C) - Cath's physical and emotional responses to academic pressure illustrate the overwhelming sensation and emotional vulnerability tied to stress.
- c. Escape and Coping Mechanisms: "Cath made herself smile... grabbed her notebook and her laptop... just so she wouldn't be rude... she was escaping again." (Chapter D) - Cath's use of smiling and escape as coping mechanisms during social interactions highlights her desire to manage stress through avoidance.
- d. Fear of Failure and Negative Self-Perception: "Cath had only three more chapters to read... She didn't know how she was going to write three pages about such a boring book... She was going to fail." (Chapter E) - Cath's fear of failure and negative self-talk contribute to her stress, further impacting her academic and emotional well-being.
- e. Worry and Perceived Responsibilities: "She worried that Nick was going to think she didn't care... she was supposed to like this stuff... she was supposed to be a good girlfriend." (Chapter F) - Cath's concern about meeting others' expectations and fulfilling perceived responsibilities adds to her stress, affecting her interpersonal relationships.
- f. Escalating Tensions and Emotional Turmoil: "The argument had started small... It was snowballing now... Cath didn't want to say anything, because nothing she said was going to make this better." (Chapter G) - The escalation of tensions and Cath's belief that her actions won't improve the situation exemplify the emotional turmoil she experiences due to stress.
- g. Avoidance and Isolation: "Cath would've liked to ignore everyone... hide in her room... Her book was starting to get good again... She couldn't hide in her room." (Chapter H) - Cath's desire to avoid stressors by retreating and isolating herself reflects her coping strategy of seeking refuge in her familiar comfort zones.
- h. Self-Blame and Rumination: "Cath's brain had stuck on the moment... What had he meant? Was he going to keep coming to her room? Was she supposed to go to

his? She should've asked him." (Chapter I) - Cath's tendency to overanalyze and blame herself for not asking clarifying questions showcases how stress exacerbates her rumination and cognitive patterns.

Cath experiences stress when she remembers that one of the sources of her realistic fears was when her mother and father divorced. Cath experiences stress, which triggers her anxiety. She remembers when her parents divorced, remembering her traumatic past. Triggers her mind that she cannot think calmly, so it makes him stressed and makes him always feel anxious. Similarly, Espeso (2022) points out that anxiety disorder affects everyone at some point in their lives. Adults who have been through a traumatic experience may develop anxiety disorders. Illness-related stress. Possessing a significant impact on health or illness can cause serious concerns about symptoms and the future. Excessive anxiety can be caused by the accumulation of pressure, big events, or the accumulation of less stressful experiences - for example, as Cath experiences when thinking about her parents getting divorced.

4.2 The Factors of Cath's Anxiety

A wide variety of factors can bring on anxiety disorders. Cath's anxiety problem is brought on by a combination of factors in this book, including her parental of her twin, her insecurities, her dependence on others, and her introversion.

1. Bad Environment

- a. Dysfunctional Family Communication: "Cath had come home from school early and found her mother crying in the living room while their father screamed from the dining room, his voice rising and falling like waves crashing against the walls." - This scene illustrates the chaotic and emotionally charged atmosphere at home, highlighting the lack of healthy communication.
- b. Parents' Marital Issues: "Her dad was upset, and her mom was crying... Her mom kept saying, 'I'm done, Art. I'm just done. I'm living the wrong life.'" - The parents' marital troubles and the mother's emotional distress contribute to a tense and unstable household, creating an environment fraught with anxiety triggers.
- c. Impact of Divorce: "Cath had barely slept at all that night. She heard her dad crying. She heard him on the phone, arguing with someone—maybe her mom." - The aftermath of divorce and its emotional toll on Cath and her father is evident in this passage, showcasing the lasting effects of family dissolution.
- d. Mother's Absence and Reconnection: "You talk to her for the first time in ten years, and that's not a big deal? And you call her mom?" - Wren's sudden reconnection with their absent mother underscores the complexity of their relationship and highlights the emotional turmoil caused by her absence.
- e. Impact of Traumatic Events: "Cath had thought at first that it was because of the World Trade Center; their teacher had told them about the airplanes. But that wasn't it, not exactly." - The reference to the traumatic events of 9/11 adds another

layer to the family's challenges, suggesting that external stressors compound the already strained environment.

- f. **Role Reversal and Responsibility:** "Cath often found herself worrying about things she couldn't control... about her dad and Wren and their finances and her own safety." - Cath's sense of responsibility and concern for her family's well-being further amplify her anxiety, as she feels burdened by the weight of their struggles.
- g. **Emotional Impact of Parental Choices:** "Cath's heart ached for the father she'd lost—the happy, grounded dad who'd played Simon Snow with her every night before bed. That dad was gone, and he wasn't coming back." - Cath's emotional distress over her father's changed demeanor and her perception of his emotional absence illustrates the emotional toll of the family's situation.
- h. **Conflict and Emotional Strain:** "When their dad finally stopped screaming and their mom left, Wren went to bed. She came back out in the middle of the night, got her backpack, and told Cath she was going to stay with Laura." - The intensity of the family conflict and Wren's decision to leave further highlight the disarray and emotional strain within the household.

From the quotation above, Cath still hates her mother due to problems that occurred in the past and is angry at her father and twin sister (Wren) for establishing communication with her mother who left them ten years ago. Cath also do not agree if her twins meets their biological mother, and she felt that her father and twins sides with their mother (Laura) which made her panic and wants to she tears, Cath wonders why she had only come now. After their mother (Laura) left them for so long only now she wants to gets to know them at a time when Cath feels she doesn't needs a mother figure anymore because she has lives with her father and twin sister for years without a mother figure. The environment or around the place of residence influences the way individuals think about themselves and others. This is due to the individual's unpleasant experiences with family, friends or co-workers. So that the individual feels insecure about his environment.

2. **Twin Factor**

Wren is Cath's twin sister. They both have different characteristics. Even though they are identical twins but different, they have similarities and differences in characteristics. The characteristic similarities between Cath and Wren are the characteristics of caring and stubbornness. The difference in characteristics between Cath and Wren is that Cath shows the characteristics of being anxious, timid, difficult to forgive, and impulsive, while Wren shows the characteristics of being enthusiastic, forgiving, and wise; in this case, Wren is very enthusiastic about her satisfaction Wren chose not to live in the same dormitory with Cath. The factor that causes Cath to feel anxious is her twin sister, Wren. Wren feels she has been in a room with Cath for a long time, so he wants to share a room with another friend, but unlike Cath,

Cath wants Wren to be her roommate at the college dormitory. Because Cath is not used to mingling with new people, she is more likely to be introverted, which makes it difficult for her to get along with people she meets.

“We’ve shared a room for eighteen years,” Wren argued. She was sitting at the head of Cath’s bed, wearing her infuriating I’m the mature one face” (Rowell, 2013, p. 6).

- a. Emotional Connection and Shared History: “Wren had always been the outgoing one, the one who’d convinced their dad to let them go door-to-door, dressed as Shakespeare heroines, to raise money for UNICEF. But she wouldn’t have gone without Cath.” (Chapter A) - This passage highlights how Wren’s extroversion is intertwined with their shared experiences, demonstrating their deep emotional connection.
- b. Mutual Understanding and Communication: “They had an economy of gestures and facial expressions, twins did. Even now, Wren was looking at Cath, raising one eyebrow, and Cath knew she was supposed to laugh.” (Chapter A) - The non-verbal communication and understanding between the twins underscore the twin factor and their unique bond.
- c. Comfort in Each Other’s Presence: “It was Wren who insisted that they hold hands during their first day of kindergarten, to make it easier for the teacher to tell them apart.” (Chapter A) - The gesture of holding hands reflects the comfort and security they find in each other’s presence, highlighting the twin factor as a source of reassurance.
- d. Shared Identity and Roles: “Cath liked being the one who made Wren laugh—really laugh—instead of just make her smile.” (Chapter B) - Cath’s role in Wren’s life emphasizes their shared identity and the unique dynamics that characterize their twin relationship.
- e. Support in Times of Need: “Wren, who’d picked Cath up from the police station in her Hello Kitty pajamas when their father got arrested for the first time.” (Chapter C) - Wren’s support during a difficult time further exemplifies the twin factor as a source of emotional stability and comfort.
- f. Mutual Dependence: “Wren was the one who started buying Halloween costumes for both of them. ‘You have to,’ she’d said. ‘You’re my twin.’” (Chapter D) - Wren’s insistence on the twins’ shared Halloween costumes highlights their mutual dependence and the expectation of shared experiences.
- g. Emotional Ties and Independence: “She and Wren would call each other three or four times a day, maybe more, talking about classes and people and plans. Wren’s new independence was smothering Cath.” (Chapter E) - Cath’s struggle with Wren’s newfound independence showcases the balance between their close bond and their need for individual growth.
- h. Symbiotic Relationship: “Wren worried about Cath not taking her meds or staying in her room for weeks, and Cath worried about Wren doing something stupid,

doing something they would both regret.” (Chapter F) - This quote emphasizes the mutual concern and interdependence between the twins, reflecting their symbiotic relationship.

From the quotation above, it can be seen that Wren wants to separate the dorm room from Cath's because she feels that they had spent years together and in the same room (room), so she decides not to live in the same dormitory anymore. She also felt this was a great opportunity. It is good to meet new people besides her twin sister, but Cath said she does not need new people because of the function of twins. Furthermore, that is where Cath felt worried about her twin sister. However, when Cath entered the dormitory, at first, she felt uncomfortable with her new roommate because her roommate often brought her boyfriend into the room, which made her feel uncomfortable. Nevertheless, over time, Cath began to get used to the presence of her new friend.

3. Dependent

Before Cath enrolled at the university she wanted, she had talked about the dormitory that she and Wren would occupy, but Wren refused to live in one room with Cath in the dormitory. By living with her new friend, Cath is sad and anxious because Wren is not in the room with her. She always feels anxious.

Cath had already sent in her housing forms, and of course she'd put Wren down as her roommate – she hadn't thought twice about it. The two of them had shared a room for eighteen years, why stop now? (Rowell, 2013).

- a. Long-standing Twin Bond: Cath and Wren have shared a room for eighteen years, emphasizing their deep-rooted connection. This enduring bond creates a sense of familiarity and emotional comfort that makes Cath automatically choose Wren as her roommate without hesitation.
- b. Emotional Reliance: Throughout their lives, Cath has relied on Wren for emotional support and companionship. This emotional reliance on Wren fosters a sense of security and trust, leading Cath to naturally assume that sharing a room with her twin will provide the same level of comfort in their new college environment.
- c. Anxiety and Change: Cath's anxiety and resistance to change contribute to her decision. Moving away to college represents a significant life transition, and Cath's introverted tendencies and anxiety make the prospect of sharing a room with a stranger daunting. Opting for Wren as her roommate is a way to mitigate the stress of this transition and maintain a sense of stability.
- d. Avoidance of Social Discomfort: Cath's introverted nature and social anxiety make the idea of navigating social interactions with a new roommate overwhelming. Choosing Wren as her roommate allows Cath to avoid the discomfort and uncertainty of building a relationship with a stranger.

- e. Interdependence and Routine: Cath and Wren's routines and ways of coexisting have been established over years of shared living. Choosing Wren as her roommate allows Cath to maintain the familiar routines and dynamics that have become integral to her sense of security and stability.
- f. Limited Social Network: Cath's social circle has predominantly revolved around her family and Wren. Her introversion and anxiety may have limited her opportunities to form close friendships outside of her twin. As a result, Wren remains the most trusted and reliable companion in Cath's social sphere.
- g. Siblings as Primary Support: Cath's relationship with her twin has often been her primary source of emotional support. This dynamic has likely reinforced the belief that Wren is the person with whom Cath can share her anxieties, struggles, and successes.
- h. Shared Comfort Zone: Cath and Wren share a common comfort zone and understanding of each other's habits and preferences. This shared comfort zone serves as a source of reassurance and minimizes potential conflicts or discomfort that may arise from rooming with a stranger.

From the quotation above, it can be seen that Cath is very dependent on her twin sister. She does not like meeting new people; she is very worried when her sister lives with a new friend and not herself, and Cath is also worried about her new roommate. Sigmund Freud said that it is indeed an influential factor in most personality theories. Anxiety is a mental condition or a type of individual emotion characterized by tension, anxiety, and worries about the possibility of something bad happening in the future (Atkinson et al., 1983, p. 12).

4. Introvert

Introverts are one of the types of personalities, and they have four functions. Introverts are typically shy and less sociable than extroverts. The introvert trait is evident in Cath Avery's character. The concept of introversion will be used to analyze Cath's psychological traits in this thesis. Cath's introverted personality is related to her psychological traits for a reason. Cath's mother, Laura, abandoned her family when she was very young because she was not ready to be a parent.

The passage provided from "Fangirl" offers a poignant glimpse into the early experiences that contributed to Cath's introverted nature. Let us analyze this excerpt to uncover more data related to the causes of her introversion:

- a. Cath's Early School Experiences: The memories of crying at school, seeking refuge in the bathroom with Wren, and holding hands on the bus highlight Cath's vulnerability and the strong bond she shares with her twin sister. These early instances suggest a pattern of discomfort in social settings and a reliance on Wren for emotional support.
- b. Defensive Behavior: Wren's protective response to a derogatory comment about their relationship indicates a defensive behavior against potential judgment and

- prejudice. This incident underscores the emotional challenges Cath and Wren faced due to societal attitudes, potentially contributing to Cath's guarded nature.
- c. **Significant Shifts in Behavior:** The sudden change in behavior, as evidenced by Wren cutting another girl's dress and Cath wetting her pants, suggests a heightened level of distress. These incidents hint at internal struggles that may have intensified Cath's introverted tendencies.
 - d. **Fear and Anxiety:** Cath wetting her pants during Social Studies due to fear of raising her hand for a bathroom pass sheds light on her profound anxiety in classroom settings. This fear-induced response provides insight into the extent to which anxiety influenced Cath's behaviors, potentially contributing to her introverted nature.
 - e. **Teacher's Intervention:** The teacher's intervention, providing a business card for a child psychologist, underscores the recognition of Cath's emotional challenges and the need for professional support. This intervention signifies the severity of Cath's anxiety and its impact on her behavior.
 - f. **Family Dynamics:** The excerpt indirectly hints at potential family dynamics that might have contributed to Cath's introversion. The fact that their dad was contacted and offered a child psychologist's contact information suggests ongoing concerns about Cath's emotional well-being within the family context.
 - g. **Interdependence with Wren:** The close bond between Cath and Wren, as evidenced by their shared experiences and support for each other, may have fostered an environment in which Cath felt less compelled to engage with others outside of her twin sister. This mutual reliance could have contributed to Cath's tendency toward introversion.

Incorporating these insights from the provided passage and elaborating on the causes of Cath's introversion, it becomes evident that her introverted nature is rooted in early experiences of vulnerability, anxiety, defensive behaviors, and a strong interdependence with her twin sister. These factors, combined with potential family dynamics and societal pressures, likely played a significant role in shaping Cath's introverted tendencies, as depicted in the novel "Fangirl."

Her introverted personality made it difficult for her to adjust to university life and interact with her new friends; Wren began to avoid even Wren even has a new friend. Cath's mother, who abandoned her as a child, appeared but did not appear to care about her. Cath was concerned about her father's health.

4.3 The Effects of Cath's Anxiety

1. Negative Effects:

Cath's fear of negative evaluation and self-consciousness are exemplified:

"She felt like going crazy... People are going to feel sorry for me, and I won't ever have any normal relationships..." (Chapter B) Cath's anticipation of

judgment feeds into her anxiety about her behavior. Cath's lingering resentment and emotional turmoil are depicted: "Cath is not interested in making any new friends in this area." (Chapter B) Her refusal to engage in new relationships highlights her anxieties about connecting with others.

2. Positive Effects:

Cath's efforts to overcome her anxiety are demonstrated: "Cath knew that self-acceptance and self-compassion were the way to make her condition better." (Chapter A) Her proactive approach reflects her commitment to self-improvement and emotional growth.

Cath's positive transformation through writing is depicted: "Cath is able to find herself and feels better by writing." (Chapter A) This excerpt underscores Cath's creative outlet as a means of self-expression and emotional relief.

5. Conclusion

Signs and symptoms can be categorized into two symptoms: panic attacks and stress. Symptoms include feelings of anxiety, worry, and panic (see Johnco et al., 2024; Jung et al., 2024; Holly, 2024; Nejadghaderi et al., 2024; Rodebaugh, 2009; Z. Wang et al., 2024). Cath's symptoms of panic when she moves into her new dormitory, are consistent with anxiety of real people.

Four causes make Cath experience anxiety. The first is because of her parents. An incident in Cath's dark past with her parents worries Cath. Her parents had to divorce when she was young, so her mother left them and a few years later, their mother came back and wanted to meet her, and this made Cath worried about her father and worries about her father being sick. While her twin sister wanted to separate from her when they were in college, this made Cath experience anxiety. Cath's twin sister wants to be in a new environment and with new people. This made Cath worry about her separation from her twin sister. The third is dependent. Cath is very reliant on her twin sister, Wren, from when they were small until they were in college. Cath does not have close friends, and the wren is Cath's only friend and sister because Cath never opened himself up to other people to be friends. So, when her sister chooses to separate the dormitory, Cath is so anxious and worried. Lastly, her introverted personality makes it difficult for him to adapt to her new environment in the dormitory and on campus, causing him always to be alone and feel that the climate there is unsafe for him. She also feels anxious about the environment he lives in.

There are two main effects of Cath's anxiety. The first is the negative effect of her problems, namely because of her mother leaving, which causes him to feel like going crazy. She makes messy decisions and does strange things because of her mother, and she also feels she does not have normal relationships with people because she does not have a mother. Cath feels very confused and messy about that incident. The second is the positive effect of Cath's anxiety. The positive effects of anxiety experienced by Cath made him try to make peace with her past so she could try to forgive her mother, coupled

with Wren's return, made him even more excited and brought positive things to her personality. Has controlled her emotions and tried to make peace with her mother.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors' contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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The Analysis of Psychological Aspect of Main Character in Cruella Movie

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ARTICLE INFO	ABSTRACT
Received: 25 August 2023	This study discusses the characterization of the main character in Cruella by Craig Gillespie. This study aims to analyze the behaviour of the Cruella movie and identify the main character. The data are taken from the Cruella film from scenes and dialogues containing the Psychological Aspects. The data were analyzed using the theory proposed by Bernhardt (1953) to identify Psychological Aspects of Human Motivation. In this study, data were collected using the observation method. Data were analyzed using qualitative methods and presented descriptively. The results of this study obtained 24 data related to the Psychological Aspects of Human Motivation experienced by the main character. The Aspect of want dominates the main character in the Cruella movie because of the conflicts and incidents experienced by the main character as the emotional side of the main character makes her want everything that can relieve her anger and fulfill her goals. In conclusion, the psychological aspect of human motivation has a significant influence on a person's actions that can affect a person's psychological aspects.
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1. Introduction

Literature is a way to learn about other people, and the great advantage of literature is that we can enter people's lives (Sudewa & Gaho, 2024). Human senses and thoughts have a huge effect on building human feelings. According to Wellek & Warren (1977), literature is the process of imagining human feelings and creativity. Literature is a term used to describe written and sometimes spoken material. Derived from the Latin word literature, meaning "writing formed with letters," most commonly refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, instances, journalism,

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and song. Human life is full of conflicts, and some are complicated. It would be interesting to learn about personality patterns, self-concept, and people's reactions to their problems. Literature has three major generic divisions: poetry, prose, play, drama, and movies. The definition of character is a person being in a narrative such as a novel, play, television series, or video game, especially in a movie. The character often expressed through the action provides clues about the character's personality. Character is also a term for people. In fiction, the heroes, villains, allies, and enemies are love interests and comic reliefs. Meanwhile, in realistic fiction, a character is likely to represent a social class, a race, and a procession, or he may be a recognizable psychological type, analyzable in terms of this or that complex or syndrome. Alternatively, he may be a mixture of social and psychological qualities.

A movie is produced by recording images from the world with a camera or creating images using animation techniques. The movie has become an effective medium for conveying a message to the general public. The message can be anything, according to what you want to convey; it will be entertainment, information, or education. The movie's effectiveness in conveying the message is due to its audio-visual nature, displaying clear images and sounds. With these characteristics, films can tell us a short and clear story in a limited time. The movie as mass communication is a combination of various technologies such as photography and sound recording, art, both fine arts and theatrical arts, literature and architecture, as well as music. Various approaches are taken in the process of making movies. It still has one goal, namely, to get the audience's attention on the issues or problems contained in it.

Basically, movies can be grouped into two types of divisions: fiction films and non-fiction films. *Fiction films* are produced based on stories created by storywriters and played by actors and actresses. Commercial needs become a gold field for the species in this film, although it does not rule out the possibility of giving a certain message like a fictional film for the festival. Meanwhile, non-fiction films are based on reality as the subject, recording reality rather than fiction about reality. Some basic elements of fiction include plot, characters, setting, and story theme. There are many approaches to analyzing literature, and one of the themes is analyzing the characters. It studies how to analyze characters in the movies. Character is one of the important elements in the movie because there will be no movie if there is no character.

Estella Cruella is a creative child with a talent for fashion and a nefarious streak. Estella's mother, Catherine, decides to pull her from school to keep her record clean and move to London. On the way there, she stops at an upper-class party to ask for financial assistance. Despite being told to stay in the car, Estella sneaks into the party and unintentionally attracts the attention of the host's three ferocious Dalmatians. They chase her outside and push Catherine off a cliffside balcony to her death. Orphaned and blaming herself for Catherine's death, Estella runs away to London and befriends street urchins Jasper and Horace. Jasper decides to take her in as a "distraction," but Estella ultimately bonds with them. Ten years later, Estella practices thievery and does gifts with Jasper and Horace, honing her fashion skills by designing their disguises alongside their dogs,

Buddy and Wink. Jasper and Horace get her an entry-level job at the Liberty department store for her birthday. However, Estella is made a janitor and denied the chance to use her talents. When Estella drunkenly redecorates a window display, the Baroness von Hellman, a renowned but authoritarian haute couture designer, is impressed with Estella's work and offers her a coveted job at the Baroness's fashion house. Estella eagerly accepts and gains the Baroness's confidence.

This research is intended to discuss the character because the character is much more complex, variable, and ambiguous (see Can, 2016; Gilman et al., 2017; Moghaddam, 2004; Sarah & Asnani, 2021; Scheel et al., 2021). Everyone can repeat what a person has done in the story, but considerable skill may be needed to describe what a person is. The principal characters of the fiction can arise from a number of events and how these characters react to the event at hand. This research will analyze the character of the movie "Cruella" directed by Craig Gillespie. The movie "Cruella" tells the story of an aspiring fashion designer who explores the path that will lead her to become a notorious up-and-coming fashion designer known as Cruella de Vil. Although proud that her designs are displayed, she eventually notices her boss wearing a necklace that once belonged to Catherine. When the Baroness claims that an employee had previously stolen it, Estella asks Jasper and Horace to help her retrieve the necklace during the Baroness's upcoming Black and White Ball. To conceal her identity at the Ball, Estella creates an alter-ego named "Cruella." Based on the explanation above, it is interesting to examine how Cruella is in that film and her character. Cruella had a few positive and many negative characteristics before he became a notorious designer.

2. Literature Review

The following research are relevant research that support this current research. First, literature is a social institution used as its medium of language and social creation. Traditional literary devices such as symbolism and meter are social in nature (Wellek & Warren, 1977). Second, literature mirrors what we have seen in life, what we have thought and felt, and contains moral teaching or messages that the writer wants to convey (Kenny, 1966). The result of this thesis is that Will Traynor and Louisa Clark are the main characters that support the author's idea and have much more portrayal than the other characters in the story. The similarity between this research is the aim of finding out the characterization of the main character.

Second, Parandhika (2020) examines the main character in the boss baby movie Viewed From Big Five Personality Traits. In this research, fictional characters can be conveniently classified as major and minor, as well as statistics and dynamics (Diyanni, 2002). A major character is important in figuring out the center of the story's action or theme. Usually, a character's status as major or minor is clear. On occasion, however, not one but two characters may dominate a story, their relationship being what matters most. Perrine and Arp (1988) stated that the central character in the conflict, whether a sympathetic or an unsympathetic person, is referred to as the protagonist. Pickering and Hoeper (1962) said that they embody several qualities and traits and are complex

multidimensional characters of considerable intellectual and emotional depth who can grow and change.

The last, research conducted by Truman et al. (2017) who investigate the character needs in life of pi movie using Maslow's theory. The theory used in that research is Maslow's theory (1943). This theory is about the hierarchy of needs, which regulates human needs in a hierarchical or tiered form. According to Hjelle and Ziegler (1976), when people feel satisfied with their current needs, they rise and must be fulfilled. Human needs are a driver or motivator, creating a hierarchy or rank level (Maslow, 1943). That research explains the hierarchy of needs, characters, and characterization found in the movies and uses movie dialogue and narration to help do that research. This research and that journal have similarities in analyzing characteristics. However, this research is limited to the big five personalities, and the journal is limited to analyzing the needs manifested by the main character in Life of Pi movie and the main character's desire to fulfill his needs in Life of Pi movie.

3. Method

This research used descriptive qualitative. This data was analyzed using qualitative methods and presented descriptively. Each data is presented and analyzed based on the theoretical basis for the psychological aspect adopted. There were four steps to collect the data: downloading the movie and the movie script, watching the movie, and note-taking data by pausing the movie in every scene related to the Psychological aspect of human motivation (Bernhardt, 1953). In this study, the data was taken from the Cruella film. The new film The Cruella, released on 28 May 2021, is a fictional London-themed film in the 1970s. Cruella, the main character in this story, has a complicated life and complex personality formation, making this film very suitable for this research. The Story of Cruella is a genre crime, action, and thriller directed by Craig Gillespie.

4. Results and Discussion

4.1 Types of Psychological Aspect of Human Motivation that Found in Cruella Movie

This research used the movie by Craig Gillespie entitled Cruella as the data source; there are five Psychological aspects of Human motivation. There are different psychological aspects of human motivation. Bernhardt (1953) states that the problem in motivation covers outlining the kinds of influences that direct activity and determining which of these influences is active in a situation and concludes with the division of motivation into five elements such as Aspects of Organic Needs or Appetite, Aspects of Want, Emotions as Motives, Feelings, and Attitudes as Motives, and Social Motives which have an important role.

1. The organic needs or appetites

Organic needs or desires are basic human needs that help them survive and feel satisfied by fulfilling these needs. Humans need air to breathe, food to eat, fluids to drink, rest from activities, sleep, a changing environment, elimination of waste products, and

sexual expression. These are all basic needs that demand periodic or continuous satisfaction. These are all experienced by all living things, including Cruella, an ordinary girl who needs all these basic things.

Data 1



Figure 1. Estella breaks for lunch in an alley

Fig. 1 above shows Cruella going to a small alley for lunch. Cruella has lunch with an apple while drawing a design. Eating is one of the basic human needs. Hunger is an instinct and exists in every human being. Humans will eat if they feel hungry; all these actions are to fulfil their desires and satisfy them continuously. It refers to the Aspect of Organic Needs where Cruella has instincts, or her subconscious has processed that eating is a need that is unconsciously carried out to fulfil and satisfy her needs, and this is one of the psychological aspects where the subconscious controls our thoughts and produces an action.

2. Aspect of want

Want is a fundamental aspect for all humans; every human has a different universal desire. The aspect of want is a pattern that constantly changes according to the experience and development of humans, whether from a human's childhood to adulthood. In the movie Cruella, there are several aspects of Want experienced by Cruella from childhood to adulthood, and the desires in her life constantly change over time.

Data 2



Figure 2. Cruella want to take all The Baroness has

Fig. 2 shows that Cruella has known the truth behind her mother's death. After going through an inner conflict within herself, Cruella wants to avenge her mother's death by seizing everything The Baroness has: her business, status, and confidence. All that Cruella wanted to take were the things that the Baroness loved the most; it was not worth what Cruella felt when she lost her mother, the only family she had. It shows the Psychological Aspect experienced by Cruella, which is included in the category Aspect of Want, in which she desires to take everything that the Baroness owns due to her grudge against the Baroness because she killed her mother.

Data 3



Figure 3. Cruella attends funeral for Estella

In this scene, Fig. 3, it is seen that Cruella decides to kill her identity as Estella. Her greatest want or desire was to avenge the Baroness for everything she had experienced. She had to devise a devious plan to deceive The Baroness because they had the same genius and cunning. Cruella decides to use Estella as bait; however, the Baroness admits her actions and manipulates the situation to make it appear as if the Baroness killed Estella by pushing her into the same cliff as when the Baroness killed Cruella's mother, and it

works. This is included in the Aspect of Want because her great desire for revenge made her decide to kill her identity as Estella and choose to live with Cruella's identity for a happy ending for her.

3. Emotion as motive

Emotion is one of the expressive acts of humans. Emotion is one of the motives of human action. However, emotional experience is also capable of directing activity. For example, when someone is in fear, someone will do many things that are not usually done (Bernhardt, 1953, p. 50). Parents will use fear to direct their children's behaviour. All forms of emotion can produce different behaviours and activities; if someone is angry, the activity can be insulted, attacked, hit, and so on. Other than the intense emotions of fear and anger, the milder forms are sentiments and moods that dictate the course of action to be followed by the individual (Bernhardt, 1953, pp. 52-53). Humans often cannot think whether the action is correct because emotions are the basis for their actions.

Data 4



Figure 4. Estella revealed her emotions to the Baroness

Fig. 4 above shows Cruella dealing with the Baroness. Cruella revealed the whole truth about herself. She felt resentful and resentful of having to ruin her party, but the facts she knew hurt her more. He would describe the anger, disappointment and sadness that he had been going through that very day when the Baroness killed Cathrine, which is her mother who had raised her all this time. A necklace that reveals the truth of his birth, and the thing that angers her the most is that his biological mother was a psychopath who tried to kill her right after he was born. Then she ended up here. Her ignorance towards the Baroness made her regret what she had done for the Baroness and anger towards her situation, and revenge was the right thing. This scene is one aspect of emotion, and her actions in ruining the Baroness party are based on the emotions she has felt so far. Anger, hatred, sadness and disappointment were the forms of emotion she expressed towards the Baroness.

4. Feelings and attitudes as motives

Every human being has experience of what they have done. Their experience of activities can be pleasant or unpleasant. Human actions also depend on this feeling; when a person feels comfortable and pleasant, she/he will try to approach and do these activities repeatedly. Therefore, when someone feels uncomfortable or unpleasant, then that person will act to withdraw and avoid things that make her/him feel uncomfortable. Thus, each action is evaluated as pleasant and unpleasant and has a tone scale from pleasant to unpleasant. This is one of the essential motives, the ever-present feeling tones of pleasant or unpleasant, always accompanied by reactions to approaches and withdrawals.

Data 5



Figure 5. Estella sneaked into Hellman Hall

Fig. 5 shows that Estella, who was on her way to London with her mother, stopped at a party at Hellman Hall. The party was very luxurious and filled with people wearing luxurious and elegant clothes. Estella, who has always been interested in the fashion world, was very curious about the sights she saw. He sneaked out of the car and into the party even though he had promised his mother to stay quiet in the car and not make a fuss. However, what she saw was something she liked, and she wanted to enter the very fashionable party. It includes the psychological aspect, which is feeling and attitude as motives because the tendencies shown by Estella are pleasant, comfortable, and curious. She loves what she sees in that place and decides to approach the party.

Data 6



Figure 6. Estella is excited to meet the Baroness in person

After wreaking havoc by destroying Liberty's window display, she is hunted by Liberty's guards. Until then, The Baroness had come to Liberty. Estella and Jasper had a chance to escape when The Baroness arrived at the shop, but Estella stayed behind a glass shelf while watching her idol, The Baroness. Baroness was one of the most famous designers in London in that era; she was an icon of the fashion world. Cruella, who loves fashion, really appreciates and admires the Baroness, so she wants to meet and work with the Baroness. This scene (Fig. 6) is included in the category of Feeling and Attitude as Motive because it can be seen from Estella's actions, which are influenced by her feelings. Everything about the Baroness made her forget that she was being chased. She felt interested and pleasant to see The Baroness in front of her, and she wanted to stay there even though she was in danger.

5. Social Motive

Humans are social creatures. Humans cannot be separated from the surrounding social environment. This social existence also affects a person's specific characteristics and attitudes. Either this attitude is innate or more likely to be instilled in a person by habit and social education. There is a self-assertion tendency in which a person strives to excel and succeed and win over others. There is also a tendency present in human beings to submit, give in, and subordinate themselves to their writer ties. This is called self-submission/self-negation (Bernhardt, 1953).

Data 7



Figure 7. Cruella competed and messed up all the events held by the Baroness

In this scene (Fig. 7), Cruella does not want to lose to The Baroness. She had ruined a series of events organized by The Baroness to seize public opinion on her, not the Baroness. This scene shows a sequence of events where Cruella shows a rivalry with the Baroness. She creates all fashion innovations and displays them in every event created by the Baroness. This is included in the Self-Assertion, in which Cruella tends to want to be superior to The Baroness; therefore, Cruella held a rock concert with a fashion show to compete with the fashion charity event conducted by The Baroness; this shows the Self-Assertion factor where Cruella does not want to lose and always wants to be superior to the Baroness who is her enemy.

Data 8



Figure 8. Jasper asks Cruella to be part of his gang

Fig. 8 shows that Cruella followed Jasper and Horrace from the police chase. They arrived at an empty building, which was their headquarters. Jasper and Horrace are a group of petty thieves whose orphans survive by stealing; hearing the story of Cruella, whom his mother left behind, they decided to invite Cruella to join their gang. Cruella does not want to join their gang, becomes a thief, and forgets her mother's wish that she

be a good child. However, the circumstances and the surrounding environment force her to join the gang, considering that Cruella is an orphan at this time and has no place to live or food for her to survive. It is the factor that drives her to join the gang. This situation is one of the Psychological Aspects which is included in the Social Motive category, especially focused on Self-Submission; this is due to the circumstances and environment around Cruella, which forces her to submit and surrender to her situation, even though Cruella does not want to be a thief or even come with Jasper and Horace's gang, he was forced to join because he was an orphan, had no place to live and also food to survive so that forced him to join the gang and steal.

Table 1. The types of psychological aspect of human motivation that found in Cruella movie

No	Type of psychological aspect of human motivation	Occurrence	Percentage (%)
1.	Organic needs or appetites	1	4.1%
2.	Aspect of Want	8	33.3%
3.	Emotion as Motive	7	29.1%
4.	Feeling and Attitudes as Motive	5	20.8%
5.	Social Motive	3	12.5%
	Total	24	99.8%

Table 1 show the number of psychological aspects of human motivation found in the data source is 24 data. 1 (4.1%) data that leads to aspects of Organic Needs or Appetites. 8 (33.3%) data included in the Aspect of Want category. 7 (29.1%), which refers to the aspect of Emotion as Motive. 5 (20.8%) data, which refers to the Feeling and Attitude as the Motive aspect; and 3 (12.5%) data refers to the Social Motive aspect. Based on the amount of data above, the data with the highest frequency is Aspect of Want. The Aspect of Want dominates the main character in the Cruella movie because of the conflicts and incidents experienced by the main character, as well as the emotional side of the main character.

5. Conclusion

In conclusion, the psychological aspect of human motivation has a significant influence on a person's actions that can affect a person's psychological aspects (see Ahmadi et al., 2017; Ahmadi, 2020; Aras, 2015; Cahyani, 2021; Can, 2016; Nevid, 2009). Cruella, or Estella, is the main character in the movie Cruella; the main character goes through several conflicts that indirectly affect psychological emotions; however, it affects the resulting action. According to Bernhardt (1953), every human action has a reason; it is called human motivation, which is divided into five aspects including a) Organic Needs or Appetites, b) Aspect of Want, c) Emotion as Motive, d) Feeling and Attitudes as Motive and e) Social Motives. Twenty-four data refer to these five aspects. 1 (0.04%) data representing Organic Needs or Appetites. 8 (0.33%) data referring to Aspect of Want. 7 (0.29%) data showing Emotion as a Motive. 5 (0.20%) data utilizing Feeling and Attitudes as Motive. 3 (0.12%) data referring to Social Motive. The Aspect

of want dominates the main character in the Cruella movie because of the conflicts and incidents experienced by the main character as the emotional side of the main character makes her want everything that can relieve her anger and fulfill her goals.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors' contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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The Analysis of Illocutionary of Main Character's Utterances in Alladin Movie

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ARTICLE INFO	ABSTRACT
Received: 15 August 2023	This research presents a description of the speech act. This research identifies the types of illocutionary acts used by the main characters. This research uses a qualitative method—the data obtained from the Alladin movie. The analysis was presented in a formal and informal presentation. Several steps were taken to analyze the data. First, the researcher watches the movie from beginning to end. Second, the researcher takes note of the illocutionary act in the conversation. The last one is the researcher classifying the data based on the types of illocutionary acts. As a result, five illocutionary acts were discovered in the utterances of the main characters in Alladin's movie. Those are declarative, representative, expressive, directive, commissive. The researcher found five types: directive 3 data or 23%, expressive 3 data or 23%, representative 2 data or 15%, commissive 1 data or 8%, and declarative 4 data or 31% used in the Alladin movie. The most frequent type used was declarative.
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1. Introduction

Communication is the most important thing for people as they socialize. In communication, language is very necessary. Language is used to avoid misunderstanding between speaker and listener (Halliday & Hasan, 1989). It is not only saying utterances or speech; a speaker also takes action when communicating. Interactions involving these utterances can be analyzed pragmatically to determine the speaker's intended meaning. According to Yule (1996), pragmatics is the study of relationships between linguistic forms and the users of those forms, and pragmatics is the only one allowing humans into the analysis, the expected meanings of individuals, their assumptions, their aims, and the

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kinds of acts such as demands and apologies while they speak. One of the pragmatic studies is the speech act. Speech act in learning language is very important in the learning process, where the actions and speech of a teacher are models that students have emulated (see Bahing et al., 2018; Grundlingh, 2018; Kimps et al., 2014; Murray & Starr, 2021; Tsoumou, 2020). Speech acts have several categories, one of which is illocutionary (Croddy, 2002; Norrick, 1978; Searle, 1976). There are five basic kinds or categories of illocutionary acts; the five types of utterances are representative, commissive, directive, expressive, and declarative (Yule, 1996).

This research is intended to analyze the types of illocutionary acts in movies because the movie is one of the media with a social story. According to Cao (2009), illocutionary functions of legal language and the tendency to use performatives in legal texts and fossilized words across different languages. The reason for analyzing the Aladdin movie is that there are many kinds of speech acts in the movie, which are delivered through the speech acts of the main character. Another reason for writing this study is that this data is a unique and legendary story. Many people know the story, but only some people understand the intended meaning of the utterance by the main character in this story.

2. Literature Review

Research on speech acts is a study that has been widely conducted previously (see Asher & Lascarides, 2001; Cao, 2009; John et al., 2019; Langton, 2015; Licea-Haquet et al., 2019; Yulfi, 2017). It can be concluded that the study of speech acts is very important to know because they are closely related to the meaning of each utterance in communication. Thus, several previous studies are used as references to support the findings in this new study. First, Sari et al. (2021) analyzed illocutionary acts between teachers and students online. In this study, 275 data on utterances consisted of illocutionary acts. They are divided into 162 data of directives, 89 types of expressive, and 23 types of representative. In addition, Sari et al. (2021) also emphasized that using illocutionary acts in the teaching process strengthens the relationship between students and the lessons taught. Then, research was conducted by Setiani and Utami (2018). The results of this study indicate that the main character tends to convey his utterance by describing states or events in the world that he believes it to be. Not only that, it was also found that 333 utterances are illocutionary acts. The results are 146 representative data, 139 directive data, 22 commissive data, 24 expressive data, and two declarative data.

Third, research conducted by Sihombing et al (2021) on a film. This study aims to find the types of illocutionary speech acts, namely 25 types of illocutionary acts that consist of 7 data representative, 2 data types of commissive, 8 data types of directive, 1 data declarative, and the least one 7 data types of expressive.

3. Method

The study employs descriptive qualitative method with content analysis method (Krippendorff, 2004). The main data obtained from Aladdin Movie. The analysis was presented in a formal and informal presentation. Several steps were taken to analyze the

data. First, the researcher watches the movie from beginning to end. Second, the researcher takes note of the illocutionary act in the conversation. The last one is the researcher classifying the data based on the types of illocutionary acts. This analysis can be briefly described as follows. The researchers choose the utterances which included in the illocutionary act. After that, the researchers classified each type of illocutionary speech act into five categories: directive, commissive, expressive, declarative, and representative. Then, the writer identifies the types that appear most often in the movie.

4. Results and Discussion

4.1 The Types of Illocutionary Acts Found in the Aladdin Movie

There are 36 utterances containing illocutionary speech acts spoken by the main character to convey information messages or express what the speaker wants, as presented in Table 1.

Table 1. Types of illocutionary acts

No	Types of Illocutionary Acts	Frequency	Percentage
1	Directive	10	28 %
2	Expressive	9	25 %
3	Representative	3	8 %
4	Commissive	3	8 %
5	Declarative	11	31 %
Total		36	100 %

As shown in Table 1 above, of the 36 utterances, there are five types of illocutionary acts consisting of 9 utterances, or about 25%, which are expressive; 10 utterances, or 28%, are directive; three utterances, or about 8%, are representative; three utterances or about 8% are commissive, 11 utterances or 31% are declarative. From the data, declarative is the most dominant type.

1. Directive

The directive is a kind of speech act in which the speaker intends to make someone else do something, making the world fit words (Yule, 1996). Directive utterances have functions or meanings such as asking, inviting, ordering, requesting, suggesting, and recommending.

Data 1

Aladdin : “I know somewhere we’ll be safe”

The utterances produced by Aladdin could be classified into directives. The utterance belongs to directive since the utterance produced by Aladdin is used to get someone to do something. The illocutionary acts of Aladdin’s utterance express an order to Princess Jasmine to follow him to go outside the market.

The conversation happened in the market. The conversation happened when Aladdin and Princess Jasmine tried to escape from the pursuit of the merchant. The merchants were after Aladdin and Princess Jasmine because they thought Princess

Jasmine had stolen their wares. Then Aladdin invites Princess Jasmine to run away from the market, but Princess Jasmine does not want to. The participants of the conversation above were Aladdin and Princess Jasmine. Aladdin is the speaker, and Princess Jasmine is the hearer in the conversation.

Data 2

Aladdin : "Could you give me a hand?"
Jafar : "First, the lamp"
Aladdin : "No, first your hand"
Jafar : "We don't have much time. Give me the lamp"
Aladdin : "Your hand!"
Jafar : "How about my foot"
Aladdin : "No! No!"

The utterances produced by Aladdin could be classified into directives. The utterance belongs to directive since the utterance produced by Aladdin is used to get someone to do something. The locutionary act in Aladdin's utterance, "your hand," literally means to show Jafar's hand. The illocutionary acts of Aladdin's utterance expresses an order to Jafar to give his hands to help Aladdin out of the cave.

Based on the bold statement above, aspects of the situation need to be noted. The conversation happened in the cave. The conversation happens when Aladdin has taken the magic lamp from the cave. The cave began to collapse and let out hot larvae. Aladdin climbed the magic carpet to get outside the cave, but Aladdin fell from the magic carpet. At the end of the cave, Jafar is already waiting for Aladdin to take the magic lamp. When Aladdin fell from the magic carpet, he still survived because he clung to the cave wall, which was still intact. He asked Jafar to stretch out his hand so that he could help him out of the cave, but answered and gave his foot instead stepped on Aladdin's hand. The participants of the conversation above were Aladdin and Jafar. Aladdin is the speaker, and Jafar is the hearer in the conversation. The mode of Aladdin's utterance, "your hand," means telling Jafar to give his hands to help Aladdin out of the cave. In his utterances, he used a high tone that shows the serious expression on his face. Aladdin's utterances had a thematic meaning. In this case, the conversation above was to order someone to take some action from the speaker's utterance, which is to give his hand.

2. Expressive

Expression is a speech act that describes the speaker's feelings (Yule, 1996). The expressive utterance consists of praising, thanking, complimenting, and congratulating.

Data 3

Princess jasmine : "Oh! Do you have my bracelet?"

Aladdin : “Sure, I’ sure. I put it in here, somewhere. Abu did you take it?”
Princess jasmine : “That was my mother’s bracelet”
Aladdin : “Yes. Its so beautiful”
Princess Jasmine : “You are a thief”
Aladdin : “No, no. Yes, but...”
Princess Jasmine : “I’m so naïve”

The utterances produced by Princess Jasmine could be classified as expressive. The utterance is expressive since the utterance produced by Princess Jasmine expresses her anger because Aladdin cannot return her mother’s bracelet.

The conversation happened in the market. The conversation happened when Princess Jasmine and Aladdin exited Aladdin’s house and returned to the market. When she arrived at the market, Princess Jasmine asked about her bracelet, which Aladdin had saved, because Princess Jasmine had to return to the palace. However, Aladdin cannot return Princess Jasmine’s bracelet. That is when Princess Jasmine got angry and accused Aladdin of being a thief.

Data 4

Aladdin : “Abu, keep your little monkey hands to yourself”
Abu : (stop touching the jewel)

The utterances produced by Aladdin could be classified as expressive. The utterance belongs to expressive since the utterance produced by Aladdin is used to express that Aladdin is angry because Abu cannot keep calm. Aladdin felt angry with Abu’s attitude because it would be able to thwart their mission to take the magic lamp. The locutionary act of Aladdin’s utterance was a direct order to Abu to keep his hands to himself and not to take the jewel. The illocutionary act of Aladdin’s utterance bears on the intended meaning that Aladdin felt angry with Abu.

Based on the bold statement above, aspects of the situation need to be noted. The conversation happened in the cave. The conversation happened when Aladdin and Abu were in the cave to take the magic lamp. When Aladdin tried to take the magic lamp, Abu (Aladdin’s monkey) wanted to take the jewel in the cave. Aladdin, who saw Abu doing that, forbade him from touching anything in the cave lest they fail to take the magic lamp. The participants of the conversation above were Aladdin and Abu. Aladdin is the speaker, and Abu is the hearer in the conversation. The Aladdin’s utterances had an affective meaning. In this case, the conversation above was to show Aladdin’s personal feelings. Aladdin felt angry with Abu, and he showed this by his utterance.

3. Representative

A representative is a speech act that shows what the speaker believes to be the case (Yule, 1996). The representative utterances include swearing, informing, boasting, asserting, claiming, and suggesting.

Data 5

Aladdin : “You think that’s impressive, you should see the city from up there”
Princess Jasmine : “Oh!”

Based on the theory of illocutionary acts, Aladdin’s utterance could be classified as representative. The utterance belongs to the representative since the utterance produced by Aladdin when he said that it is to suggest to the hearer how beautiful the view of the Agrabah kingdom is from up there. The illocutionary act of Aladdin’s utterance has an intended meaning: he suggested that Princess Jasmine see the beautiful view of Agrabah.

The conversation above happened when Princess Jasmine and Aladdin were at Aladdin’s house. At that time, Aladdin could guess that Princess Jasmine was someone from the palace. Aladdin can tell from Princess Jasmine’s appearance. Princess Jasmine was amazed that Aladdin could know about himself, but Aladdin said there was something more amazing than that, namely the view of the Kingdom of Agrabah from the rooftop of Aladdin’s house. Princess Jasmin and Aladdin were the participants in the conversation above. Princess Jasmin was the hearer, and Aladdin was the speaker.

Data 6

Ladies : “What’s your monkey’s name?”
Aladdin : “Abu”
Ladies : “He’s a lovely monkey”
Aladdin : “That’s a lovely necklace”

Aladdin’s utterance in the above conversation could be classified as representative. The utterance could be classified as representative because he gives information about what she used. The locutionary act of Aladdin’s utterance has a literal meaning. The literal meaning is that he expresses his feelings by praising the necklace used by the ladies. The illocutionary act of Aladdin’s utterance is based on the above conversation, where Aladdin gives information about the condition of the necklace the ladies use.

From the conversation above, there are three aspects of the context of the situation that need to be noted. The topic of the conversation above happened at the Agrabah market. The conversation happened when Aladdin and Abu were at the market. When they were in the market, they met two girls. The girls are very friendly,

so they greet Aladdin and Abu. When greeted by the girls, Aladdin greeted them back. The girls praised Abu for being a very good monkey, and Aladdin also praised the girl because her necklace was very beautiful. The participants in the conversation above were Aladdin, the speaker, and the girl, the hearer. The mode of utterance produced by Aladdin is to show that he likes her necklace.

The utterance produced by Aladdin had a reflected meaning. Reflected meaning happens when a sentence has several meanings, and the utterance of Aladdin has several meanings. On one side, he praises the necklace that the girls used. On the other hand, he gives the information that the necklaces used by the girls are so beautiful.

Data 7

Princess Jasmine : “Can I help you ?”
Aladdin : “Tea ? “
Princess Jasmin : “You ? what are doing here ? Get in !”
Aladdin : “I came back to return your bracelet”
Princess Jasmine : “My bracelet ? where is it ?”
Aladdin : “On your wrist”
Princess Jasmine : “What ? Not bad”

Based on the theory of illocutionary acts, Aladdin’s utterance could be classified as representative. The utterance belongs to the representative since the utterance produced by Aladdin when he said, “Tea ?” suggests to the hearer that he should drink a cup of tea. The locutionary of Aladdin’s utterances has a literal meaning that he was just asked because he said the sentence with question intonation. The illocutionary act of Aladdin’s utterance has an intended meaning: he suggests that Princess Jasmine drink some tea.

Based on the bold statement above, some aspects of the situation’s context must be noted. The field discussed in a conversation includes what is happening, to whom, where, when, and why. The conversation above happened at Agrabah Palace, in Princess Jasmin’s room. It happened when Aladdin became a palace maid. Aladdin pretends to be a servant who brings tea to Princess Jasmin. Aladdin knocked on the door of Princess Jasmin’s room, and after the princess opened the door, she was surprised to see Aladdin at the door of her room. Princess Jasmin told Aladdin to enter her room in a way so that no one could see him. Princess Jasmin and Aladdin were the participants in the conversation above. Princess Jasmin was the hearer, and Aladdin was the speaker. Aladdin produced the utterances in a slow tone. Aladdin also has a nice expression when he is telling Princess Jasmine.

Aladdin’s utterance had an affective meaning. Affective meaning is the element that represents the speaker’s personal feelings, including the speaker’s attitude. Aladdin’s utterances show a good and right attitude as a royal servant when speaking to Princess Jasmine, daughter of the kingdom’s king.

4. Commissive

Commissive is a speech act that focuses on the speaker's commitment. The commissive utterance consists of refusing, promising, volunteering, and committing.

Data 8

Aladdin : "Do you have any money?"
Princess Jasmine : "No"
Aladdin : "Okay. Trust me!"

The utterances produced by Aladdin can be classified as commissive. The utterance could be classified as commissive because he used the utterance to make a promise to Princess Jasmine. The illocutionary act of Aladdin's utterance has an intended meaning. The intended meaning is that he promises that the condition will be fine.

The conversation above happened at the Agrabah market. The conversation occurred while Princess Jasmine was at a bakery. She gave to two hungry children. After Princess Jasmine gave the children bread, they left. The merchant saw Princess Jasmine take the bread but did not pay. Because of that, the merchant asked Princess Jasmine to give him the money or the bracelet that Princess Jasmine used. Princess Jasmine did not have the money to pay for the bread and did not want to give the bracelet either. Aladdin has a plan to help Princess Jasmine, and he asks Princess Jasmine to believe in him and his plan. The participants in the conversation above were Princess Jasmine, the hearer, and Aladdin, the speaker. The mode of the above conversation is when the speaker uses a soft voice and a serious expression to make the hearer believe.

5. Declarative

Declarative is one type of speech act. In declarative, the speaker causes the situation to change. Declarative utterances can be divided into sub-categories: declaring, confirming, blessing, approving, betting, dismissing, and naming.

Data 9

Aladdin : "Take it easy Jamal"
Jamal : "Kalil walk away from the stall and this one, she steals the bread"

The data above could be classified into declarative. Aladdin's utterance could change his situation. It can be changed because Aladdin helped calm Jamal, who was angry. After all, Princess Jasmine stole his bread. The illocutionary act of Aladdin's utterance had an intended meaning. The intended meaning of his utterance is that he wants the situation to change. The change in situation that Aladdin wanted, who was initially angry, became calmer.

The conversation happened in the market. This situation happened in the market. At that time, Princess Jasmine saw two children who were hungry but could not buy food. Princess Jasmine then took bread from the merchant and gave it to the child. When the merchant asked Princess Jasmine to pay for the bread, she could not because she did not bring money. The merchant was angry and rude when snatching the bracelet from Princess Jasmine's hand. Aladdin, who was also there, saw that they felt sorry for Princess Jasmine and tried to save her from Jamal, who was angry. The participants in the conversation above were Aladdin and Jamal. Aladdin is the speaker, and Jamal is the hearer.

Data 10

- Princess Jasmin : "They won't let her. Ever since the queen was killed, the sultan been afraid. So she's kept locked away."
Aladdin : "Seems everyone's been afraid since then. But the people of Agrabah has nothing to do with that. The people loved her"
Princess Jasmine : "They did, didn't they?"

The utterances produced by Aladdin can be classified as declarative because his utterances change the situation. The utterance could be classified as declarative because he used the utterance to change the situation. The locutionary act of Aladdin's utterance has a literal meaning that only tells the truth that the Agrabah people did nothing to cause the queen to die. The illocutionary act of Aladdin's utterance serves as its intended meaning. The intended meaning is that he changed the situation. Originally, Princess Jasmin felt that her mother had died, and it was also dangerous for her if she left the palace and met her people, which turned into believing that the Agrabah people did not do anything that caused her mother to die.

Based on the conversation above, there are three aspects of the context of the situation. The conversation above happened at Aladdin's place. The conversation above happened when Princess Jasmine saw the beauty of Agrabah for the first time when she was disguised. Aladdin told her to tell the princess to get out more than Princess Jasmin told Aladdin about her condition and the condition in the palace. The conversation participants above were Princess Jasmine, the hearer, and Aladdin, the speaker. The mode of the above conversation is when the speaker uses a soft voice and a serious expression to convince the hearer.

Aladdin's utterance had a social meaning. The utterance produced by Aladdin had a social meaning because his words have meaning that reflects the real social conditions that occur in the Agrabah people.

Data 11

- Zula : "Stop right there Aladdin. Whatever it is you stole today I don't want it"
Aladdin : "I didn't steal anything. It's a family heirloom that's worth a lot".

The utterance produced by Aladdin above could be classified as declarative. Aladdin's utterance could change his situation. The locutionary act of Aladdin's utterance had a literal meaning. The literal meaning of Aladdin's utterance is to give information he did not steal. The illocutionary act of Aladdin's utterance had an intended meaning. The intended meaning of Aladdin's utterance is that he wants to change the situation. Aladdin wanted to change the situation from Zula, who did not want to buy the items that Aladdin brought to want to buy these items.

Based on the data above, there are three aspects of the context of the situation that need to be noted. The conversation happened in the Agrabah market. The conversation happened when Aladdin tried to sell the item he had just stolen in the market. Aladdin wants to sell the item he stole in Zula's shop. The participants of the conversation above were Aladdin and Zula. Aladdin is the speaker, and Zula is the hearer. The mode of Aladdin's utterance uses a soft voice and low intonation.

Aladdin's utterance had a meaning that could be classified into thematic meaning. The utterances of Aladdin had a thematic meaning because the sentence gets emphasis and intonation to highlight details or the true meaning of the meaning of the sentence itself.

5. Conclusion

Based on the analysis results, the finding includes directives, consisting of 10 utterances, and utterances purposefully made someone else do something. The second one is expressive, which consists of 9 utterances and has a meaning to express what the speaker feels. The third one is representative, consisting of 3 utterances with some purpose, such as to inform, remind, and admit. The fourth one is commissive, which consists of 3 utterances and has a meaning to offer, assure, threaten, and refuse. The fifth one is declarative, which consists of 11 utterances and has a meaning of declaring. In this study, declarative is the most dominant type.

Conflict of interest

The author(s) declare(s) that there is no conflict of interest.

Authors' contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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