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Table of Contents

Investigating Students Motivation on Phubbing during EFL Teaching and Learning Session	77
<i>Ratna Dwi Elia, Nuskhan Abid</i>	<i>77</i>
Decoding Motivation: Verbal & Visual Signification in Sport Posters Discourse	94
<i>Deni Krisnawan, Desak Putu Eka Pratiwi</i>	<i>94</i>
Exploring Ambiverted Tutor Strategies: A Narrative Inquiry into Enhancing English Speaking Skills for Young Learners	103
<i>Suci Fitriyani, Nunun Indrasari, Istiqomah Nur Rahmawati</i>	<i>103</i>
Code-Switching in Songs Entitled “Ngertenono Ati” and “Kimcil Kepolen” by NDX A.K.A.....	114
<i>Ni Nyoman Tri Gitayani, Ni Putu Dian Angga Melani</i>	<i>114</i>
Illocutionary Acts of Moana’s Character Interactions in Moana Movie Dialogues	123
<i>Dian Nuriska Cahyanti, Nida Aida, Tatu Siti Rohbiah</i>	<i>123</i>
A Syntactic Analysis of Noun Phrases in ‘Seasons’ by Wave to Earth	129
<i>Marda Lena, Hapni Nurliana H.D Hasibuan, Dahnilsyah, Alyza Putri, Aqila Fawwazah</i>	<i>129</i>
Pedagogical, Technological, and Psychological Mediators on the English Language Teachers' Readiness for Asynchronous Online Teaching: A Systematic Review	136
<i>Muhamad Rifqi Bakhtiar.....</i>	<i>136</i>
From Sound to Speech: How Interactive Speaking Shapes Pronunciation Skills.....	145
<i>Dinar Dipta, Dian Nashrul Munif, Hanifa Maisaroh</i>	<i>145</i>

INVESTIGATING STUDENTS MOTIVATION ON PHUBBING DURING EFL TEACHING AND LEARNING SESSION

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Abstract

The phenomenon of phubbing is increasingly found in English as a Foreign Language (EFL) learning, especially when smartphone use distracts students from interactions and the material being presented. This study aims to identify the internal and external motivations that drive students to phubbing during EFL learning. This study used a qualitative phenomenological design with five participants selected through purposive sampling. Data were collected through semi-structured interviews via WhatsApp and analysed using open, axial, and selective coding. The results revealed five main motivations: boredom and monotonous learning, notifications and checking habits, academic use, social influence, and coping strategies for boredom and difficulty understanding the material. These findings confirm that phubbing is not only triggered by technology, but also by psychological, social, and learning conditions. The implications of this study emphasize the importance of varied learning strategies and managing technology use in the classroom.

Keywords: *Phubbing, EFL learning, Student motivation*

I INTRODUCTION

The increasing use of smartphones globally has given rise to a new social phenomenon in the classroom, namely phubbing, the act of ignoring face-to-face interactions because of being busy with a mobile phone (Balta et al., 2020). Phubbing makes people feel ignored, decreases attention when talking, and disrupts trust and intimacy (Chotpitayasunondh & Douglas, 2016). The impact not only affects the individual's emotions, but also damages social relationships in general. Therefore, recognizing and reducing phubbing is necessary to maintain the quality of interactions, especially among students who have a lot of social interactions (Rahmah & Sanyata, 2024). Gao et al (2020) found that excessive mobile phone use in EFL classrooms significantly decreased students' attention and academic achievement, indicating that digital distractions can harm language learning. In the EFL context, where verbal practice and interactive participation are essential, distractions such as phubbing have the potential to decrease students' attention and reduce the overall effectiveness of learning (Sari et al., 2023).

This study discusses how frequent smartphone use during EFL lessons distracts learners, reduces their participation, and affects learning outcomes. This phenomenon occurs due to the interaction between students' internal motivation and external pressure from the digital environment (Fitri & Hasmira, 2024). However, there are many factors have been identified by experts as causes of phubbing behavior. Musdalifah and Qamariah (2023) calls phubbing a form of technology addiction. Chotpitayasunondh and Douglas (2016) emphasized that internet addiction, fear of missing out, and low self-control trigger phubbing through smartphone use. Phubbing behavior is influenced by internal factors such as personality traits, including high neuroticism (anxiety and insecurity), extraversion (the tendency to seek social contact), and low conscientiousness (lack of self-discipline). Low self-control and fear of missing out also play a significant role in promoting excessive smartphone use (Parmaksiz, 2021). According to Karisma et al (2025), technological advancements and easy internet access are key external factors driving phubbing, as individuals increasingly rely on smartphones for communication and information access. Overall, previous studies indicate that phubbing is not merely a technological issue but a behavioral response rooted in psychological and social factors. Therefore, understanding the underlying motivations behind this behavior phubbing becomes essential to address its impact on students' engagement and learning in EFL classrooms.

Several studies have shown that one of the main reasons behind phubbing is internal motivation related to personal traits and psychological needs. Therefore, it is important to explore both internal and external factors influencing students' phubbing behavior during EFL learning. Students' motivations for phubbing can be analyzed through the Uses and Gratifications Theory (UGT) framework, which emphasizes that individuals actively use media to fulfil psychological, social, and emotional needs (Hajdarmataj & Paksoy, 2023). In the learning context, students tend to use smartphones not solely

because of technological distractions, but for specific purposes, such as overcoming boredom, reducing academic pressure, and building social interactions outside of class (Chi et al., 2022). This finding aligns with Widyawati (2024), who revealed that students often phub as a response to boredom and social anxiety when learning materials are perceived as less engaging. Furthermore, external factors such as frequent social media notifications, easy internet accessibility, and the pressure to stay constantly connected also reinforce phubbing behavior (Sun & Yoon, 2023). Therefore, phubbing behavior is not passive behavior, but rather an active strategy for students to fulfil personal and social needs, even at the expense of engagement in the EFL learning process.

Phubbing behavior in the classroom is currently a concern in the learning context because it can disrupt the learning process (Rahmah & Sanyata, 2024). Phubbing is the habit of ignoring other people in direct interactions because you are too focused on your cell phone, and this often happens during lectures (Chotpitayasunondh & Douglas, 2018). Among students, especially those who are already accustomed to technology, this behavior is appearing more and more frequently (Rahmah & Sanyata, 2024). Chotpitayasunondh and Douglas (2018) stated that smartphone addiction and the fear of missing out (FoMO) are the main causes. Gao et al. (2023) also added that boredom or disengagement in class drives students to phubbing. Chang (2021) explains, uncontrolled cell phone use can disrupt classroom dynamics, If students' attention is constantly distracted by their cell phones, not only will their focus be affected, but also the overall quality of learning. Therefore, it is important to understand more deeply the reasons or motivations for students to study, especially during learning activities.

Although various studies have addressed the impact of phubbing in learning contexts, this studies specifically exploring the motivations behind phubbing behavior among students in English as Foreign Language (EFL) classes are still very limited. However, academic engagement and effective study habits are significantly influenced by interaction patterns during the learning process. Understanding the internal and external factors that drive phubbing behavior among students is crucial so that lecturers and educational institutions can design more adaptive learning strategies that align with the characteristics of today's digital generation. Therefore, this study aims to analyze and dissect the various motivations underlying students' phubbing behavior during English as a Foreign Language (EFL) learning session.

II MATERIALS AND METHOD

2.1 PHUBBING IN TEACHING AND LEARNING CONTEXT

Phubbing, which comes from the terms phone and snubbing, describes the behavior of ignoring face-to-face interactions due to focusing on using a cell phone (Chotpitayasunondh & Douglas, 2016). Iliç and tanyeri (2020) emphasize that both teachers and students who are phubbed can reduce the quality of communication in the classroom and disrupt learning engagement. This is reinforced by the findings of Pratiwi et al (2024) which states that phubbing creates communication disturbance and increases obsession with mobile phones, both of which have implications for low attention during the learning process. In addition, research by Gao et al (2023) links the emergence of phubbing to psychological factors such as boredom and a lack of student engagement in learning activities. In this situation, students tend to seek distractions through smartphones, which then negatively impacts teacher-student interactions (Thapa et al., 2025). Chang (2021) found that uncontrolled mobile phone use during EFL learning reduces students' opportunities to practice the language, thus hindering the achievement of learning objectives. The findings added by Isrofin and Munawaroh (2021) that dependence on smartphones increasingly strengthens phubbing behavior, which cumulatively reduces the quality of academic engagement and teaching effectiveness.

The synthesis of these various studies shows that phubbing is not simply an individual behavior, but rather a phenomenon that impacts the dynamics of classroom interactions. Both teachers and students who phub create communication disruptions, reduce learning engagement, and potentially undermine the quality of the learning experience. Therefore, educational institutions need to develop learning policies and strategies that can manage technology use to ensure it aligns with teaching objectives.

Phubbing has become an increasingly concerning behavior in the digital era, affecting how people communicate and interact in everyday life (Nazir, 2025). The widespread use of smartphones makes individuals more likely to prioritize their devices over direct social interaction, leading to decreased attention, emotional detachment, and even relationship dissatisfaction (Bellini et al., 2025). In academic settings, this behavior not only disrupts social bonds but also interferes with students' ability to focus and engage meaningfully with learning materials (Hidayat MS et al., 2021). Several studies highlight

that excessive smartphone use is associated with stress, low academic performance, and reduced empathy among university students (Sun & Yoon, 2023). These findings indicate that phubbing is no longer a trivial habit but a widespread behavioral issue that can harm individuals' mental well-being and social connections. Therefore, it is important to study this phenomenon comprehensively to understand its underlying causes and potential strategies for prevention.

In English as a Foreign Language (EFL) learning, where interaction and attention are key elements of success, phubbing behavior presents a serious challenge (Kartikasari et al., 2023). EFL classrooms emphasize active participation, listening, and meaningful communication practice. However, when students engage in phubbing, they miss essential opportunities to interact in English and develop authentic communicative competence (Chang, 2021). This behavior not only decreases student motivation but also weakens teacher–student relationships and classroom engagement (Kartikasari et al., 2023). Despite its clear negative impact, limited research has explored the underlying motivation both internal and external that drive students to phub during learning sessions. Investigating these motivations is essential for educators to design more adaptive strategies that balance the use of technology with pedagogical goals. However, studying phubbing within the EFL context provides valuable insights into modern learning behaviors and supports the development of more engaging and technology conscious classrooms (Capilla Garrido et al., 2021).

Students' smartphone use in English learning can be understood through the Uses and Gratifications Theory (UGT). This theory explains that individuals use media to fulfil specific needs, such as entertainment, social interaction, and information seeking (Hajdarmataj & Paksoy, 2023). Therefore, smartphone use in class cannot be viewed simply as a distraction, but also as students' efforts to fulfil their important needs. One internal motivation that drives students to phubbing is the tendency to feel bored quickly. Gao et al (2023) showed that when learning feels monotonous, students often use smartphones as a way to reduce boredom or psychological discomfort. In this context, smartphones function as a self-regulation strategy to maintain their comfort during the learning process. In addition to internal factors, there are external motivations that reinforce phubbing behavior, Chang, (2021) emphasized that the urgency from notifications, peer messages, and the Fear of Missing Out (FoMO) often make students feel the need to respond immediately, even while in class. These external factors increase social pressure, making it more difficult for students to fully focus on their learning.

Based on the synthesis above, students' motivation to use smartphones during English learning can be viewed from two dimensions, namely internal factors such as personal interest or boredom, and external factors such as social influence and digital environment.: internal and external. Internally, they use them as a means of coping with boredom and stress; while externally, notifications and social pressure encourage them to stay connected to the digital environment. This synthesis suggests that phubbing behavior in the EFL context is not solely a result of the availability of technology, but also the interaction between personal needs and social influences that influence their learning engagement.

2.2 RESEARCH CONTEXT

This study examines the phubbing behavior of students during English as a Foreign Language (EFL) learning. Phubbing is the habit of ignoring face-to-face interactions due to being preoccupied with their mobile phones. This behavior is increasingly common in classrooms due to the increasing use of digital technology. EFL learning requires active interaction, speaking practice, and high levels of focus to achieve learning objectives. If students use their mobile phones excessively during class, they will lose focus and reduce their engagement in the learning process. This research is important because most previous studies have only examined the negative impacts of phubbing, such as communication disruptions or decreased academic achievement. However, very little research has explored the motivations behind students' phubbing behavior, particularly in the context of EFL learning. Understanding these motivations, whether stemming from internal factors (e.g., boredom or anxiety) or external factors (such as the influence of notifications and social pressure), can help lecturers and educational institutions design more engaging and effective learning strategies. This way, the quality of classroom interactions can be improved, even when technology is still used.

2.3 RESEARCH DESIGN

This study employed a phenomenological qualitative design to explore in depth the motivations of students in phubbing during English as a Foreign Language (EFL) learning. The phenomenological approach was chosen because it allows the researcher to gain a deep understanding of students' lived experiences and the meaning they attribute to their actions in real classroom contexts (Gill, 2014). This

approach was considered appropriate because students' phubbing behavior reflects complex psychological and social dynamics that cannot be measured numerically but can be meaningfully understood through their personal narratives and reflections (Duradoni et al., 2023). By capturing these lived experiences, the researcher aimed to reveal the essence of students' motivation behind phubbing and its implications for classroom engagement in EFL contexts.

2.4 PARTICIPANTS

The participants in this study consisted of eight students (n=8) from the English Education Study Program at the Islamic University of Indonesia. They were selected using purposive sampling techniques with specific inclusion criteria: active students who have engaged in phubbing behavior (using smartphones for non-academic purposes) during EFL learning sessions. Participants were also made sure to consent for voluntarily participation in interviews (Firmansyah & Dede, 2022). Potential participants were identified through classroom observations and informal discussions, then contacted them personally via a WhatsApp message to invite them to join the study. Out of the eight invited students, five students were used as the data source. Before the interviews, the researcher explained the purpose of the study and obtained written informed consent from each participant. Of the eight students who met the criteria, five agreed to participate. The participants' background information is summarized in Table 1 below.

Table 1. Participants

No	Participants	frequently used applications
1	F	WhatsApp, Game Catur, Youtube
2	S	Chat Gpt, Google, Instagram
3	A	Google, Game Roblox, WhatsApp
4	N	Google Translate, Tiktok, Game
5	Y	Tiktok, Instagram, Google

2.5 DATA COLLECTION

Data were collected through semi-structured interviews conducted online via WhatsApp with five participants. Each participant was interviewed once, and each session lasted approximately 15–20 minutes. The researchers sent questions via WhatsApp chat, while participants provided answers primarily via voice notes. Interviews were conducted in Indonesian to allow participants to express their thoughts and experiences more naturally and clearly. Voice notes were stored securely and password-protected to maintain the confidentiality of participant data. Interviews were chosen because this method was considered capable of eliciting in-depth and detailed information about students' personal experiences (Zaini et al., 2023). As a core qualitative method, interviews facilitate rich data collection by providing space for participants to elaborate on their experiences and perspectives in response to open-ended questions (Rutledge & Hogg, 2020). The interviews in this study specifically investigated the internal and external motivational factors that influence students to engage in phubbing during EFL learning, as well as its impact on their academic engagement. Similar research by Zulkarnain et al. (2025) also used phenomenological interviews to explore students' experiences with phubbing, as this method allows for the emergence of rich data regarding their feelings and perspectives.

2.6 INSTRUMENT

The semi-structured interview guide was used as the main research instrument. The interview questions were developed and adapted from (Kunene & Tsibolane, 2017). Based on the Uses and Gratifications Theory (UGT) framework. This instrument was designed to explore students' motivations and behavioral factors behind phubbing during English as a Foreign Language (EFL) learning. The questions were organized into four UGT-based categories-based categories adopted from Kunene & Tsibolane (2017): (1) reasons for mobile phone use, (2) usage patterns, (3) social influences, and (4) behavioral factors. Each category contained several indicators and guiding questions that helped elicit detailed responses. All interview questions were written in Indonesian to ensure that participants could

express their experiences naturally and clearly. The interview guide was reviewed by a researcher in English Language Education to ensure content validity and appropriateness to the EFL learning context.

2.7 DATA ANALYSIS

The collected interview data were analyzed using a phenomenological qualitative data analysis approach (Hossain et al., 2024). The analysis process involved three iterative phases: data reduction, data presentation, and conclusion drawing/verification (Rijali, 2019). Data reduction began with the transcription of interview results, followed by repeated reading of the transcripts to identify and code relevant information related to students' internal and external motivations for phubbing during EFL learning (Rijali, 2019). Data presentation was carried out by organizing the initial codes into emerging themes and categories, such as psychological factors, social factors, and the impact on academic engagement. The data was then systematically arranged to facilitate the identification of patterns and key findings. Conclusions were drawn and verified by interpreting the identified themes, understanding the meaning behind the students' experiences, and reviewing the original transcripts to ensure that the interpretations were consistent with the participants' statements. Findings were also linked to relevant literature and theoretical frameworks, such as Uses and Gratifications Theory (UGT), to strengthen the analysis.

III RESULTS AND DISCUSSION

This section presents the research findings based on interviews with five active seventh-semester students of the English Language Education Study Program. Data were analysed using open coding, axial coding, and selective coding. Open coding generated various initial codes, which were subsequently grouped into conceptual categories through axial coding. Selective coding then synthesized these categories into five major themes that describe students' motivations for engaging in phubbing during English language learning. The following subsections present these themes and discuss them in relation to existing theories and previous studies.

3.1 BOREDOM AND MONOTONOUS LEARNING ENVIRONMENT

One key factor that causes students to lose focus and engage in off-task behaviors such as using their cell phones during class is boredom. Boredom often arises when learning becomes repetitive, lacks variety, and does not provide new or meaningful challenges for students. (Kloppers, 2023) explains that boredom occurs when students feel disengaged and uninterested because learning activities do not stimulate their cognitive engagement. In line with this, Firman & S (2024) found that a monotonous classroom environment such as long lectures, repetitive explanations, and minimal interaction reduces students' motivation to participate. Furthermore, Zhang (2024) highlighted that students experience boredom when the learning rhythm remains the same for an extended period, causing them to feel overwhelmed or mentally exhausted due to the lack of variety in the format.

Research also shows that a monotonous learning environment makes students more susceptible to distraction. When lessons are delivered without interactive media, discussions, or varied learning tasks, students tend to withdraw from the learning process Tze et al (2015). This not only reduces engagement but also encourages students to seek more stimulating alternatives, such as checking their phones. In a study of digital learning, Balalle (2024) found that boredom significantly increased the likelihood of students engaging in non-academic mobile phone use, as they sought to escape the monotony. This finding supports the idea that when learning lacks variety, students become mentally disengaged and begin seeking activities that feel more rewarding.

In line with this study, the findings of this study indicate that some students experience boredom when classroom instruction becomes too long and repetitive. Their statements revealed that the lack of variety in learning delivery causes them to lose focus and ultimately turn to their phones for entertainment. The quote below illustrates how monotonous teaching leads to disengagement:

Excerpt 1

"I felt sleepy because I already understood the material presented and the explanation was too long-winded." (F, Personal Interview)

F's explained that long and repetitive explanations make the learning atmosphere feel slow and uninteresting. Because the student already understands the material, listening to lengthy explanations feels unnecessary and causes mental fatigue. This supports the idea presented by Kloppers (2023), who argues that when students no longer find novelty in the material, they disengage and become bored. The

participant's statement also aligns with Lv & Wang (2023), who found that repetitive explanation is one of the strongest predictors of classroom boredom, especially in language learning contexts. The sense of disengagement prompts students to mentally disconnect from the class, leading to decreased focus and reduced attention.

Furthermore, the feeling of sleepiness expressed by the participant indicates that monotony in learning does not only affect motivation but also lowers cognitive alertness. When students are not actively involved through varied tasks or interactive activities, the classroom atmosphere becomes passive, making it easier for them to lose concentration. This is in line with the argument of Li & Xing, n.d, (2024) who state that monotonous teaching reduces emotional engagement, causing learners to seek stimulation elsewhere. As seen in this study, some students respond to this boredom by turning to their phones, using them as a form of escape from the uninteresting classroom environment. Therefore, F's experience reinforces the idea that the lack of variation in delivering material can significantly trigger boredom and diminish the quality of student engagement in class.

Excerpt 2

"Usually I get bored, of course I get bored when listening to lessons, so I open my phone to reply to chats or just scroll through Instagram because the material or lecturer's explanation is too monotonous, so I get bored and end up opening my phone while the lesson is going on." (S, Personal Interview)

The statement from S demonstrates that boredom directly triggers off-task digital behavior during learning. When students feel unengaged with the material, they instinctively seek stimulation from their phones, such as replying to messages or scrolling through Instagram. This response indicates that classroom activities are not sufficiently engaging to sustain students' attention, pushing them to shift their focus to activities that feel more rewarding or entertaining. This aligns with research by Akbari et al. (2021), who found that students experiencing boredom are more likely to use their phones to escape uninteresting classroom environments. In S's case, the act of checking social media reflects an attempt to fulfil emotional needs that are not met during monotonous learning sessions.

Furthermore, the excerpt highlights that students perceive scrolling social media as a convenient escape from learning fatigue. When lectures lack variation or interaction, students become mentally detached, and their attention drifts towards their digital surroundings. This behavior reflects a decline in engagement, which Ferdiansah et al (2024) argue is a common outcome of a passive learning environment. S's habit of turning to her phone not only disrupts her concentration but also illustrates how monotony in teaching reduces students' internal motivation. Consequently, her behavior reinforces the idea that boredom encourages students to engage in digital distractions rather than participate actively in the learning process.

Excerpt 3

"If class feels monotonous, I let out my frustration by playing online games." (A, Personal Interview)

A's statement reveals that monotonous classroom environments push students to seek more exciting activities, with online gaming becoming a preferred alternative. This reflects a clear disconnect between the instructional approach and the students' need for stimulation. When learning lacks variation, students tend to disengage cognitively and emotionally, prompting them to look for interactive digital activities that provide immediate enjoyment. Alsaad et al (2022) note that students often turn to their devices when classroom experiences fail to hold their attention. In this context, online gaming serves as a more stimulating escape compared to the repetitive nature of classroom lessons.

Moreover, A's habit of using online games during lessons represents a shift in focus from academic tasks to entertainment-driven behavior. This indicates that classroom monotony not only reduces academic engagement but also leads students to prioritize leisure activities over learning. This pattern aligns with findings from Acedillo & Saro (2023), who explain that when students feel disconnected from the content, they are likely to seek external sources of excitement. A's response illustrates how the lack of interactive learning methods encourages students to retreat into digital entertainment as a coping strategy for boredom, ultimately affecting the quality of their participation in class.

Excerpt 4

"The main reason I open my cell phone in the middle of learning English is because I'm bored or fed up. Sometimes I often open my cell phone during times when I'm prone to drowsiness, so sometimes I overcome the tendency to drowsiness by playing with my cell phone" (N, Personal Interview)

N's statement reinforces that boredom is a central factor driving students to open their phones during class. When learning activities fail to hold students' attention, they instinctively turn to their devices for quick engagement. This type of behavior reflects a disengagement process where students mentally withdraw from classroom activities because they find the learning atmosphere uninteresting. According to Kloppers (2023), students tend to disconnect from academic content when it lacks novelty or fails to stimulate their interest. N's experience aligns with this pattern, indicating that the learning environment is not providing enough cognitive engagement to maintain focus.

The excerpt also suggests that opening a phone becomes a habitual response when students experience boredom. Instead of attempting to re-engage with the learning material, students like N choose digital distractions as a more accessible alternative. This supports the argument by Acedillo & Saro (2023) that students engage in c to avoid uninteresting classroom situations. The lack of variety in the teacher's delivery may contribute to N's reduced motivation, pushing her to seek instant gratification from her device. Thus, her statement highlights how monotonous teaching reduces the overall learning quality by encouraging students to retreat from academic tasks and engage in off-task digital behavior.

3.2 NOTIFICATION-TRIGGERED AND HABITUAL CHECKING

One factor that encourages students to check their phones during class is the sudden appearance of notifications. Notifications, whether in the form of vibrations, message sounds, or app pop-ups, can immediately grab students' attention and disrupt their focus. explain that digital notifications have the ability to interrupt the flow of concentration in just seconds, as the human brain naturally responds to new information Mumcu (2025) explain that digital notifications have the ability to interrupt the flow of concentration in just seconds, as the human brain naturally responds to new information. In the context of learning, this means that students are more susceptible to distraction every time their phones signal a new message. Furthermore, according to Mumcu (2025) the more frequently students receive notifications, the more likely they are to respond instantly, even when the message is unimportant

In addition to being triggered by notifications, many students also exhibit habitual checking behavior, which is the tendency to automatically check their phones for no apparent reason. This behavior arises because continuous phone use in daily life forms a reflexive habit. Joshi et al (2022) state that this habit forms when students frequently multitask using their phones, making checking their phones an unconscious activity. In learning situations, this habit can reduce student engagement because their attention is divided between the material being studied and the urge to check their phones. Joshi et al. (2022) added that habitual checking reduces students' ability to stay focused, as the brain becomes accustomed to switching from one activity to another in a short period of time.

The findings of this study align with this theory. Several participants revealed that notifications and habitual prompts made it difficult for them to stay focused on learning. Here are some quotes illustrating this phenomenon:

Excerpt 5

"I'm itching to open WhatsApp notifications because a notification pops up that makes me want to open my phone." (F, Personal interview)

F's statement indicates that the appearance of notifications immediately triggers a strong urge to check their phones. The term "itch" describes a discomfort and curiosity that is difficult to ignore, prompting students to immediately respond to notifications, even while in the middle of a learning situation. This indicates that students' attention is highly sensitive to digital stimuli such as vibrations or notification sounds. This finding aligns with research by Joshi et al (2022), which states that notifications, even brief ones, can disrupt focus and cause individuals to lose concentration from the main activity at hand. Notifications function as external triggers that instantly interrupt students' learning flow and redirect their focus to digital activities.

Furthermore, the quote also indicates that checking their phones is no longer simply a conscious decision but has become an automatic response that occurs every time a notification arrives. When the urge to check their phones occurs repeatedly, the behavior can develop into a habit of checking or opening their phones without consideration. This aligns with the findings of Brown (2022), who explained that the more frequently students respond to notifications, the more easily a habit of constantly checking their phones becomes established. In a learning context, this habit can reduce the quality of student interactions because they frequently shift focus between the subject matter and their phones. Thus, F's statement reinforces the point that notifications are a powerful trigger for digital behavioral distraction, resulting in decreased concentration and reduced learning effectiveness.

Excerpt 6

"Sometimes suddenly there is a notification or the phone vibrates, usually the reflex is to immediately open it" (S, Personal Interview)

S's statement suggests that the appearance of a notification or phone vibration triggers a spontaneous response that is difficult to control. The term "reflex" indicates that the act of checking the phone is no longer a conscious effort, but has become an automatic response that occurs whenever there is a digital stimulus. This indicates that students' attention is highly sensitive to small stimuli such as vibrations or the sound of a message, easily disrupting their focus on learning. This finding aligns with research by Brown (2022), which explains that even brief notifications have a direct impact on attention and disrupt an individual's flow of concentration. In other words, these digital stimuli act as external triggers that immediately shift students' focus from learning to non-academic activities.

Besides being a reflex, S's act of checking her phone also demonstrates a tendency toward habitual checking—the habit of automatically checking the phone without considering its urgency. This habit develops due to continuous digital exposure, making the phone a primary source of attention even when it is unrelated to learning. Tufan et al (2025) state that this type of habit emerges when individuals frequently engage in digital multitasking, leading them to check their phones repeatedly for no apparent reason. In a classroom context, this habit causes students to repeatedly lose focus, thus decreasing their engagement with the material. Thus, S's statement illustrates that the combination of external triggers (notifications) and internal habits (reflexive impulses) reinforces distractive behavior, negatively impacting the learning process.

Excerpt 7

"The main reason I open my phone during class is because I get distracted by notifications when there's class." (A, Personal Participant)

A's statement indicates that notifications are a major trigger that diverts students' attention from learning. The term "distracted" describes how the appearance of notifications immediately breaks focus and forces students to shift from learning activities to digital activities. This condition aligns with the findings of Stothart et al. (2022), who explained that notifications even brief ones can create cognitive disruption and reduce an individual's ability to refocus on academic tasks. Therefore, notifications function as a powerful external stimulus, making it difficult for students to maintain concentration when digital stimuli appear in the midst of the learning process. This situation indicates that the presence of notifications not only affects attention for a moment but also disrupts the continuity of learning overall.

Furthermore, A's statement also indicates that responding to notifications has become part of students' daily behavior. When a notification appears, students feel compelled to immediately check their phones, indicating the emergence of a pattern of notification-triggered checking behavior. Over the long term, this behavior can develop into a checking habit, which is the habit of repeatedly checking phones without considering whether the notification is important or not. According to Joshi et al (2022) this habit of checking their phones occurs when students frequently receive notifications, prompting them to stay connected, and this behavior persists even while they are studying. This results in decreased student engagement in the learning process because their attention is constantly divided. Therefore, this quote reinforces the point that notifications are a dominant factor triggering digital distractions and reducing the quality of focus during learning activities.

3.3 ACADEMIC USE OF PHONES IN EFL LEARNING

The use of mobile phones in English language (EFL) learning is not always negative; in certain contexts, mobile phones can actually provide significant academic benefits. Various studies have shown that mobile devices can function as learning aids, particularly in supporting language skills such as vocabulary mastery, listening, and pronunciation. Santas & Attah (2025) points out that mobile phones help students access learning materials anytime, making the learning process more flexible and not limited to the classroom. Furthermore, language learning apps like Google Translate, Oxford Dictionary, and educational video platforms allow students to access authentic and contextual examples of language use, thereby improving their ability to understand English input.

In the EFL context, mobile phones also help students overcome obstacles during learning, such as when encountering difficult words, checking grammatical structures, or finding relevant example sentences. (Boroughani et al (2023) emphasize that the use of mobile technology facilitates self-regulated learning, where students can control their own learning process based on their individual needs. Furthermore, mobile phones allow students to access additional learning resources that are more

engaging than traditional textbooks, such as learning videos, podcasts, and creative content from English language educators. Thus, academic use of mobile phones can strengthen student engagement and increase their motivation to learn English.

The findings of this study also indicate that some students use mobile phones productively during learning, primarily to look up word definitions, aid in understanding the material, or access relevant examples. The following excerpt illustrates the use of mobile phones for academic purposes:

Expert 8

Sometimes I'm still confused or don't understand some of the words explained by the lecturer, so I open Chat Gpt to simplify the language that I don't understand yet, but on the other hand, I also often, even in every subject, I always open my phone, sometimes just to find out, but in the end I also open the TikTok application to watch interesting things so I don't get bored" (F, Personal Interview)

F's statement indicates that mobile phone use in learning is not only related to distraction but also serves as an important academic tool. When students encounter difficult-to-understand terms or explanations, they utilize applications like ChatGPT to simplify the language concepts or material explained by the lecturer. This aligns with Lai et al (2022) findings, which state that mobile phones can support self-directed learning by providing quick access to additional explanations, example sentences, and relevant language resources. With AI-based technology, students can quickly clarify confusing sections of the material without having to wait for further explanation from the lecturer. This practice strengthens self-regulated learning, as students actively seek solutions when encountering linguistic difficulties during learning.

However, F's statement also reveals another side of mobile phone use: the shift from academic to non-academic activities. After using mobile phones to understand material, students are often compelled to open other apps like TikTok as a form of entertainment or escape from boredom. This phenomenon is consistent with research by Gonz & Manuel (2023), who found that while mobile phones can enhance learning, quick access to entertainment content also increases the risk of digital distraction. In this context, cell phone use plays a dual role: it helps students understand difficult concepts, but at the same time opens up opportunities for off-task behavior. Thus, F's quote suggests that cell phones have positive potential as academic tools, but their effectiveness depends heavily on students' ability to control the shift between academic and non-academic use during learning.

Excerpt 9

"Open your cellphone to delve deeper into the lesson when you don't understand, such as opening Google or Chat Gpt, so you can understand the lecturer's explanation" (A, Personal Participant)

A's statement demonstrates that the use of mobile phones in learning has a strong academic function, especially when students struggle to understand a lecturer's explanation. In such situations, mobile phones become a learning aid, allowing students to search for additional information via Google or utilize artificial intelligence-based technologies like ChatGPT to obtain simpler, more understandable explanations. This practice aligns with research by Lai et al (2022) which states that the use of mobile devices facilitates self-directed learning and allows students to quickly access relevant learning resources. By using these applications, students can address gaps in understanding directly without having to wait for re-explanations from the lecturer, making the learning process more efficient and responsive to individual needs.

Furthermore, the quote demonstrates that mobile phones serve as a supporting medium for clarifying difficult concepts, especially in EFL learning contexts that often involve academic terminology or complex language structures. This is consistent with the findings of Darsih & Asikin (2020) who emphasized that mobile technology helps students access example sentences, translations, and more contextual grammar explanations. Thus, mobile phones serve not only as a source of information but also as a means to enhance students' conceptual understanding during learning. Academic use of mobile phones like this shows that technology can increase the effectiveness of learning if used appropriately and in a targeted manner, although it still needs to be balanced with students' ability to avoid non-academic distractions.

3.4 SOCIAL INFLUENCE AND PEER PRESSURE

Social influence is one factor influencing students' cell phone usage behavior during the learning process. In the classroom context, students tend to imitate the behavior of their peers, especially when such actions are considered common or acceptable by the group. Morrin (2022) explain that individuals often follow group behavior due to a tendency to conform to prevailing social norms. This means that if

most of their peers are using their phones during class whether to reply to messages, check social media, or simply look at the screen other students will perceive this behavior as normal. Xu et al (2023) also found that students' digital behavior is strongly influenced by peer behavior, where the presence of friends actively using their phones makes it easier for students to do the same.

In addition to social influence, peer pressure also plays a significant role in encouraging students to use their phones during class. This pressure doesn't always manifest directly, but often takes the form of a subtle urge to stay connected with the group, whether through chat, social media, or other digital activities. Research by Liu et al (2024) shows that students feel the need to engage in group conversations especially on digital platforms to avoid being perceived as passive or out of touch. This explains why students continue to use their phones even though they realize it can disrupt their focus on learning. Care et al (2025) adds that students tend to imitate the digital behavior of their peers to maintain social connections and avoid feeling "different" in the group. Thus, social influence and peer pressure not only contribute to increased phubbing behavior but also reinforce a culture of irrelevant phone use during learning.

The findings of this study also reflect this phenomenon, with some students admitting to using their phones because they see their friends doing the same or because they feel the need to stay in the flow of group communication. The following quote illustrates how social influence and peer pressure encourage students to use their phones during the learning process:

Excerpt 10

"Yes, sometimes when friends open our phones, it's like we get carried away, um, like we want to open our phones too, and sometimes there are friends who send funny video reels, so I open them, and in the end, I continue to open my phone while the lesson is going on." (N, Personal Interview)

N's statement demonstrates that cell phone use during learning is heavily influenced by the social environment surrounding students. The phrase "carried away by the current" illustrates that the act of checking a cell phone does not always arise from personal desire, but rather from a tendency to imitate the behavior of peers. When students see their peers checking their phones or sharing interesting content like video reels, they are compelled to do the same. This phenomenon aligns with the findings Careem (2019), who stated that individual digital behavior is heavily influenced by group norms and the tendency to adapt to the behavior of the majority. In other words, students perceive checking their phones during learning as "allowed" or "normal" because their peers are doing it too, blurring the boundaries between academic and non-academic behavior.

Furthermore, N's quote also demonstrates how peer pressure works subtly but effectively in shaping students' digital habits. When a friend sends a funny video, students feel compelled to check it, which then triggers further behavior such as scrolling or other activities unrelated to learning. Chen (2024) explain that social pressure doesn't always take the form of direct coercion, but can also manifest as a desire to stay connected to the group to avoid feeling left behind or "out of touch." In N's case, opening a video from a friend was the initial trigger that led her to continue using her phone during class. This suggests that social influence not only drives phubbing behavior but also reinforces students' tendency to remain active in digital interactions irrelevant to learning. Thus, N's experience reinforces that social influence and peer pressure play a significant role in increasing phone use during the learning process.

Excerpt 11

"Very often. For example, if my friends start opening their phones, I also open my phone without realizing it, for example, focusing on the lecturer, usually I get bored, I don't know, maybe the learning is not fun, it feels tense, it ends up making me sleepy, especially if the lesson is 3 hours long, wow, that makes me very sleepy listening to the lecturer's explanation, Sometimes friends also invite me to watch something, like trending issues that make me curious or video reels that they say are funny" (Y, Personal Interview)

Y's statement indicates that cell phone use behavior during learning is not only influenced by individual factors but also greatly influenced by the social conditions surrounding the student. When her friends start using their phones, she "unconsciously" follows suit, indicating an automatic imitation mechanism of group behavior. This phenomenon aligns with the social influence theory proposed by Xu et al (2023), which states that individuals tend to imitate the behavior of those closest to them due to the need to fit in and avoid feeling different. In other words, Y doesn't use her phone out of a specific need, but because she sees her friends doing so first. This demonstrates that cell phone use can be a social behavior that is imitated, not just a personal act.

Furthermore, Y also links cell phone use behavior to learning conditions that are perceived as uninteresting, too tense, or too long. When learning continues for hours without variation, students become sleepy and lose focus. This situation further strengthens peer influence, as students are more easily encouraged to engage in more engaging alternative activities rather than following the lecturer's monotonous explanations. This finding aligns with Petrucco & Agostini (2023), who stated that peer pressure is more likely to emerge when students are bored or emotionally disengaged. In Y's case, fatigue and boredom during learning intensified the urge to imitate her peers' cell phone use, making cell phone use a form of escape from the uninteresting classroom atmosphere. Therefore, this quote suggests that the combination of social influence and the monotony of learning significantly contribute to increased cell phone use during the learning process.

3.5 PHONE USE AS A COPING STRATEGY FOR BOREDOM

Boredom in the context of learning is a condition when students feel unchallenged, unengaged, or don't see the relevance of the material being presented. In this situation, students tend to seek alternative activities to alleviate their boredom. Pekrun et al. (2023) explain that boredom often triggers escape behavior, which involves diverting attention to activities perceived as more enjoyable. One of the most common forms of escape behavior among students today is using their cell phones to entertain themselves or temporarily divert their focus from lessons perceived as monotonous. This suggests that cell phone use acts not only as a distraction but also as a strategy to cope with the emotional discomfort that arises from boredom.

In English language (EFL) learning, boredom can arise when lecturers' explanations are too long, the material is repetitive, or the teaching method lacks variety in activities. When classroom conditions are unable to maintain student engagement, cell phone use becomes a quick coping strategy that offers instant entertainment, such as watching videos, playing games, scrolling through Instagram, responding to messages, or simply opening apps without a clear purpose. Elhai et al. (2023) found that students who felt bored while studying were more likely to seek out digital content as a way to reduce emotional tension and improve their mood. Therefore, cell phone use in this context is not simply impulsive behavior, but rather a form of coping mechanism that helps students balance boredom with more engaging activities.

The findings of this study also support this concept, as several students admitted to using cell phones as a way to reduce boredom and maintain comfort while studying. This use emerged when the material was considered uninteresting, the class duration was too long, or the presentation method lacked variety. The following quote illustrates cell phone use as a strategy for coping with boredom:

Excerpt 12

"Sometimes when the class feels monotonous, I just play online games, usually Mobile Legends, because by playing games, I don't just focus on the lecturer's explanation, I can avoid feeling sleepy. If I only focus on the lecturer's explanation, I can feel sleepy and not focus during the lesson, so I vent by playing games." (A, Personal Interview)

A's statement indicates that playing games is used as a strategy to overcome boredom and maintain alertness during lessons perceived as monotonous. When the classroom atmosphere doesn't provide sufficient stimulation, students seek alternative activities that can more effectively capture their attention. In this case, online games like Mobile Legends offer an interactive, challenging, and enjoyable experience, thus reducing drowsiness and boredom. This aligns with the opinion of Guo & Chang (2023), who stated that boredom in learning often triggers escape behavior, the urge to divert attention to more emotionally satisfying activities. A uses games as a form of outlet to control the boredom that arises from repetitive and unvaried material delivery.

In addition to functioning as a distraction from drowsiness, the use of online games also reflects an emotional coping strategy that emerges when students feel disengaged in learning. Benedetto et al (2024) explain that entertaining digital activities like games are often used by students to regulate their mood and avoid the discomfort caused by less engaging learning. In A's context, playing games is not only an entertainment activity but also a way to maintain focus and stay alert, even though it ultimately distracts from the subject matter. This suggests that students' chosen coping strategies can have a dual impact: helping to alleviate boredom but simultaneously reducing academic engagement. Thus, this quote reinforces the idea that mobile phones, particularly through online gaming, serve as a coping mechanism used by students to avoid boredom and maintain comfort during learning.

Excerpt 13

"Sometimes I overcome the tendency to feel sleepy by playing on my phone, whether it's opening Instagram or TikTok or cooking games. Those are the applications I often open during class. How do I do it? It feels like it's become a habit for students, not just me." (N, Personal Interview)

N's statement suggests that cell phone use during learning functions as a coping mechanism to overcome drowsiness and boredom. By opening Instagram, TikTok, or playing light games like cooking games, students seek to provide more enjoyable stimuli when learning feels uninteresting or too monotonous. This aligns with the explanation of Pekrun et al. (2023), who stated that boredom in learning drives students to seek alternative, more emotionally engaging activities to stay awake and feel "connected." The activities N chose represent a form of escape behavior, namely an attempt to divert attention from boring situations to digital activities that offer instant entertainment.

Furthermore, the statement "it's become a habit for students, not just me" indicates that this behavior is not just an individual behavior, but has become a common pattern among students. This finding is consistent with research by Elhai et al. (2023), which states that digital distractions often emerge as a collective habit in learning environments when learning is unable to maintain student interest and engagement. This suggests that cell phone use to overcome boredom is not only influenced by internal factors such as drowsiness, but is also reinforced by social norms and group habits. Thus, N's quote suggests that mobile phones serve as an easily accessible coping tool and are a common strategy for students to avoid boredom and maintain comfort during learning, even though they can ultimately decrease academic engagement.

Excerpt 14

"The main reason I check my phone during English lessons is usually because I'm bored and ultimately fall asleep because it's hard to follow the material the lecturer is presenting. Sometimes the explanations are too fast, so I find it difficult or don't understand everything." (Y, Personal Interview)

Y's statement indicates that boredom and difficulty understanding the material are the main triggers for cell phone use during learning. When lecturers' explanations are perceived as too fast and difficult to follow, students lose the opportunity to process the information optimally. This condition leads to fatigue and drowsiness, leading to the use of cell phones as a coping strategy to overcome this discomfort. This finding aligns with Abdellatif (2022), who explain that academic boredom often arises when material cannot be fully understood or when cognitive load exceeds students' capacity. In such situations, students tend to seek alternative activities that are easier to digest and provide a light sensation, such as checking their cell phones. Thus, cell phones serve as an escape from learning situations that feel stressful and difficult to follow.

Furthermore, this statement shows that learning that is not aligned with students' rhythms or needs increases the likelihood of off-task behavior. When lecturers' explanations are too fast, students feel they don't have enough time to digest the material, thus decreasing their motivation to stay focused. Duncan (2012) state that in situations where students feel left behind or have difficulty following the learning, they tend to turn to digital devices as a form of emotional regulation and distraction. In Y's case, cell phone use wasn't just due to boredom, but also an inability to keep up with the pace of the material. This reinforces the idea that cell phone use can be a coping mechanism that emerges in response to academic pressure and low comprehension, ultimately leading to decreased engagement and learning effectiveness.

3.6 DISCUSSION

The findings of this study indicate that students' phubbing behavior during English as a Foreign Language (EFL) learning is the result of an interaction between psychological, social, and pedagogical factors. Boredom and a monotonous learning environment are the main triggers for this behavior. Students reported losing focus when lecturers' explanations were too long, repetitive, and lacked variety. This finding aligns with Amir (2023) who revealed that students often experience boredom when classroom instruction becomes overly repetitive, lacks meaningful variation, and fails to provide sufficient cognitive stimulation. They emphasized that long and monotonous explanations reduce students' emotional engagement, making them more likely to disengage and turn to alternative activities to maintain their attention. In fact, Tam & Inzlicht (2024) emphasized that boredom drives students to engage in non-academic digital activities as a form of escape. In this study, students tended to access social media or play games when the material was deemed uninteresting, suggesting that phubbing is often a direct response to a less varied learning environment.

Besides boredom, digital notifications are a significant factor disrupting focus on learning. Students describe how vibrations or text messages spontaneously prompt them to check their phones, often without a clear purpose. Mumcu (2025) states that notifications can disrupt concentration within seconds, while Joshi et al (2022) add that repeated notifications can foster habitual checking, the habit of automatically checking their phones. Deng et al (2024) also found that this habit becomes increasingly difficult to control in students accustomed to multitasking. The results of this study support these findings, as students were shown to respond immediately to every digital stimulus, even while in the learning process.

Interestingly, this study also found that mobile phone use is not entirely negative. Students use mobile phones to aid comprehension, such as searching for translations, checking grammar structures, or requesting additional explanations through applications like Google and ChatGPT. This practice aligns with the findings of Lai et al (2021), which show that mobile technology can enhance self-regulated learning and make it easier for students to overcome academic difficulties quickly and independently. However, as Sutisna et al (2020) noted, this academic use can easily shift into non-academic use, especially when students are compelled to open entertainment apps after completing academic assignments on their mobile phones. In addition to academic factors, social influences also play a significant role in shaping phubbing behavior. College students revealed that they frequently check their phones because they see their friends doing the same or because they want to stay connected with their peers. Zillich (2024) explained that digital behavior is strongly influenced by social norms, while Care et al (2025) found that pressure to stay engaged in group conversations encourages students to check their phones even during class. This research aligns with Synnott (2018), which states that the culture of cell phone use in the classroom is often shaped by the behavior of the majority of peers, making phubbing a habit that is considered normal.

Furthermore, students also use cell phones as a coping strategy to deal with boredom, drowsiness, or difficulty understanding material. When lecturers' explanations are perceived as too fast or too difficult, students feel more comfortable diverting their attention to lighter digital activities. Xie (2021) stated that boredom drives escape behavior, while Wartberg et al (2021) found that digital activities often function as emotional regulation for students experiencing academic stress. Benedetto et al (2024) also emphasized that games and entertainment content can be tools for maintaining emotional well-being while simultaneously reducing student engagement in learning.

Overall, the findings of this study demonstrate that phubbing is not solely caused by technological dependency, but rather an adaptive response by students to their learning conditions, social needs, and emotional state. Therefore, efforts to reduce phubbing require simultaneous consideration of psychological, social, and pedagogical factors. Learning that is more varied, interactive, and relevant to student needs can help create a more engaging learning environment and reduce the likelihood of digital distractions.

IV CONCLUSION

This study successfully identified the main factors that drive students to phubbing during English as a Foreign Language (EFL) learning. Qualitative analysis revealed five primary reasons for this behavior: boredom and a monotonous learning environment, notifications and checking habits, cell phone use for academic purposes, social influence and peer pressure, and cell phone use as a coping strategy for boredom and difficulty understanding the material. These factors collectively indicate that phubbing is not solely triggered by technological dependency, but rather results from an interaction between psychological needs, social dynamics, and learning conditions that are not fully capable of maintaining student engagement.

In the learning context studied, students described phubbing as a response to a lack of varied teaching methods, repetitive material explanations, and presentations that were too fast, making them difficult to understand. Digital notifications and checking habits amplified distraction, while peer influence normalized cell phone use in the classroom. These findings suggest that students' digital behavior is shaped by internal motivations and external triggers, working in conjunction with pedagogical factors that are not fully aligned with students' learning rhythms and needs.

Overall, as digital technologies evolve to shape students' learning behaviors and preferences, understanding the motivations behind phubbing becomes crucial for improving teaching practices. By addressing the psychological, social, and pedagogical factors that influence this behavior, educators and institutions can create more engaging, relevant, and distraction-free learning environments, thereby increasing students' focus, participation, and effectiveness in EFL learning.

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DECODING MOTIVATION: VERBAL & VISUAL SIGNIFICATION IN SPORT POSTERS DISCOURSE

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Abstract

This study aims to analyze the semiotic elements found in motivational sport posters by examining how verbal and visual signs construct motivational meaning. Drawing on semiotic theories by Chandler (2007), Barthes (1968), and Cerrato (2012), the study explores how texts, images, and colors function to evoke values such as passion, discipline, and determination in a sporting context. Data were collected from Pinterest through observation and note-taking methods. Verbal signs such as motivational slogans and visual signs including athlete imagery, color schemes, and body language were classified and analyzed based on their denotative and connotative meanings. The findings reveal that motivational sport posters use a synergistic combination of visual and verbal cues to influence viewer emotion and behavior. This research contributes to the understanding of how motivational messages are constructed and interpreted within visual communication, particularly in sports culture.

Keywords: *Motivation, Sport Posters, Verbal and visual signs*

I INTRODUCTION

Meaning can be understood through language and symbols, so the study of semiotics is very relevant. Semiotics is the study of signs and how they shape meaning. In semiotics, meaning is not only seen as something inherent in the symbol itself, but also a result of the relationship between the sign, the object, and the interpreter. These signs can be words, images, signs, or other objects that have meaning in a particular context (Chandler, 2022: pp. 2-3, 20-21). By understanding the structure and workings of signs, semiotics helps us understand how meaning is constructed through a process of interpretation influenced by culture, experience, and social situation.

Semiotics, as a science that studies signs and symbols, can also provide a powerful framework to analyze the content of motivational posters. According to Saussure (1916/1959, pp. 66–67) and Peirce (1931–1958, CP 2.228), every sign is understood as a unity between the signifier (its physical form) and the signified (the concept it represents). Motivational sports posters inextricably combine text and images to convey messages such as discipline, determination and perseverance to fans and athletes. While visual communication has been widely researched in the context of advertising and branding, semiotic analysis specific to sports motivational posters is rare.

Hanafi (2021) analyzed the semiotic meanings of emoticon symbols and explored students' perspectives on their use in WhatsApp Messenger conversations by applying Peirce's semiotic theory. Meanwhile, Mega (2022) examined the messages embedded within the verbal and nonverbal aspects of the *Suspiria* movie poster using Barthes' semiotic theory. Furthermore, Damayanti (2021) analyzed the myths represented in the advertisement *Who Says No to Mentos* through Barthes' semiotic framework. In addition, Yanti (2023) investigated the types of signs as well as the denotative and connotative meanings found in images uploaded by WHO on Instagram related to Covid-19, employing the semiotic theories of Saussure and Barthes. Moreover, Saputra (2023) identified verbal signs in fast-food advertisements and analyzed their meanings based on Barthes' concept of the signifier and the signified.

In line with these previous studies, several recent researchers have also explored semiotic analyses in various visual media using similar theoretical approaches. Sukma (2025) analyzed two movie posters of *Everything Everywhere All at Once* by applying Charles Sanders Peirce's semiotic theory (icon, index, symbol) and Roland Barthes' framework (denotation, connotation). Similarly, Nurwanti (2024) examined semiotic elements in the *Ipar adalah Maut* movie poster by employing Saussure's semiotic theory enriched with Darmaprawita's color theory and Barthes' concepts of the relationship between signifier and signified, as well as denotative and connotative meanings. Furthermore, Panggabean (2025) investigated political campaign posters from Indonesia's 2024 Presidential Election using Peirce's semiotic theory (icon, index, symbol) to identify and interpret the meanings of the signs represented. Moreover, Purba (2021) analyzed the representation of meaning in the Wardah advertisement *I am the Face of Indonesia* using Roland Barthes' semiotic theory to reveal the denotative

and connotative layers that construct the image of elegance and confidence among Indonesian women. Finally, Sadono (2023) examined the *Tempo* magazine cover (October 25–31, 2021 edition) using Roland Barthes' structural semiotics to uncover the denotative, connotative, and mythological meanings constructed by *Tempo* in representing the internal presidential candidacy dynamics within PDI-P.

This study fills the gap by specifically focusing on sport content in motivational sport posters, positioning the poster medium as a motivational tool rather than merely an informational or promotional one. It further examines how text and imagery function semiotically, drawing upon the semiotic theory developed by Chandler (2007) and Barthes (1968) to analyze both verbal and visual signs, uncovering the connotative and denotative meanings embedded in the posters and revealing how semiotic elements construct motivational messages for the audience.

This study aims to analyze the semiotic tools using in the semiotic analysis of motivational posters, which provides an interesting framework for observing how signs and symbols convey motivational messages. Saussure (1857-1913) stated that a sign consists of two main components: the signifier, which is the physical form of the sign such as a word or image and the signified, which is the meaning or concept associated with the sign. In motivational sport posters, verbal and visual signs combine to convey inspiring and uplifting messages. Sports-themed motivational posters combine text and images to create messages that encourage discipline, determination and perseverance for fans and athletes. While current research has highlighted the role of visual communication in advertising and branding, little has specifically addressed the semiotic analysis of sports motivational posters. This study explores how such semiotic devices are able to shape meaning and influence people's motivation. Through a semiotic analysis approach, this study seeks to understand the relationship between visual and textual elements, and uncover the messages hidden behind these sports motivational posters.

II MATERIALS AND METHOD

The data source of this study was taken from Pinterest platform (<https://pinterest.com>), which was chosen as a medium to find motivational sport posters to be analyzed. The posters analyzed were specifically taken from the period 2022 to 2024, as this duration is the most recent and suitable, showing how the spirit of sports returned to normal after the pandemic and offering the right timeframe to analyze the motivational messages within them. The data sources in this study will be used five motivational sport posters to analyze. The observation process was carried out systematically by analyzing the verbal and visual signs contained in the posters. The data collected was then classified based on visual and verbal content. Verbal signs include written text or messages, while visual signs include images, illustrations, and color schemes. Each element was recorded using the note-taking method, and then analyzed based on denotative and connotative meanings by relating all elements to the motivational context of the sports poster. To maintain the accuracy of the data and avoid interpretive bias, active discussions were conducted between researchers. Solid collaboration was applied as a mitigation measure against potential misinterpretation and to ensure the objectivity of the analysis. In the analysis process, this research utilizes an initial framework based on semiotic theory developed by Chandler (2007) and Barthes (1968), which divides signs into two levels of meaning: denotative and connotative. Both types of verbal and visual signs on motivational sport posters were analyzed using these theoretical approaches to reveal their implied and explicit meanings. In addition, to understand the role of color in building motivational effects, this study also refers to the color theory proposed by Cerrato (2012). The methodology used in this study is observational, with a qualitative approach to data collection and analysis. The results of the analysis are presented in formal and informal formats to provide a thorough understanding of the meaning and messages contained in motivational sport posters.

III RESULTS AND DISCUSSION

In this study, three key semiotic frameworks are applied to explore the meanings of verbal and visual signs in motivational sport posters. First, Chandler's semiotic theory (2007) provides general principles for understanding how signs, both verbal and visual, construct meaning. Second, Barthes' theory (1968) distinguishes between denotative (literal) and connotative (cultural or contextual) meanings, allowing for deeper interpretation of both textual and visual elements. Third, Cerrato's theory on color (2012) is used to examine the symbolic role of color in visual communication, especially how it evokes emotions, values, and motivational messages. Each framework offers a distinct perspective for analyzing the components of motivational sport posters. For the verbal signs, such as motivational texts or slogans, Barthes' framework is applied to analyze both their explicit (denotative) and implied

(connotative) meanings. For the visual signs, elements such as images of athletes, action poses, symbols, backgrounds, and color schemes are analyzed using a combination of Barthes' semiotic theory and Cerrato's color theory to uncover how these visual elements shape viewer perception and emotional impact.

Data 1

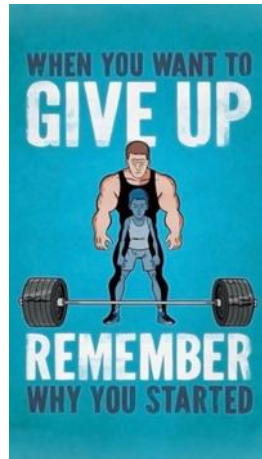


Figure 1. Motivational sport poster

Source: <https://pin.it/2gSOrWqMp>

This motivational sport poster uses a combination of verbal and visual cues as a medium to convey a message that invites one and gives positive emotions to the reader. The texts “When you want to give up” and “Remember why you started” serve as verbal cues that convey the meaning of struggle and perseverance. The sentence provides the deepest meaning for someone who is pursuing sports activities. A person sometimes has thoughts of giving up and making his spirit decline due to heavy physical exercise, pain, fatigue, and a long process. However, a person remembers the original reason they started whether they want to increase their confidence, achieve certain targets to become healthier or even prove their own confidence.

Motivation can fade and grow again, but remember that every little step you take in your training is an important part of your journey that should not be wasted. The meaning of this sentence also applies in various aspects of daily life such as work, education, and self-development. Feeling tired and doubtful is natural but remembering the original goal can help one understand the process of facing challenges is a process towards progress. Giving up may seem like the easy way out but perseverance and consistency build character. Even in sports if we survive is a form of success that is not visible but very meaningful.

This poster features a visual of two male figures who have different body shapes. The thin man in the foreground is the initial undeveloped condition, while the muscular man in the background illustrates the end result of the transformation process that has been passed diligently and consistently. Therefore, it gives meaning that a process will provide change. Between the two figures is a large barbell with a heavy weight, symbolically depicting the hard work and challenges that must be faced in the process of achieving goals. Within the framework of semiotic theory, images carry not only denotative meanings, but also deeper connotative meanings. As explained by Chandler (2007), visuals in the media do not stand alone, but form a network of signs that are interrelated and influenced by social and cultural contexts. Therefore, the visual elements in this poster can be read as a narrative of a journey from weakness to strength, from a weak beginning to a stronger achievement.

Color also plays an important role in shaping meaning, especially in semiotics. The use of a blue background on this poster not only serves as a decorative element, but also carries certain symbolic meanings. According to (Cerrato, 2012: pp. 11-12), blue is often associated with focus, calmness, and stability. In this poster, the blue color creates a calming atmosphere while supporting the main message of resilience and mental strength in the face of challenges. The color blue works synergistically with verbal and visual elements to create a cohesive and unified meaning. Thus, through the meaning in semiotics, it can be concluded that this motivational sports poster not only conveys the message directly, but also constructs meaning through a complex and interrelated system of signs. The interaction between text, images and colors creates a powerful motivational narrative that evokes emotions and reinforces the audience's intention to keep working towards their goals.

This poster conveys the message that in the midst of a challenging process or the urge to give up, one needs to recall the original goal that made them start in the first place. By remembering this motivation, it is hoped that there will be inner strength to persevere, continue the struggle, and not stop halfway. This message aims to generate enthusiasm and belief that the process and efforts made have great meaning towards extraordinary achievements.

Data 2

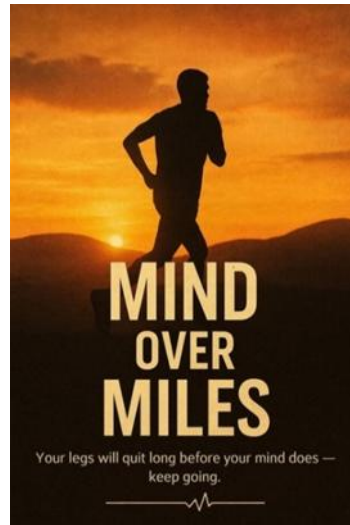


Figure 2. Motivational sport poster

Source: <https://pin.it/QRDE19Pax>

This motivational poster combines verbal and visual to show how important mental strength is when we have physical limitations. Verbally, the main text “Mind over miles” serves as a marker that emphasizes that the mental strength we have is a very big role when we want to conquer challenges, especially in the field of sports of course someone has different endurance such as long-distance running, cycling, swimming or climbing. When someone is in a tired condition it is often not the muscles that make it last but the mind that remains focused and firm on the goal. The mind can provide the impetus to keep going, to keep going, even when the body feels like giving up. This teaches us that no matter how far we travel, if one is able to control their mind, they can even maintain their determination and maintain the reason why they started. It is not a matter of how fast or strong but how much the person believes in himself to finish what he has started.

Meanwhile, the sentence “Your legs will quit long before your mind does - keep going” gives a deeper meaning in the form of a strong encouragement for one not to give up easily on the fatigue that comes from the body. Sometimes a person starts to want to give up in many situations such as muscles start to ache, steps feel heavy or breathing starts to become irregular. However, it is not the end of the world, as long as one has the mind to still be aware of the goal and has the confidence to keep going, then one is still able to go further than what one thought. If one remembers that mental resilience such as consistency, patience and willingness to try make the difference between giving up and succeeding. The struggle can indeed be exhausting but as long as one has the mind to stay strong, then the journey at hand can still be continued. According to Barthes' theory (1968), text in a visual context function as an anchorage that anchors meaning and prevents overly broad or ambiguous interpretations, so that the message conveyed becomes more assertive and directed.

Visually, the poster features the silhouette of a runner in motion amidst a dramatic scene. The background is predominantly yellow, like a sunrise or sunset. The color yellow in a semiotic context has positive connotations such as hope, energy, and optimism (Cerrato, 2012: pp. 7-9). This element reinforces the emotional atmosphere established by the verbal message, connecting the visualization with the spirit of perseverance and progress. The presence of a horizontal heartbeat line below the text adds a symbolic dimension as a representation of life, passion, and undying drive.

In addition, the mountains seen in the distance create a visual symbol of the challenges or obstacles that must be overcome to reach the goal. Mountains, in many visual cultures, symbolize achievement, struggle and growth. This combination forms a profound visual narrative of an individual's journey from a starting point to success through determination and mental strength. In Chandler's (2007) view, such visual elements form a system of signs that work connotatively and reinforce each other's

meaning, creating a visual experience that is not only engaging but also meaningful. Overall, the poster conveys the message that success is not only determined by physical strength, but more so by the mental ability to persevere, focus and not give up. Both verbally and visually, this message is built strongly and consistently. The design elements work together to form a cohesive meaning, inspiring the audience to keep fighting despite adversity.

Data 3



Figure 3. Motivational sport poster

Source: <https://pin.it/15c9HjvAS>

This motivational sports poster provides a powerful text about the relationship between challenge and love for an activity. The main phrase “It’s really hard but i really like it” reflects a person who goes through something challenging and hard, but still does it with a genuine love for the process because they think it can be a source of inner satisfaction. In life sometimes not all the things we like will be easy to live with. It is precisely by often doing it with difficulty, sacrifice and long struggle that we will get the most meaningful things. But someone when really likes what he does, especially in the field of sports, if there are difficulties it is not a burden. This can also be found in daily activities such as work or small routines in life. This sentence means that there are a commitment and inner satisfaction that does not depend on how heavy or light it has to be.

Furthermore, this phrase shows emotional maturity and mental toughness in the face of challenges. The joy that comes with something gives it tremendous endurance. Not just because of the obstacles but because the meaning is greater than the fatigue. This is what makes a person continue to try to survive when others choose to retreat not only to pursue the end result but also to enjoy the bitter and sweet process in it. In life there is no instant process. In the context of Barthes' theory (1968), this text functions as an affirmation of meaning that directs the audience's perception to understand that struggle is a natural part of the process of loving what we do. Visually, the poster features an image of a swimmer moving vigorously beneath the surface of the water. There is no audience, just him and the water surrounding him.

The silence he feels beneath the surface gives intensity to his every move. It's not just about physical strength; it is about the mental strength of someone who keeps going despite being invisible to others. This image conveys a message of focus, consistency and resilience in solitude, that the greatest struggles often happen away from the sight of others. The straight and forward movement of the body reflects a clear direction, determination, and a goal that is not to be compromised. The water, which is both a pressure and a terrain for movement, symbolizes the challenges of life that one can sometimes feel can actually be a strength that is formed. The swimmer in this image is not fighting the water, but rather adapting to its rhythm and making it a journey. This illustrates that true growth occurs when one chooses to move forward in silence, under pressure, and without validation from others. Because in truth, a meaningful achievement is not about the cheers one gets but about resilience.

The color that dominates this poster is dark blue, which is psychologically associated with calmness, stability, and depth. Blue in a semiotic context is often associated with the process of introspection and self-control (Cerrato, 2012: pp. 11-12). This color not only functions aesthetically, but also helps to establish a deep and serious emotional atmosphere. Meanwhile, the white color of the text provides a sharp contrast, highlighting the main message and immediately grabbing the reader's attention. Overall, this poster conveys that even if something feels hard, if we truly love what we do, we

will still do it wholeheartedly. This message is emphasized through complementary visuals and verbiage, creating a touching and inspiring impression. The combination of purposeful design elements reinforces the meaning of dedication and passion in the face of challenges, making this poster a visual representation of the power of determination and love for the process.

Data 4



Figure 4. Motivational sport poster

Source: <https://pin.it/6xu7DXFhb>

This poster conveys a sense of gradual self-growth. The phrase "Do the best you can until you know better. Then when you know better, do better" conveys that everyone has a starting point and it doesn't matter if it's not perfect at the beginning. The most important thing is to try to do something as much as possible with the current abilities. Because over time when someone learns new things, they must gain experience or realize mistakes that can be improved to be better than before.

This message conveys that self-growth is a process not something that happens overnight. No need to wait to be perfect to start, but start what can be done. It also provides a lesson that self-improvement is not a form of regret, but part of maturity and being open to change and willing to continue learning. In the context of Barthes' theory (1968), this text plays a role in giving direction to the meaning of the image not just as a complement, but as the main guide for the audience to understand that what is shown is not only a physical fight, but also a symbol of personal struggle in the process of self-improvement.

Visually, the image shows two taekwondo athletes who are competing not just showing physical action. Behind the match is a deeper meaning of a long journey towards better skills. This scene depicts serious momentum, focus, technique, and intense training. This image does not just show a match, but represents a long journey of training, failure, and improvement. The symbols in this visual such as facial expressions, protective clothing, and body movements reflect a deeper meaning of perseverance and self-improvement. It shows that becoming "better" is the result of repetition, dedication, and the courage to keep learning from every experience.

The choice of black and white colors in this poster creates a serious and emotionally powerful feel. Black symbolizes power, mystery, and depth of thought, while white reflects sincerity, honesty, and room to grow. According to (Cerrato, 2012: pp. 14-16) color theory, this combination is both bold and reflective. There are no flashy colors that can distract the focus, as the entire design is geared towards making the audience really pay attention to the content of the message and the meaning of the visuals displayed.

The message in this poster is not only motivational, but also builds awareness that becoming a better person is a never-ending process. Visual and verbal elements complement each other to create a powerful and inspiring meaning. Through the symbolism of sports, this poster provides a concrete illustration of the importance of consistent effort and the willingness to change as knowledge grows. This message is very relevant in everyday life, whether in the academic, professional or social fields.

Data 5

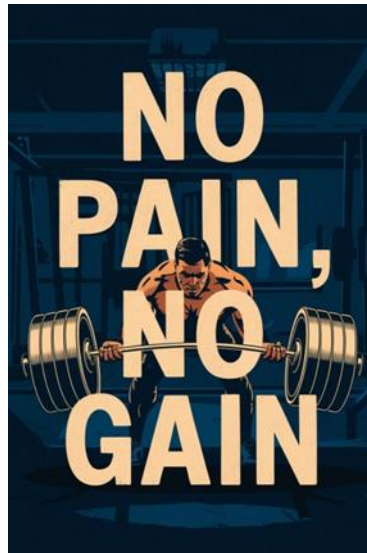


Figure 5. Motivational sport poster

Source: <https://pin.it/1ibsCWDrc>

The poster conveys a strong motivational message through the slogan “No pain, no gain”, which means “no gain without pain.” This phrase verbally represents that every great achievement and success requires struggle. No result comes easily or instantly - it's all a long process and hard work. Pain, fatigue, and challenges are all part of the process towards success. It is from this process that one learns to be stronger and grow into a better person. The sentence conveyed in this poster reminds us that the effort that feels hard today is part of the path to a greater goal.

More than just the spirit to practice or work hard, this text also teaches a person's patience and perseverance in dealing with the difficult times he goes through, but if they are able to get through it, the results will be worth the struggle. Not only in sports but also in education or other daily activities. This text is a reminder that pain is not a sign of stopping, but part of the process to grow. According to Barthes's theory (1968), text in visual media functions as a marker that gives direction to the interpretation of images. In this context, the large and bold text “No Pain, No Gain” reinforces the visual meaning and avoids ambiguity in interpretation. The placement of the text just above and covering part of the athlete's body also shows that this sentence is not just a decoration, but a major part of the overall visual message.

Visually, the poster features a muscular man doing deadlifts with very heavy weights inside a gym. His serious facial expression and tense posture portray concentration, strength and determination. This image not only displays physical strength, but also implies the mental strength and discipline needed to achieve maximum results. In visual semiotics, images like this represent connotative meanings of struggle and dedication. The stooped position of the man's body with both hands tightly grasping the barbell reinforces the symbol of hard work done in real life. The bold illustration style and shadowy lines give a dramatic impression of the burden at hand.

This poster uses a dark color palette as the background, mainly dark blue and black, which gives it a serious and deep impression. The dark colors create an intense atmosphere, reflecting the heavy, concentrated atmosphere of the training. Meanwhile, beige or pale yellow is used on the main text to create contrast with the background, making the phrase “No Pain, No Gain” the main visual focus. According to Cerrato's (2012: 5, 11-12) theory of color psychology, beige gives the impression of warmth and stability, while dark blue reflects perseverance, discipline, and strength. This color combination is not only visually appealing, but also emphasizes that the process towards success requires fortitude in an often-stressful atmosphere.

All the elements in this poster, from the text, to the athlete illustrations, to the choice of colors, complement each other to convey one main message: success can only be achieved through painful and consistent effort. This message is not only relevant in the world of sports, but can also be applied in other aspects of life such as education, career, and personal development. The poster motivates the audience to not avoid pain or adversity, but instead embrace it as part of the process towards growth. The combination of verbal and visual aspects creates communication that is both emotionally touching and uplifting. The poster effectively illustrates that behind every great result; there is always pain that must be faced with determination.

IV CONCLUSION

In conclusion, the semiotic analysis of verbal and visual signs in sports motivational posters shows how messages of passion, perseverance and mental strength are shaped through a combination of words and images. The verbal cues in the posters serve to explicitly convey the main idea, shape a positive mindset, and encourage the audience to strive beyond their limits. Meanwhile, visual cues reinforce these messages through symbols, colors, expressions, and compositions that support the fighting spirit and resilience of individuals. The analysis shows that sports motivational posters contain a dominant ideology about the importance of process and effort as the main path to success.

The meanings constructed are not only informative, but also shape the audience's view of the body, strength and achievement through intense visual construction. In this context, signs work connotatively to instill the values of struggle and character building, which characterize sports culture. The implications of these findings open up opportunities to understand the role of posters as meaning-shaping media in everyday life. Sports motivational posters are not only visual tools, but also ideological communication tools that can direct behavior and shape the mindset of the audience.

Therefore, it is important for designers and visual communicators to pay attention to semiotic aspects in designing messages in order to touch the emotional and psychological dimensions of message recipients. This study confirms that semiotic analysis is an effective approach to exploring deep meaning in visual media. By understanding how texts and visuals work together to convey ideas, this study can provide a foundation for the development of stronger visual communication strategies in the future, especially in the context of motivation, education and self-development. Further research could extend the scope of this study to different cultures, ages, and visual preferences for a more comprehensive understanding.

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EXPLORING AMBIVERTED TUTOR STRATEGIES: A NARRATIVE INQUIRY INTO ENHANCING ENGLISH SPEAKING SKILLS FOR YOUNG LEARNERS

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Abstract

This qualitative research focuses on the strategies applied by ambivert personality tutor to enhance young learners' English-speaking skills. The research is motivated by the complex challenges in teaching speaking, such as language anxiety, heterogeneity of abilities, and low confidence of learners in Indonesia. The participant, an ambivert tutor, was selected purposively to represent reflective yet adaptable teaching characteristics. This research used the narrative inquiry method to explore the experiences of an ambivert tutor in depth. Data were collected through semi-structured interviews, narrative frames, and lesson plans document analysis, then thematically analyzed. The research findings reveal that the participant's philosophy, which focuses on building confidence and joy, is consistently implemented through various communicative strategies. Participant also responsively address the key challenges of ability heterogeneity and classroom energy management through differentiated instruction strategies and positive non-verbal classroom management.

Keywords: *Ambiverted Tutor, Narrative Inquiry, Speaking Skills, Teaching Strategy*

I INTRODUCTION

The growing demands of globalization and technological advancements have made mastering English as a lingua franca a key prerequisite in various fields, from education, business, to technology (Dirham, 2022). Amid the four main language skills - listening, speaking, reading and writing - speaking has a central role as it enables learners to communicate effectively. Speaking ability involves not only mastery of grammar and vocabulary, but also pragmatic aspects such as fluency, pronunciation, and confidence (Mckay, 2006). English is taught and learned globally as a second language because language is a means of communication. Through language, we can convey ideas and understand the thoughts of others. Communication happens through conversation, so speaking skills are very important for language learners (Kadamovna, 2021). However, research by Abdullah et al. (2022) shows that the majority of learners in Indonesia still experience language anxiety when it comes to speaking in English, which hinders the development of their communicative competence.

The mastery of English-speaking skills is often hindered by several key factors. First, the lack of practice opportunities in learning environments that do not encourage the active use of English results in a lack of meaningful interaction (Taman et al., 2023). Without opportunities to practice in real communication contexts, learners struggle to develop fluency and pragmatic skills in speaking. Second, low self-confidence is also a significant barrier. Dewi et al. (2021) research reveals that fear of making mistakes and negative self-perception contribute greatly to communication apprehension, which in turn inhibits active participation in conversation. Thirdly, conventional teaching methods that still rely on rote learning and the lack of technology integration in language learning further exacerbate this problem (Uket & Ezeoguine, 2025). Rigid and non-interactive approaches tend not to motivate learners to develop speaking skills naturally. Thus, these three factors are interrelated and need to be addressed holistically to improve learners' speaking competence. However, while previous studies have widely examined methods and anxiety factors, there remains a limited exploration of how a tutor's personality specifically an ambivert's adaptability shapes pedagogical strategies for young learners.

Teacher personality impacts classroom dynamics and student motivation to learn. Teachers with ambivert personalities - who have a balance between extrovert (sociable) and introvert (reflective) - are considered capable of creating adaptive learning environments. A stronger understanding of the language learning strategies of ambiverts could possibly inform the establishment of a more incorporative language learning environment that caters to a broad spectrum of learning styles (Le et al., 2023). Teacher personality flexibility has been identified as an important factor in learning, as indicated by Fitri et al. (2025) finding that such flexibility is positively correlated with increased student

engagement. Based on this grounded, this research aims to explore and understand in depth the pedagogical strategies applied by teachers with ambivert personalities as a manifestation of personality flexibility in an effort to improve students' English language skills.

II MATERIALS AND METHODS

2.1 SPEAKING SKILLS IN ENGLISH LEARNING

Speaking skill is an essential productive competence in foreign language acquisition, defined as the ability to convey ideas, emotions, and information orally by paying attention to linguistic and contextual aspects (Brown, 1995; Luoma, 2003). The five main components that make up this skill include comprehension, vocabulary acquisition, grammar, pronunciation, and fluency (McKay, 2006). In teaching practice, speaking activities are classified into five types based on their complexity, ranging from imitation, intensive, responsive, interactive, to extensive monologue (Brown, 2004). Konzulin et al. (2003) Vygotsky theory of social constructivism and Lantolf & Thorne (2007) concept of Zone of Proximal Development (ZPD) emphasize the importance of social interaction and scaffolding in the learning process, especially for young learners who need a holistic approach based on concrete experiences (Cameron, 2001).

2.2 CHALLENGES IN TEACHING SPEAKING SKILLS

Teaching speaking skills in the context of language education faces a complexity of multidimensional challenges, which can be categorized into internal and external factors. Internally, teachers' pedagogical capacity is a critical point, which is reflected in their limited technical competence in designing contextualized and integrative speaking learning scenarios. This is often exacerbated by difficulties in classroom management, where teachers are unable to create a learning ecology conducive to participatory and egalitarian speaking practices. Furthermore, teachers' low level of self-efficacy in their own domain of foreign language proficiency significantly hampers the dynamics and quality of interaction in the classroom (Sukmojati et al., 2023). On the external side, the learning environment is characterized by student discipline problems that interfere with the focus of learning, as well as low intrinsic learning motivation that causes a lack of active participation (engagement). This constellation of problems is further crystallized by the limited supporting facilities, such as access to audiovisual media and adequate authentic learning resources, making it difficult to simulate authentic communicative situations (Wiramarta, 2021).

Complementing this analysis, Woolfolk (2016) underlines the psychological dimension by highlighting the phenomenon of language anxiety that can trigger mental blocks in learners, as well as the variety of cognitive characteristics in young learners that demand a highly differentiated pedagogical approach. This situation is further complicated by the dichotomy between theory and practice, especially in non-formal education settings. In this space, the demands for methodological adaptation become more complex and pragmatic, often having to accommodate specific needs-based and temporal constraints without standardized curriculum guidelines, potentially compromising the principles of evidence-based practice (Dewaele & Li, 2021). The accumulation of all these factors creates a landscape of speaking skills learning that is fraught with systematic barriers, requiring holistic and systemic interventions.

2.3 EFFECTIVE SPEAKING TEACHING STRATEGIES

In response to the complexity of the challenges of teaching speaking skills, various strategic approaches have been developed that are multidimensional in nature. Methodologically, the implementation of contextualized topic-based learning serves to create a meaningful communicative framework, so that the learning process focuses not only on linguistic accuracy but also on pragmatic feasibility in real contexts. This approach is often reinforced by the integration of multimodal media, such as digital videos, podcasts and online collaborative platforms, which play a role in stimulating multi-sensory channels and maintaining learners' motivation levels. At the micro-linguistic level, the application of chunking language techniques - i.e. presenting language units in the form of phrases or collocations - has been empirically proven to facilitate vocabulary acquisition and improve fluency by reducing cognitive load during speech production (Mulyadi, 2021). In terms of interaction, interactive methods such as small-group discussions, educational games, and conversation simulations are recognized for their effectiveness in creating a safe space for students to take language risk-taking, which in turn encourages an increase in their active participation and communicative competence (Mutabiah et al., 2021). Furthermore, the successful implementation of these strategies relies heavily on

the transformative role of the tutor. Tutors do not only act as knowledge transmitters, but also as facilitators who guide the inquiry process, motivators who build a supportive psychological climate, and formative evaluators who provide constructive and continuous feedback to encourage iterative improvement (Amalia et al., 2023). To ensure the sustainability and improvement of teaching quality, self-reflective practice carried out systematically and periodically by tutors is a crucial component. This reflection allows tutors to analyze the effectiveness of their learning strategies, identify areas of development, and plan corrective actions, which is essentially the core cycle of continuous professional development (Lestari, 2024). Thus, the synergy between methodological innovation, interactive classroom dynamics, multifaceted tutor roles, and commitment to critical reflection forms a holistic and adaptive framework for optimizing the teaching of speaking skills.

2.4 CHARACTERISTICS OF YOUNG LEARNERS IN LANGUAGE LEARNING

Young learners, particularly those in the age range of 6 to 12 years, display a number of unique cognitive and affective characteristics that are imperative to consider in the pedagogical design of language learning. From a cognitive perspective, they generally operate at the concrete operational stage, which results in their understanding relying heavily on tangible and observable objects, images and situations. A direct implication of this developmental condition is a relatively short attention span, usually ranging from 5 to 10 minutes for one type of activity, thus demanding a variety of dynamic teaching strategies. Naturally, this age group also shows a strong tendency to be multimodal learners; they rely on and more easily digest information through the integration of various visual, auditory and kinesthetics stimuli (Harmer, 2007; Scott & Ytreberg, 1990). Therefore, instructional approaches that utilize educational games, story-based activities, and role-play simulations have proven to be more effective in maintaining engagement and facilitating long-term memory retention.

Furthermore, Pinter in Andrea (2024) underlines that the development of speaking skills in this group is progressive and non-linear. This development takes place through a series of stages, starting from the production of single words and holistic phrases, then gradually progressing towards the construction of simple sentences. In this phase of development, psycho-affective aspects often trump linguistic-formal considerations. The main focus should be placed on building expressive confidence and communicative fluency, rather than on the rigid pursuit of grammatical accuracy. This pedagogical principle finds its theoretical foundation in Krashen's (1982) monitor hypothesis, which emphasizes the important role of a low-anxiety learning environment. According to (Krashen & Terrell, 1998), a fun, supportive and immersive atmosphere is a fundamental prerequisite to ensure that language acquisition - as a subconscious and natural process - can take place optimally, in contrast to language learning which is conscious and structured. Thus, teaching approaches for young learners should be holistic, embracing not only cognitive aspects but also prioritizing their psychological well-being and intrinsic motivation as the main foundation for long-term success.

2.5 AMBIVERT PERSONALITY AND PEDAGOGICAL IMPLICATIONS

The ambivert personality configuration, which is a dynamic synthesis between reflective introvert and social extrovert tendencies, offers significant adaptive advantages in the language teaching ecosystem, particularly in the context of learning speaking skills. As identified in Grant (2013) research, tutors on this personality spectrum have the capacity to navigate behavioral flexibility between participatory-expressive and reflective-analytical approaches. This psychological flexibility allows them to customize pedagogical interactions based on each student's learning profile, pace, and affective needs. Furthermore, this ability to switch roles situationally is the foundation for creating an inclusive and differentiated learning environment, a space where both reluctant speakers and naturally active and dominant participants can feel accommodated, encouraged and empowered to optimize their communicative potential (Sarassang Layuk & Rahman, 2023).

More operationally, explorative research by Fitri et al. (2022) successfully mapped seven main characteristics inherent in ambivert personalities, all of which are synergistic in supporting teaching effectiveness. Among these seven characteristics, active listening, high empathy capacity and situational adaptability stand out as competencies that directly transcend the individual-psychological realm into pedagogical practice. In the context of teaching speaking to young students, active listening facilitates the provision of responsive and meaningful feedback. High empathy enables tutors to diagnose and respond to language anxiety and other psychological barriers. Meanwhile, situational adaptability is a catalyst that allows tutors to intuitively shift from direct instruction to a game-based approach or reflective discussion, according to the fluctuating dynamics of energy and engagement in the classroom.

Thus, the convergence of these characteristics not only makes the ambivert tutor an effective facilitator, but also an architect of a socio-emotional environment conducive to natural, student-centered language acquisition.

2.6 NARRATIVE INQUIRY AS A RESEARCH APPROACH

The narrative inquiry method was chosen in this study as a qualitative research paradigm that serves to explore in depth and holistically the subjective experiences of tutor in teaching speaking skills. This approach is based on the three-dimensional philosophical framework proposed by Connelly & Clandinin (1990), namely temporality, sociality, and place. The temporality dimension allows for the investigation of the development and evolution of tutors' pedagogical strategies within a time continuum, capturing how past experiences shape present practice and anticipation of the future. The sociality dimension focuses on analyzing the relational dynamics and negotiation of meaning in tutor-student interactions and their influence on learning. Meanwhile, the spatial dimension emphasizes the importance of the physical and socio-cultural context in which the narrative of experience is lived and meaningful, such as in a specific non-formal education setting.

This research adopts narrative inquiry as its core methodology, not just because of its ability to collect stories, but because of its philosophical commitment to explore the process of meaning-making by individuals (Barkhuizen et al., 2014). That is, the focus is not on what events happened, but on how a tutor interprets, interprets and reorganizes his or her teaching experience into a coherent narrative. Through this re-storying process, fragmented experiences are organized into a logical storyline, which ultimately reveals the hidden epistemological underpinnings-such as beliefs, personal values, and practical knowledge-that underlie each tutor's pedagogical actions in the classroom.

The epistemological strength of this approach lies in its ability to reach the realm of lived experience. While quantitative approaches excel at identifying common patterns and statistical correlations, narrative inquiry is designed to interpret the dynamic, unique and contextual complexities that are often lost or "flattened" in averages. In the context of this study, these strengths were utilized to dissect the fluid and reciprocal dialectical relationship between three key elements: (1) tutors' personalities and professional identities, (2) the adaptive and spontaneous pedagogical strategy choices they make in moments of instruction, and (3) the cumulative impact of these interactions on the development of students' speaking competence over time.

These personal (related to individual character), idiosyncratic (distinctive and unique), and processive (dynamically evolving) aspects of teaching are, by their very nature, resistant to reduction to isolated and measurable variables (Polkinghorne, 1995). Therefore, in deep consideration of the nature of the phenomenon under study - that is, language teaching which is essentially a complex, contextual and human phenomenon - the application of narrative inquiry is not only appropriate, but the most imperative methodological choice to capture the essence and nuances that form the core of the teaching practice.

2.7 METHOD

This research used a qualitative approach with the narrative inquiry method Connelly & Clandinin (1990) to investigate the strategies of ambivert tutor in improving young learners' English speaking skills. The selection of a single participant in this research is a direct implication of the application of strict selection criteria within a purposive sampling (Creswell & Creswell, 2018). The participant recruitment process began with a psychometric assessment of five tutor candidates who met the basic requirements of having experience teaching English to young children and a minimum of two years of service. Of the five candidates who met the two initial criteria, ambivert personality as the main inclusion criterion could not be ascertained. To measure this personality variable, the researcher administered the Myers-Briggs Type Indicator (MBTI) instrument (Jung, 2017) through a standardized psychometric platform. In the recruitment process, practical considerations such as cost efficiency, time, and accessibility influence the selection of measurement tools. The standardized MBTI website was chosen because it offers a feasible solution for both researchers and candidates, without compromising the necessary psychometric foundation. This website allows all candidates to undergo identical assessments under controlled conditions, thus minimizing bias. For the specific purpose of this narrative inquiry research-which focuses more on exploring the experiences of subjects who have been identified with a characteristic-the accuracy of the measurement tool in providing an initial personality classification was deemed sufficient. The assessment results revealed the following distribution of personality profiles: three candidates showed extroverted tendencies, one candidate introverted, and one

female candidate showed an ambivert profile. Based on these findings, it was decided that the one candidate with an ambivert profile exclusively met all the inclusion criteria. The selected participant was a 25-year-old female tutor. This single-participant configuration aligns with the adopted narrative inquiry paradigm, which prioritizes in-depth exploration of unique and contextualized individual experiences. In this paradigm, narrative richness and depth of analysis are valued over broad sample coverage aimed at statistical generalization.

Primary data sources were obtained through semi-structured interviews (Patton, 2015) that were recorded and transcribed, as well as narrative frames (Hiratsuka, 2018) that were adapted to explore the participant experiences. Secondary data were obtained from documentation (Creswell & Poth, 2018) such as lesson plans, photos, and student work for triangulation purposes. The data were analyzed using Barkhuizen et al (2014) thematic analysis model through three stages: (1) Repeated reading to familiarize oneself with the data, (2) Coding and categorization to identify and group codes, and (3) Reorganizing data under specific themes to compile the main themes. This three-stage framework provides a clear structure without sacrificing the flexibility required in qualitative analysis. Its iterative nature, where the researcher can go back and forth between data, codes and themes - ensures that the themes that emerge are truly rooted in the data and are not mere researcher constructs. The iterative reading process facilitates deep and contextual understanding, while the coding and categorization stages ensure a comprehensive and well-documented analysis. Throughout the analysis, the researcher engaged in reflexive journaling to trace personal interpretations and ensure that the participant's voice remained central in the narrative construction.

Data validity (trustworthiness) was maintained through triangulation of data sources, member checking (Lincoln & Guba, 1985). Data validity assurance in this research was carried out through the application of data source triangulation techniques. This technique is operationalized by collecting and comparing evidence from three types of data sources that are complementary, thus forming a solid network of evidence to validate the findings. The data sources include, first, semi-structured interviews, which serve to reveal the subjective perspectives, pedagogical philosophies, and rationales behind participants' actions. Second, narrative frames, which provided written and structured narrative data to explore and confirm the stability of themes that emerged from the interviews. Third, is documentation, which includes lesson plans, photographs, and student work. These documents act as empirical evidence that represents the real implementation of the strategies claimed by the participants, from the planning level (lesson plans), non-verbal practices in the classroom (photos), to the impact on students (works). The convergence of findings from these three data sources covering declarative, reflective and operational dimensions significantly enhanced the credibility, dependability and confirmability of the resulting narrative constructs, thus ensuring that the research findings are reliable and trustworthy representations of the phenomenon under research.

III RESULTS AND DISCUSSION

Table 1 below presents the condensed thematic analysis based on the interview, narrative frame, and lesson plan data.

Description:

I = Interview

NF = Narrative Frame

LP = Lesson Plan

Table 1 Coding Result from Interview, Narrative Frame, and Lesson Plan.

Code	Data Quote	Category	Interpretation
[I-5]	"...They not only memorized the word, but they 'became' the lion... learning the language became a fun and unforgettable experience."	Meaningful Learning Experience	Learners engage affectively through embodied experiences.

Code	Data Quote	Category	Interpretation
[I-6]	"Young Learners are about 'feel' and 'fun', while adults are more about 'form' and 'function'."	Teaching Philosophy: Fun vs. Form	The teacher possesses a nuanced understanding that pedagogical strategies must be adapted to the distinct affective and cognitive needs of different age groups.
[I-7]	"I want them to enjoy themselves first, and their confidence is the most important."	Main Objective: Confidence & Enjoyment	Affective engagement and confidence are prioritized over accuracy.
[I-14]	"I choose this method because it's more humane, more fun, and more effective in getting them to speak up."	Method Reason: Humanistic & Effective	Pedagogical choices are driven by emotional well-being and effectiveness.
[NF-1]	"I believe childhood is the golden period... I want them to be confident speakers, not just good at grammar...]"	Golden Period Philosophy	Childhood is seen as a formative phase for confidence and identity.
[NF-7]	"patience and creating a safe, fun environment are more important than perfect grammar."	Confidence: Environment over Accuracy	Low-anxiety environment facilitates acquisition (Krashen, 1982).
[LP-1]	"Learning Objective: Students feel happy, comfortable, and enthusiastic to learn English."	Affective Objectives in Lesson Design	Lesson planning targets emotional safety as a pedagogical goal.
[LP-5]	"Key: Today is about speaking courage, not perfect accuracy. Create a safe environment to try and make mistakes"	Practical Evidence: Focus on Courage	Instructional focus is deliberately shifted from formal correctness to fostering psychological safety and willingness to communicate (WTC).
[I-16]	"The most annoying thing is the different abilities... And then there's overcoming their shyness."	Challenge: Heterogeneity & Shame	Mixed proficiency and anxiety require adaptive strategies.
[I-21]	"...managing [noise] without damaging their motivation... I have to constantly read the room..."	Challenge: Classroom Energy Management	Empathetic monitoring sustains motivation and control.
[LP-2]	"Differentiation: For Fast Students: Challenge them... For Shy/Struggling Students: Give more	Strategy: Differentiated	Tasks are tailored to individual needs to promote inclusivity.

Code	Data Quote	Category	Interpretation
	support..."	Instruction	
[I-27]	"I use gestures, like leering or pointing to the rule poster with a smile."	Strategy: Management Non-Verbal Class	The teacher uses subtle, non-confrontational visual cues to guide behavior and reinforce rules, maintaining a positive and respectful classroom climate.
[LP-1]	"Activity: Game: 'The Name Chain Game'... The goal is participation, not perfection."	Strategy: Game-Based Learning	Games are utilized as a low-stakes, high-engagement strategy to maximize participation and practice, explicitly divorcing it from pressure for perfection.
[LP-9]	"Activity: Final Project - English Video Planning and Preparation"	Strategy: Project-Based Learning	Authentic projects encourage collaboration and real-life application.
[NF-15]	"[how the active student encouraged the quiet one... They both learned from each other.]"	Strategy: Peer Learning & Collaboration	The classroom culture is designed to leverage social interaction, where students act as scaffolds for one another, co-constructing knowledge and confidence.
[LP-1 to LP-9]	Rangkaian kegiatan dari greetings -> vocabulary -> sentences -> storytelling -> video project.	Structure: Scaffolding	Learning is structured as a progressive sequence where simpler skills are built upon to achieve complex, integrated performance, ensuring student readiness at each stage.
[NF-22]	"continue to learn new teaching methods and never lose my patience and creativity"	Reflection: Commitment to Development	The teacher demonstrates a commitment to professional lifelong learning, viewing patience and creativity as essential, developable components of their practice.

The data quotations in the table are derived from raw data systematically collected from various sources to build a comprehensive and valid understanding of the phenomenon under study. Interpretation in this research is not the result of cherry-picking from a list, but rather a rigorous analytical construction. These constructions are born from deep reading informed by theory, and most importantly, guided by a commitment to representing the internal logic and subjective meaning of the participants' own experiences, which is the soul of narrative inquiry.

Based on the thematic analysis, it can be concluded that participant is a tutor whose philosophy and practice are strongly aligned. The teaching philosophy emphasizes that language learning for young learners should focus on building confidence and joy. The participant demonstrated remarkable adaptability in facing classroom challenges. Participant identified "*the different abilities*" and

"overcoming their shyness" as her primary concerns (Interview Transcript). In practice, this meant constantly *"managing [noise] without damaging their motivation," a task she described as requiring her to "constantly read the room"* (Interview Transcript). We observed that the participant ambivert traits her balance between sociability and introspection enabled her to sustain class enthusiasm while maintaining control. This duality shaped the rhythm of interaction in ways that purely extroverted or introverted approaches might not achieve. Additionally, we interpreted this balancing act as a direct manifestation of her ambivert traits. Rather than using punitive measures, participant relied on positive non-verbal cues, noting, *"I use gestures, like leering or pointing to the rule poster with a smile"* (Source: Interview Transcript). This approach aligns with Grant's (2013) concept of the "ambivert advantage," where the flexibility to shift between energetic engagement and calm observation creates an inclusive learning environment for all student types.

The participant emphasized *"I want them to enjoy themselves first, and their confidence is the most important."* (Source: Interview Transcript). This finding affirms the application of affective-based learning principles in tutoring practice. By placing positive emotional engagement (enjoyment) and confidence building above linguistic accuracy, this approach directly translates Krashen's low-anxiety hypothesis into action. This strategy recognizes that effective language acquisition first requires a strong psychological foundation, where a sense of security and intrinsic motivation can lower the learner's affective filter, thus facilitating the internalization of language rules in a more natural and less stressful manner.

In the narrative frame, participants gave statements *"I believe childhood is the golden period... I want them to be confident speakers, not just good at grammar..."* (Source: Narrative Frame). The findings reveal that participants not only teach language, but also build positive linguistic identity in learners. The belief that childhood is the "golden period" is translated into practice by creating empowering learning experiences, where confidence in communication becomes the foundation upon which grammatical competence can be gradually and sustainably built. This approach strategically prioritizes fluency as a pathway to accuracy, which ultimately aims to produce resilient and communicative language learners.

In interview session, the participant said *"I choose this method because it's more humane, more fun, and more effective in getting them to speak up."* The participant's statement represents a sophisticated pedagogical awareness, where the selection of instructional methods is based on integrated philosophical, affective, and pragmatic considerations. The trilogy of reasons- "more humane," "more fun," and "more effective"-is not just an intuitive choice, but a framework firmly rooted in modern language teaching principles.

The participant's statement in narrative frame *"creating a safe, fun environment are more important than perfect grammar."* Reflects a pedagogical approach that strategically prioritizes the affective domain. The emphasis on a "safe" and "fun" environment directly seeks to minimize affective filters (Krashen, 1982), thus creating optimal conditions for language acquisition. By deliberately de-emphasizing "perfect grammar," participants adhere to the principles of Communicative Language Teaching (CLT) which prioritizes communicative competence and fluency. Thus, a positive affective environment is not just a supplement, but a necessary psychological foundation for building willingness to communicate and self-confidence, which ultimately facilitates more natural and sustainable language acquisition.

Participant applies a variety of communicative and meaningful strategies (such as games, projects and role-play) within a well-planned scaffolding framework that gradually guides students from simple to more complex speaking skills. Participant is well aware of the challenges in her classroom, especially the heterogeneity of students' abilities and energy management, and responds with differentiated instruction strategies and positive classroom management instead of punishment. This is in line with what was conveyed during the interview, *"but they 'became' the lion... learning the language became a fun and unforgettable experience."*

In the quotes, *"The most annoying thing is the different abilities... And then there's overcoming their shyness."* *"...managing (noise) without damaging their motivation... I have to constantly read the room..."* (Source: Interview Transcript). From this quote, it is clearly illustrated that participant is well aware of the challenges in his class, especially the heterogeneity of students' abilities and energy management, and responds to them with differentiated instruction strategies and positive classroom management, instead of punishment.

Based on the evidence of participants' narratives of "continue to learn new teaching methods and never lose my patience and creativity", we found that what stands out most is participants' reflective

attitude and desire to continue to develop as educators. Participants were not satisfied with what they had done, but continued to experiment, reflect on successes and failures, and strive to be better. Thus, the participant's profile depicts a reflective practitioner who intentionally and compassionately creates a safe, fun, and effective learning environment to shape confident English speakers.

Reflecting on this narrative, we realized that teaching young learners is not only about linguistic outcomes but about nurturing emotional courage. As the participant stated, *“Teaching speaking to young learners is not just about language; it’s about building confidence and joy.”* This personal insight highlights the transformative link between personality, pedagogy, and learner well-being.

Table 2 presents the extracted codes from the lesson plans, linking classroom activities with the major research findings.

Table 2 Lesson Plan Analysis Related to Research Findings

Code (Source)	Learning Objectives	Key Activities	Affective Focus	Relevance to Findings
[LP-1]	Cognitive: Respond to greetings and introduce oneself. Affective: Students feel happy, comfortable, and enthusiastic.	1. Greeting song with movement 2. Ice-breaker “Roll the Ball” 3. Game “The Name Chain” 4. Creative name-tag making	Participation over perfection; praise and stickers as appreciation; fun through songs and games.	Direct evidence of creating a safe and fun environment (NF-7) and fostering confidence (I-7).
[LP-5]	Encourage “speaking courage,” not perfection.	Talk-show role-play and peer dialogue practice.	Build willingness to communicate and reduce fear of errors.	Supports Krashen’s low-filter principle and confidence-based fluency development.
[LP-9]	Integrate skills through final video project.	Group planning, recording, presentation.	Team collaboration and ownership of learning.	Demonstrates project-based learning and self-reflection on progress.

Based on the table, researchers found that the participant’s lesson plans further demonstrated her affective focus, with objectives such as “students feel happy, comfortable, and enthusiastic to learn English,” confirming that emotional safety was a deliberate pedagogical goal.

Overall, the findings of this research reveal a strong synergy between theory and practice. The profile of the participant depicted is that of a reflective practitioner (Grant, 2013) who mindfully creates a low-filter affective environment (Krashen, 1982) to build a positive and confident linguistic identity (Barkhuizen, 2014). These three theories complement each other in explaining why participatory approaches are effective: Teacher agency and reflexivity create pedagogical conditions that minimize affective filters, which in turn facilitate the formation of an identity as a confident speaker. Thus, this research not only proves the relevance of these theories in the Indonesian tutoring context, but also shows how they interact in successful student-centered teaching practices.

IV CONCLUSION

Leaning on all the findings and analysis that have been described, it can be inferred that this research successfully revealed the complexity of strategies applied by ambivert tutor in enhancing young learners' speaking skills. First, the participant pedagogical philosophy centered on building confidence and joy is not only revealed in the interview narratives but also implemented concretely and systematically in the lesson planning and practice. This is reflected in the setting of affective goals, the selection of humanist and fun methods, and the creation of a safe learning environment to dare to try without fear of being wrong.

Furthermore, participant implemented a diverse range of communicative and meaningful strategies - such as game-based learning, project-based learning, and role-play - organized within a structured scaffolding framework. These strategies are effective in guiding learners gradually from simple to more

complex speaking skills. On the other hand, the participant also showed high awareness and responsiveness in addressing the main classroom challenges, namely the heterogeneity of students' abilities and energy management, through differentiated instruction strategies and positive non-verbal classroom management.

Finally, and most crucially, the participant reflective attitude and commitment to continuous professional development are the main driving factors that ensure the sustainability and improvement of the quality of his learning practice. Thus, the participant profile in this study represents a reflective practitioner who intentionally and adaptively creates an inclusive, engaging, and effective learning ecosystem to cultivate confident English speakers.

The findings add to the richness of language education by providing empirical evidence on how the convergence of ambivert personality, student-centered teaching philosophy, and reflective strategy implementation can holistically address the challenges of learning speaking, especially in the context of young learners in Indonesia. This research suggests that teacher training programs should incorporate self-awareness of personality as part of pedagogical competence. Future research may expand to multi-case narratives of different personality types to explore broader classroom dynamics.

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CODE-SWITCHING IN SONGS ENTITLED “NGERTENONO ATI” AND “KIMCIL KEPOLEN” BY NDX A.K.A

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Abstract

Songs are one of the most effective media for expressing feelings, thoughts, and even social phenomena, as reflected in the choice of vocabulary and language, including the use of language switching. It is described in popular local songs entitled Ngertenono Ati and Kimcil Kepolen, which were sung by NDX A.K.A. This research aims to explore how social representations are expressed through language switching. The data consist of the lyrics of both songs. The analysis was conducted qualitatively by using observation and note-taking techniques, based on Stockwell's theory of code-switching and Fairclough's critical discourse analysis. Both songs are primarily in Javanese. In Ngertonono Ati Song, there are 23 data involving code-switching from Javanese into Indonesian and English. From these data, six data are classified as intrasentential switching, three data as intersentential switching, and 14 data as tag-switching. The song also employs rhythmic and metaphorical vocabulary to express the feelings of a heartbroken man while simultaneously demeaning a woman perceived as immoral. Meanwhile, in the Kimcil Kepolen Song, 15 data involve switching from Javanese into Indonesian and English. From these data, two data are identified as intersentential switching, 13 data are tag-switching, while intrasentential switching is not found. This song also features rhythmic, metaphorical, and sarcastic vocabulary that presents a portrayal of women as naughty, immoral, and materialistic.

Keywords: *Code-switching, Social representation, Song lyrics*

I INTRODUCTION

Nowadays, music has become an inseparable aspect of human daily life. As a medium of expressing one's feelings, music also plays a significant role in shaping people's perceptions since music can evoke emotional responses in listeners (Wright et al., 2022:16). It is supported by Pratiwi (2023), who stated that songs (as part of music) become a medium of communication that transmit information and implied meaning from the singer or composer to the listeners. In supporting the distribution of information to song listeners, it is common to find the use of more than one language in supporting the conveyance of the meaning that the singers or composers want to convey through their song. Therefore, the phenomenon of language switching is also reflected in the musical composition of a song (Balogun and Oladayo, 2021). Lyrical language switching often serves as a straightforward index of someone's identity that wants to be conveyed by composers or singers (Sleeper, 2025). It is a natural thing for a nation that has and speaks many languages to simplify the communication process, as one example occurred in Indonesia.

The phenomenon of language switching is often found in songs produced by Indonesians. It is often done when composers or singers want to clarify their intention of speech, then change the language in a song, for example, from Indonesian to Javanese because the listeners are Javanese, or vice versa (Susilawati and Andriani, 2023). Language switching in songs can enhance people's understanding of language usage as a medium of communication and expression in the era of globalization (Nazri and Kassim, 2023). The language switching, also known as code-switching, does not only occur in pop or hip-hop songs that involve Indonesian and foreign languages. Moreover, it also occurs in local genre songs, such as *dangdut*, in which the usage of Indonesian and local languages is mixed. According to Picone (2024), switching between two or more languages in the same song by the same singer constructs a complex representation and/or increases the marketability of the song. Therefore, it can be said that the existence of code-switching can show the representation of social phenomena that a singer or composer wants to express regarding the reality of life that is often found in society.

Related to the combination of code-switching and social representation used in song lyrics, Stockwell (2007:48) classified code-switching into three aspects, including tag-switching (inserting tags, exclamations, and certain short phrases in one language into an utterance in another language), intersentential switch (code-switching at the sentence level), and intrasentential switch (code-switching in terms of phrases or clauses). In supporting the use of code-switching, it is significant to recognize the reasons that influence its use to determine the intention of the singer or composer in using language

switching in their song lyrics. According to Grosjean (1982:152), there are ten reasons for using code-switching, namely: (1) fill a linguistic need for set phrases or lexical item; (2) continue the last language used; (3) specify addressee; (4) quote someone; (5) qualify message; (6) specify speaker involvement; (7) emphasize and mark group identity; (8) convey anger and confidentiality; (9) exclude someone from conversation; and (10) change role of speaker. Meanwhile, the theory of critical discourse analysis was used to outline the interrelationship of domination, hegemony, and the ideology of an object socially. According to Fairclough (2006:4), critical discourse analysis could be fully understood through three-dimensional aspects of the text. Those aspects consist of the text dimension (analyzing the structure of the text, the use of diction, and language style), the discursive practice dimension (focused on the social context and communicative practice), and the social practice dimension (focused on the analysis between language and ideology).

In addition, there are several previous studies related to this research. Kadir (2021) highlighted that in Indonesian popular songs, code-switching serves functions as a cultural representation and conveying emotional expressions. Along with that, Picone (2024) discovered that code-switching in Beyoncé’s popular song lyrics enriched meaning and supported the singer’s identity. Moreover, the popular culture (music and social media) was examined by Nazri and Asiah (2023), who found that the code-switching conveyed an emphatic and social representation function. Songs can also be explored more widely from a gender perspective. Lestari and Nurochman (2022) successfully discovered that the *Stronger* and *My Prerogative* songs by Britney Spears expressed themes of autonomy, resistance to patriarchal norms, and personal freedom. Besides that, Chen and Qian (2024) found that the term ‘baby man’ critiques men exhibiting infantilized behaviour in men, challenging gender roles, and reflecting a shift in societal attitudes toward masculinity, shaped by feminist perspectives. Roundly, they have comprehensively uncovered interesting sociolinguistic phenomena. However, none have explicitly investigated the combination phenomenon of code-switching and social representation aspects in songs that are currently trending on social media.

One of the local Indonesian singers who is known for using code-switching in their songs is NDX A.K.A. It is a music group from Yogyakarta, Indonesia, which is well-known for collaborating hip-hop and *koplo* as their song genre. *Koplo* is a subgenre of dangdut that is quite popular in Indonesia and has attracted the attention of many people, especially the Indonesian youth (Hasanah et al., 2022). NDX A.K.A. has a unique identity in the Indonesian music industry and has attracted a lot of attention from local Indonesian youth, not only from Java, but also people outside that area. Most of their songs deal with romance and the reality of life, which tends to share the men’s perspective in representing women and the social reality experienced. It becomes an interesting topic to be analyzed since songwriters or singers incorporate inspiration from real-life phenomena in society into their songs (Palupi et al., 2025). Some of NDX A.K.A songs are widely recognized by the public, such as songs entitled *Kimcil Kepolen* and *Ngertenono Ati*, which even became the most-used song on the TikTok platform in 2023. These songs contained the use of code-switching in three languages, namely Javanese, Indonesian, and English, as can be seen in the lyrics “*Aku wes kuat mental. Sorry aku ra kenal*”. It shows how code-switching has become a global phenomenon that spreads in all aspects of life, including the music industry. Related to this background, the current research aims at analyzing the types of code-switching used by NDX A.K.A in those songs and the social representation contained in them. Thus, this research is expected to be able to provide an overview of how social representation is portrayed through the use of code-switching contained in Indonesian songs.

II MATERIALS AND METHOD

This research was conducted by using a qualitative method. According to Wahyuni (2024:2), qualitative research explores social and cultural phenomena through verbal interpretation rather than numerical data. The research data consists of two song lyrics by NDX A.K.A., entitled *Ngertenono Ati* and *Kimcil Kepolen*, that could be accessed through Spotify. These songs are primarily written in Javanese, but they also include Indonesian and English words in their lyrics. Generally, both of those songs are related to the representation of women in society. *Ngertenono Ati* Song was produced by NDX A.K.A. members in 2023 and has the meaning of understanding someone’s feeling or ‘*memahami hati*’ that expresses a man’s heartbreak after being left by his girlfriend or wife for someone else. Meanwhile, the *Kimcil Kepolen* Song was produced in 2016/2017 by NDX A.K.A., which expresses a man who feels unworthy of love due to socio-economic differences between him and his lover. Based on the song title, the word *kimcil* refers to ‘a naughty teenage girl’, and *kepolen* refers to ‘very’. Thus, the phrase *Kimcil*

Kepolen can be defined as a very naughty teenage girl. Both songs have recently gained popularity on social media, particularly on the TikTok platform.

In this research, data were collected by using observation and note-taking techniques. It was done by observing and listening to the songs carefully, then transcribing them thoroughly, line by line, to get the structural segmentation. In addition, both Javanese dictionaries and literature were used to interpret the meanings of Javanese lyrics, and all findings were documented neatly. Then, the data analysis was done by adopting some processes and techniques proposed by Cresswell and Cresswell (2018:274) with theoretical grounding from Stockwell's (2007) code-switching and Fairclough's (2006) critical discourse analysis. The process began by identifying sentences that contained Javanese-Indonesian language and words with possible implications of social issues in society. These were classified based on the code-switching category. Then, the analysis focused on interpreting language shifts and investigating how these shifts reflect the social issues in society.

After analysing data, informal method was used to present data through words and descriptive explanation (Sudaryanto, 2015:241). The findings were arranged sequentially based on the songs, then the types of code-switching, with each data followed by an analysis of both the language shift and its meanings related to the social representation in society.

III FINDINGS AND DISCUSSION

3.1 NGERTENONO ATI SONG

The song *Ngertenono Ati* has 23 data that show the criteria of code-switching. The lyrics are predominantly in Javanese, with shifts into Indonesian and English. Among those findings, three utterances belonged to the intersentential switching, six were intrasentential switching, and 14 data were tag-switching. According to the data, there are 22 types of code-switching from Javanese to Indonesian, and one type of code-switching from English to Javanese. The detailed explanation of this song can be seen as follows.

Table 1. Code-switching Data in Ngertenono Ati Song

Data	Lyrics	Code-switching
1.	<i>Mesti iso mikir batese pergaulanmu</i>	Tag-switching
2.	<i>Pesenku siji kabeh ono batas wajare</i>	
3.	<i>Hubungan wes ora genah, Arep bubar ya terserah</i>	
4.	<i>Amnesia ro pasangan, nek ngene ki yo bajingan</i>	
5.	<i>Awale tak cobo sabar, polahmu tak sekarep</i>	
6.	<i>Soyo suwe soyo barbar, dolan we ndadak nggo nginep</i>	
7.	<i>Ra mungkin ra kelonan, sumpah ku wes muntab tenan</i>	
8.	<i>Kowe blas ora berkelas, nduwe konco cerak gragas</i>	
9.	<i>Dasare ra nduwe moral, nduwe awak kok diobral</i>	
10.	<i>Dasare ra nduwe moral, nduwe awak kok diobral</i>	
11.	<i>Terus tresno nakal, kuucap selamat tinggal</i>	
12.	<i>Sorry aku ra kenal</i>	
13.	<i>Sepurane kang mas, tak suwun atimu ikhlas</i>	
14.	<i>Lilakno aku, bahagia karo kancaku</i>	

15.	<i>Aku wes kuat mental</i>	Intrasentential Switch
16.	<i>Amnesia ro pasangan, nek ngene ki yo bajingan</i>	
17.	<i>Mbok nei kode keras</i>	
18.	<i>Ra nggo suwe langsung digas</i>	
19.	<i>Kenapa harus binal? Mbok yo sek jual mahal</i>	
20.	<i>Hubungan wes ora genah, Arep bubar ya terserah</i>	
21.	<i>Jelas jelas ku berubah, judeg nyawang kowe polah</i>	Intersentential Switch
22.	<i>Kenapa harus binal? Mbok yo sek jual mahal</i>	
23.	<i>Terus tresno nakal, kuucap selamat tinggal</i>	

3.1.1 TAG SWITCHING

- (3-1) Dasare [] ra nduwe **moral**. [] Nduwe awak kok [] **diobral**.
 Basically (you) not have morals. (you) have body, why (it) on sale
 ‘Basically, you do not have morals. Why do you give your body away so easily?’

Structurally, Data (3-1) reflects characteristics of tag-switching, where brief elements from the Indonesian language ‘*moral*’ and ‘*diobral*’ are embedded at the end of Javanese sentences “*Dasare ra nduwe.... Nduwe awak kok....*”. According to Grosjean (1982:152), the switching from Javanese to Indonesian is motivated by two main factors: first, to emphasize the message related to the critical stance; and second, to fill the linguistic needs due to the absence of equally strong or precise lexical equivalents in Javanese. The use of Indonesian terms serves as a rhetorical strategy to intensify the message and ensure it resonates more forcefully. Moreover, by having a similar pronunciation at the end of the lyric, namely the words *mo-ral* and *di-o-bral*, the existence of code-switching makes it easier for listeners to remember the song's lyrics through the transition from Javanese to Indonesian. In detail, the utterance is a declarative sentence conveying a negative moral judgement. Textually, the lyric “*Dasar ra nduwe moral*” refers to someone immoral, while the lyric “*Nduwe awak kok diobral*” refers to someone seen as lacking self-respect, often implying promiscuity or betrayal, as if their body is cheaply offered or easily given away. This is supported by Fadlilah et al. (2023), who stated that the word *obral* means to sell goods in bulk at low prices. When this word is attached to women, it certainly shows negative connotations for them. Practically, the lyrics contain moral advice given by men to women to maintain their romance. However, the advice sounds sarcastic and undermines a woman's authority over herself. From the discourse practice perspectives, these lyrics show a hierarchical interaction likely between a man and a woman. Based on those lyrics, there is social control over women's bodies, wherein their bodies are seen as a symbol of morality and an indicator of honor. The man positions himself as morally superior, expressing authority through judgmental language. This dynamic suggests an unequal relationship, where the man is dominant and uses language to assert control. Moreover, these lyrics also have the value of social practice that echoes patriarchal cultural ideologies related to social norms in society, especially in Java. In this context, a woman who is assumed to be flaunting her body lacks moral integrity, reflecting persistent gender stereotypes. This stereotype shows that women are required to take care of themselves, while men play the role of ‘moral judge.’

- (3-2) **Sorry** aku ra kenal []. Wes cukup tak ujo koe cedak sopo wae.
 Sorry I not know (you). Already enough I watch you get close anyone just
 ‘Sorry, I do not know you. I’m done watching you get close to just anyone.’

Based on the above data, the lyric “*Sorry, aku ra kenal*” belongs to the tag-switching category since the word ‘sorry’ in English is inserted at the beginning of a Javanese sentence. According to Murphy (in Fadilah and Vinola, 2024), the word ‘sorry’ is often used as an expression of sympathy and apology that can cause confusion and ambiguity. However, in this context, the word ‘sorry’ functions not as a literal apology, but as a sarcastic or passive-aggressive rejection; the tag-switching to English

adds emotional nuance, reinforces social representation, and creates interpersonal distance, aligning with the view of Grosjean (1982:152) that code-switching can emphasize meaning in emotionally charged moments. Textually, the utterance is a declarative sentence that consists of two structural components: English interjection 'sorry', which expresses avoidance with a cold and dismissive tone, and the Javanese clause '*aku ra kenal*' that literally means 'I don't know (you)' yet pragmatically implies social detachment. Those lyrics followed by another one, "*Wes cukup tak ujo koe cedak sopo wae*", which means 'It's enough to let you get close to everyone.' Overall, these lyrics depict the disappointment due to betrayal that causes a person to become apathetic or not care about their partner anymore. Moreover, from the perspective of discourse practice, it shows a power dynamic within an interpersonal relationship, where the man positions himself as having the authority to assess and terminate the relationship. The utterance emerges within the context of relational conflict, specifically as a reaction to the woman, who is perceived as lacking moral integrity. The use of the word 'sorry' further reinforces that there is no reconciliatory solution for both parties. The rejection is an attempt to restore personal dignity by moving away from someone who is perceived to be hurting. Furthermore, the value of social practice in these lyrics also presents relational experiences that are common in society, especially among young people, where feelings, self-esteem, and the dynamics of love are central themes. The lyrics also show resistance to emotional manipulation or unequal relationships. From the man's perspective, he shows a firm stance to no longer give space to people who hurt him.

3.1.2 INTERSENTENTIAL SWITCH

- (3-3) **Kenapa** [] **harus** [] **binal?** [] Mbok yo sek jual mahal
 Why (you) must (act) wild? (you) should just for now play hard to get
 'Why do you act so wild? You should at least try to be a bit hard to get.'

The Data (3-3) exemplifies intersentential code-switching; there is a shifting between Indonesian and Javanese across two sentences. The first sentence, in Indonesian, is a rhetorical question expressing moral judgement, while the second belongs to Javanese "*Mbok yo sek jual mahal*" to deliver a subtle imperative or suggestion. This switching reflects a bilingual strategy and gendered critique, as the statement of Grosjean (1982:152), code-switching can express personal involvement or attitudes to convey emotions informally. The word *binal* is chosen for its sharper tone, intensifying the man's social judgment toward women. The first lyric, "*Kenapa harus binal?*" is a rhetorical interrogative that is not seeking an answer, but is used to express disapproval. The second lyric is a declarative sentence turned suggestion, implying expected behavior. By having a similar pronunciation at the end of the lyrics, namely the words *bi-nal* and *ma-hal*, the existence of code-switching makes the listener easily remember the song's lyrics through the transition from Indonesian to Javanese. Textually, these lyrics belong to idiomatic and metaphorical language, with the word *binal* carrying a negative connotation that morally frames a woman. The use of the word *binal* means wild, disobedient, and tends to be a subordinate sexist term (Wikanditha, 2024). The lyrics represent a normative bias that women should not be too approachable or open in relationships with others. On one hand, this lyric is conveyed by a man to his woman, revealing a power dynamic in which he assumes a position of moral authority. On the other hand, the woman is presented as a subject to be corrected, which reinforces the imbalance in their relationship. Patriarchal gender ideologies are also captured clearly, where women's behavior, especially related to modesty or sexuality, is subjected to men's judgment. The expectation to 'act modest' represents broader societal norms that restrict women's agency. Such statements serve as linguistic tools that sustain gendered power structures, subtly enforcing moral standards on women while legitimizing men's control in heterosexual relationships.

3.1.3 INTRASSENTENTIAL SWITCH

- (3-4) Hubungan wes ora genah. Arep bubar **ya terserah**
 Relationship already not clear. Want to break up just up to you
 'This relationship is a mess. If you want to break up, it is up to you'

Data (3-4) belongs to intrasentential switching that explicitly has short phrases of one language inserted into a sentence dominated by another language. In this issue, the sentence is basically in Javanese "*Hubungan wes ora genah. Arep bubar...*" and ends with the Indonesian phrase *ya terserah*. The switch to the phrase *ya terserah* illustrates code-switching used to convey emotional resignation or detachment, following the view of Grosjean (1982:152), such a shift emphasizes the speaker's attitude and signals the closing of emotional involvement. Besides that, by having a similar pronunciation at the end of the lyrics, namely the words '*ge-nah*' and '*ter-se-rah*', the existence of code-switching makes the

listener easily remember the song's lyrics through the transition from Javanese to Indonesian. Furthermore, these lyrics are composed of simple declarative sentences that show relational uncertainty and resignation. The structure omits the explicit subject, but the meaning remains clear from context. The sentence '*Hubungan wes ora genah*' has an emotional despair meaning toward an unclear or unstable relationship. Meanwhile, '*Arep bubar ya terserah*' conveys emotional fatigue or surrender, passing the decision-making to the woman. The tone is direct, emotionally charged, yet controlled, indicating conflict in a romantic relationship. Extensively, these lyrics refer to a man addressing his partner, a woman. He asserts his perception that the relationship is no longer functional well, which shifts the responsibility for ending it onto the woman due to the toxic relationship. The phrase '*ya terserah*' signals detachment or emotional disengagement. According to Syahfitri (2021), the word *terserah* shows the contextual meaning of a person's sense of desperation when facing a certain situation. Related to social practice, the lyrics raise the issue of emotional neglect and the importance of maintaining personal boundaries in relationships. The overall structure and tone imply that the man has already withdrawn, framing the woman as the one who must act. It reflects a subtle form of emotional control, where uncommunicative relationships will only lead to social problems and distrust of each other.

3.2 KIMCIL KEPOLEN SONG

The song Kimcil Kepolen contains 15 data that demonstrate instances of language shift or code-switching, where the lyrics are predominantly in Javanese, with shifts into Indonesian and English. There were two data classified as intersentential switching, while the remaining data were categorized as tag-switching. However, there were no cases of intrasentential switch identified in this song. According to the data, there are 14 types of code-switching from Javanese to Indonesian, and one type of code-switching from Javanese to English. The details of those findings can be seen as follows.

Table 2. Code-switching Data in Kimcil Kepolen Song

Data	Lyrics	Code-switching
1.	<i>Pancene kowe pabu, nuruti ibumu</i>	Tag-switching
2.	<i>Jare nek ra Ninja, ra oleh dicinta</i>	
3.	<i>Jare nek ra Ninja, ra oleh dicinta</i>	
4.	<i>Po pendak dino atimu enenge gelisah?</i>	
5.	<i>Mending aku ro kowe koreksi dewe-dewe</i>	
6.	<i>Pisan pindo aku percoyo ro omonganmu</i>	
7.	<i>Kowe selingkuh ro koncoku cerakku iki</i>	
8.	<i>Jaremu nek ra F.U., kowe ora I love you</i>	
9.	<i>Gor isone ngoyak bondo kuwi ciri khase</i>	
10.	<i>Aku wis ra betah, ngrasakke sifatmu</i>	
11.	<i>Aku wis ra betah, ngrasakke sifatmu</i>	
12.	<i>Mending aku tak pisah ninggalke sliramu</i>	
13.	<i>Atiku wis ra kuat, rasane pengen njepat</i>	
14.	<i>'Ku ngerti sifatmu beda karo awakku iki</i>	Intersentential Switching
15.	<i>Jaremu nek ra F.U., kowe ora I love you</i>	

3.2.1 TAG SWITCHING

- (3-5) Pancene kowe pabu, nuruti **ibumu**
 Really you dog, obeying your mother
 ‘You are really just like dog, following your mother’s (order)’

The above data clearly demonstrates an instance of tag-switching, where a Javanese sentence is concluded “*Pancene kowe pabu, nuruti...*” with the Indonesian word *ibumu*. It indicates a shift from Javanese to Indonesian at the tag-switching level. The insertion serves both to emphasize blame and localize the insult with broader cultural resonance to women. The use of code-switching in this lyric highlights social representation, intensifies emotional expression, and reveals a dismissive attitude. It suggests the speaker views the addressee as lacking autonomy, further reinforcing the emotional and gendered stance. Furthermore, the use of the words ‘pa-bu’ and ‘i-bu-mu’ both end with the phoneme /u/. The similarity of the phonemes at the end of the word gives a rhyming harmony that helps the listener easily remember the lyrics of the song by constructing an analogy between *pabu* and *ibumu*. According to Kurniawati (2012), the word *pabu* comes from the word *asu*, which has been transformed into *prokem* language. This term is a local slang that equates a woman with a dog that carries highly derogatory connotations. Textually, this lyric portrays a woman who is analogized to a dog that always follows the orders of its master, which in this context is her mother. It provides a metaphor for animalistic behavior that lacks reason or has no power over itself. Such metaphors not only dehumanize women but also perpetuate harmful stereotypes that associate femininity with irrationality. In addition, the Indonesian word *ibumu* (your mother) used as a tag, suggests that the woman’s perceived misbehavior is a direct result of poor maternal influence. Instead of being a figure of moral guidance, ‘the mother’ is implied to have led her daughter toward materialistic and disrespectful behavior, thus extending the negative portrayal to another female figure. Overall, the song lyrics in Data 05 are sung by men to express emotional disappointment, especially in love relationships. He feels that his romantic relationship was ruined because of the interference of his partner’s mother. Moreover, the data also reflects a patriarchal view where women have limitations on their own choices, and there is interference by family authorities in conducting the relationship, which is common in Indonesian society.

- (3-6) [] Jare nek ra **Ninja**, ra oleh **dicinta**
 (you) said if not Ninja, not allowed (to) be loved
 ‘You said if I don’t ride a Ninja (expensive motorcycle), I don’t deserve to be loved’

The above data illustrates tag-switching, where Javanese sentences “*Jare nek ra..., ra oleh....*” end with Indonesian words like *Ninja* and *dicinta*. It shows a shift from Javanese to Indonesian at the tag level. The use of the word *dicinta* reflects code-switching to add emotional weight and irony; it shows men's involvement and perspective toward women in a negative way and evokes romantic ideals more effectively than its Javanese equivalent. On further analysis, there is the use of similar rhymes in the pronunciation of that song lyric, which also contributes to the code-switching usage. The use of words ‘Nin-ja’ and ‘di-cin-ta’ are Indonesian words that both end with the phoneme /a/. The similarity of these phonemes at the end of the word gives a rhyming harmony that helps the listener easily remember the song lyrics by constructing an analogy between *Ninja* and *dicinta*. Moreover, looking at the representation of women, the use of the words *Ninja* and *dicinta* expresses a materialistic portrayal of women; suggesting that love is conditional upon men’s financial capacity, which is symbolized by owning a *Ninja* (a high-end motorcycle in Indonesia) that became a popular trend and symbol of wealth among youth in Yogyakarta starting in the 2000s. It is due to the fact that owning a *Ninja* motorcycle can be interpreted as an indication of interest among consumers with a good economic status and enables a high standard of living for Indonesian society (Baihaki and Supriyono, 2023). In practice, this phenomenon is often found in Indonesian society, which stigmatizes women as feeling more comfortable with men of high social status. Implicitly, it means that a woman sets a standard of love based on wealth or possessions, reinforcing gendered expectations where men must prove their worth materially to earn affection and love (*dicinta*). This representation subtly suggests the social pressure for men in romantic relationships, which leads to social inequality and transactional relationships between men and women as a condition of relationship harmony.

3.2.2 INTERSENTENTIAL SWITCH

- (3-7) Jare-mu nek ra F.U., kowe ora **I love you**
 Said you if not F.U., you not I love you
 ‘You said if I don’t have F.U. (trendy motorbike), you will not say ‘I love you’ to me’

Data (3-7) exemplifies intersentential switching, as Javanese is used throughout the sentences ‘*Jaremu nek ra F.U., kowe ora.....*’ but in the end, the language switches to the English sentence ‘I love you’. In line with Grosjean (1982:152)’s theory, the switching to ‘I love you’ serves to emphasize emotional weight and global familiarity. Moreover, it also reflects a strategic shift in tone, communicative effect, and intensity at a culturally and emotionally charged moment. On further analysis, there is the use of similar rhymes in the pronunciation of that song lyric, which also contributes to the code-switching usage by the use of words ‘F.U.’ and ‘you’ that both end with the phoneme /u/. Structurally, Data 07 is a complex conditional sentence, containing a cause-effect relationship, ‘If you don’t have F.U., then you don’t get ‘I love you’. It uses sarcasm and irony as rhetorical devices, mocking the conditional nature of life through exaggerated materialism. The sentence ‘I love you’ functions as a loaded expression, dramatizing how emotional declarations are portrayed as contingent upon material status. Moreover, these lyrics are usually sung by men, which is directed at women and challenges their sincerity in affection, suggesting that love is commodified. The use of the English sentence gives a sense of distance or mock sophistication. Furthermore, this sentence can also be seen from its social practice perspective, which reinforces gender stereotypes by depicting a woman as emotionally manipulative and materialistic since materialistic culture has become an orientation or goal in life that is achieved in Indonesian society nowadays (Setiawati and Fatmawati, 2023). The term ‘F.U’ belongs to the type of motorcycle named Suzuki Satria F150 that serves as a symbol of financial status, which gained significant popularity among the youth in Yogyakarta between 2010 and 2017. Meanwhile, ‘I love you’ is depicted as conditional, only given to those who meet a material standard. It reflects female autonomy and frames women’s affection as a transactional exchange, thereby normalizing a materialistic ideology and gender relations that emphasize that men are required to demonstrate financial capability through symbols (motors) to be worthy of love.

IV CONCLUSION

This research sets out to analyze the types of code-switching used by NDX A.K.A. and the social representation contained in the songs entitled *Ngertenono Ati* and *Kimcil Kepolen*. From the use of code-switching in those songs, it can be seen that the code-switching is used due to personal involvement, emphasizing messages, and meeting linguistic needs factors. Moreover, its use is intended to form a rhyme that is easily understood and remembered by listeners of the song, both through the use of the same pronunciation and phoneme at the end of the sentence. Building on these observations, those two songs construct a negative portrayal of women through different emphases: the *Ngertenono Ati* Song highlights betrayal, while the *Kimcil Kepolen* Song emphasizes materialistic motives. Thus, both converge in depicting women negatively, a portrayal further emphasized and dramatized through the use of code-switching. However, it is important to note that this research only discusses two quite old songs from Indonesian musicians in analyzing the existence of code-switching. Accordingly, future research is suggested to explore the existence of code-switching in other Indonesian musicians' songs by using the novelty of existing theories and data.

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ILLOCUTIONARY ACTS OF MOANA'S CHARACTER INTERACTIONS IN MOANA MOVIE DIALOGUES

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Abstract

The illocutionary acts found in the speech of Moana, the main character in the animated movie Moana (2016), are the focus of this investigation. Using the framework of Speech Act Theory by Searle (1979), this research aims to classify and interpret the types and functions of illocutionary utterances spoken by Moana throughout the movie. This study employs a qualitative descriptive approach, using Moana's dialogues as the primary data, which are then examined according to the five illocutionary acts: assertive, directive, expressive, commissive, and declarative. The findings show that four types of illocutionary acts were identified: assertive (56.82%), directive (25.76%), expressive (10.61%), and commissive (6.82%), while declarative acts were not found. The dominance of assertive and directive types indicates Moana's strong character, leadership, and assertiveness in communicating her beliefs and guiding actions. Expressive and commissive acts reflect emotional depth and responsibility. The results also reveal that illocutionary acts are vital in shaping character development, advancing the narrative, and portraying pragmatic meaning in movie dialogues. This study contributes to the field of pragmatics and can be used as an authentic source for language learning, particularly in understanding the communicative function of utterances in social and narrative contexts.

Keywords: *Speech act, Illocutionary act, Moana, Movie dialogue*

I INTRODUCTION

The animated movie Moana (2016) offers a valuable setting for examining illocutionary acts. As the main character, Moana is actively involved in communication, displays her feelings, and demonstrates leadership qualities. Her lines include commands, promises, refusals, and expressions that highlight the depth of her interactions. Previous research, including studies by (Diffani & Kholis, 2023) and (Ashfiya & Degaf, 2023), indicates that female roles in cinema frequently utilize speech acts to depict societal roles and acts of defiance, particularly within male-dominated stories.

In addition to its theoretical importance, examining movie dialogue is valuable in teaching English as a second language. Movies showcase authentic, context-rich communication. Studies by (Anastasya & Supri, 2024) and (Lutviana & Hendar, 2024) indicate that dialogue in movies aids students in grasping pragmatic functions like expressing thanks, offering apologies, or asserting social identities.

However, there is a noticeable lack of research addressing how animated female protagonists like Moana utilize speech to define their characters, navigate relationships, and propel the story forward. This study seeks to fill that void by investigating Moana's speech acts through the framework of pragmatic theory, focusing on their functions and contexts.

This study is founded on pragmatic theory, which examines how language interacts with its usage context. As noted by (Huang, 2017) and (Taguchi, 2024), meaning arises not just from the literal definition of words but is also shaped by societal standards, the speaker's purpose, vocal tone, and physical movements. Essentially, how something is expressed holds equal value to the content itself, particularly in cinema, where visual and emotional elements significantly aid in interpreting dialogue.

Along with general principles of pragmatics, this study incorporates Speech Act Theory, which was initially proposed by (Austin, 2020) and further advanced by (Searle, 1979). Austin suggested that language can act as a form of action, instead of merely serving to communicate information. Searle (1979) enriched this concept by defining five speech acts: assertive, directive, commissive, expressive, and declarative. These categories are employed to categorize the lines spoken by Moana throughout the movie and to examine the purpose behind each dialogue segment.

The research also references Contextual Meaning Theory, especially as outlined by (Leech, 1983), who highlights that meaning is mainly contingent on context and that social norms and politeness play significant roles in language usage. This theory clarifies why Moana's speech varies based on her conversation partner and the scenario. (Piskorska, 2020) Supports this notion by arguing that context aids listeners in understanding implicit meanings, particularly when messages are not directly articulated.

Lastly, the study is bolstered by (Cutting, 2005) idea of Illocutionary Force Indicating Devices (IFIDs). These are indicators such as specific verbs, sentence structures, intonation, or even body language that reveal the speaker's intent. In a movie like *Moana*, these signals are particularly crucial, as the interpretation of a statement often relies on non-verbal communication as well.

This study aims to define the kinds of illocutionary acts that *Moana* employs and examine their communicative roles within the surrounding context. The research aimed at figuring out the types of illocutionary acts *Moana* utilize throughout the movie and the contextual effects as well as meanings of illocutionary acts.

II METHOD

This study employed a qualitative descriptive approach, aimed at gaining an in-depth understanding of the meaning, function, and communicative purpose behind the illocutionary acts performed by the main character, *Moana*, in the animated movie *Moana* (2016). This approach was chosen because the focus of the research lies not in quantifying data, but in interpreting the contextual meaning of speech acts within a narrative and social setting.

The object of the study was the movie *Moana*, produced by Walt Disney Animation Studios and released in 2016. The main character, *Moana*, was selected as the subject of analysis due to her central role in the storyline and her dynamic use of language. The primary data consisted of all utterances delivered by *Moana* throughout the movie, including both her direct interactions with other characters and her monologues. To ensure linguistic accuracy, the researcher used the official English subtitles as the main source for transcription. In addition to the verbal expressions, visual context such as facial expressions, gestures, intonation, and scene settings was also taken into account to support the pragmatic interpretation of the data.

Data collection was carried out in several stages. First, the researcher watched the movie multiple times (two to three viewings) to gain a full understanding of the storyline and character dynamics. Second, the researcher manually transcribed and verified *Moana*'s dialogues based on the official subtitles. Third, utterances that reflected speech acts were identified. Fourth, each utterance was classified according to Searle's (1979) theory, which divides illocutionary acts into five categories: assertive, directive, commissive, expressive, and declarative. Lastly, the function and pragmatic meaning of each speech act were analyzed within its narrative context.

In this study, the researcher served as the primary instrument. As a human instrument, the researcher played an active role in observing, categorizing, and interpreting the data. To ensure consistency in coding, a classification guide was used, containing definitions and criteria for each speech act type as outlined by Searle (1979). Field notes were also utilized to record non-verbal elements and contextual cues that could not be captured in written dialogue alone. Discussions with peers and academic supervisors were conducted to validate the interpretations and resolve any ambiguous findings.

The data were analyzed using a descriptive qualitative technique, which is both inductive and interpretive. Each speech act was examined not only in terms of its linguistic structure but also its pragmatic function, with attention to the social context, relationships between characters, and narrative implications. Searle's theory (1979) served as the core analytical framework, while complementary insights were drawn from Leech's politeness principles, Austin's speech act theory, Cutting's concept of illocutionary force indicating devices (IFIDs), and multimodal approaches. These additional perspectives helped the researcher interpret *Moana*'s language use more holistically, considering both spoken and unspoken meaning in the context of animated storytelling.

III RESULT AND DISCUSSION

3.1 RESULT

The data collected from the movie *Moana* (2016) resulted in 132 utterances delivered by the main character, *Moana*. These utterances were classified based on Searle's (1979) taxonomy of illocutionary acts. The analysis identified four types of speech acts: assertive, directive, commissive, and expressive. No declarative speech acts were found in the dataset.

The classification process focused on the form and function of each utterance in context, without analyzing the responses from other characters. The speech acts were categorized by observing *Moana*'s dialogues and supported by visual cues from the scenes.

Table 1. Data distribution based on illocutionary acts type

No.	Type of speech act: Illocutionary	Quantity	Percentage
1	Assertive	75	56.82%
2	Directive	34	25.76%
3	Commissive	9	10.61%
4	Expressive	14	6.82%
5	Declarative.	0	0.00%
Total		132	

From this distribution, it can be observed that assertive acts were the most frequently used by Moana, followed by directive, commissive, and expressive acts. The absence of declarative acts is notable and suggests limitations in the character's formal authority within the story.

3.2 DISCUSSION

This study explores the application of illocutionary speech in Moana's character conversations in the movie Moana. Referring to the classification proposed by Searle (1979), the five types of illocutionary acts include assertive, directive, commissive, expressive, and declarative forms. An analysis of the 132 dialogue excerpts indicated that four of the five types appeared in Moana's dialogues, while the declarative ones were not detected. The following is a description and discussion for each type of speech act, supplemented by some excerpts from Moana's original dialogue as data.

3.2.1 ASSERTIVE

Assertive speech is illocution that states something as truth according to the speaker's beliefs. This type of speech reflects a confident attitude, expressing an opinion, presenting facts, or explaining. In the movie Moana, the main character most often uses this type of speech because most of his dialogue is used to assert opinions, convey information, and convince others of his beliefs.

"We were voyagers!"

Moana uses this sentence to convince herself and the people in her village that they are descended from sailors. It's a form of revealing cultural and historical identity, and Moana uses it to build confidence amid a conflict about her destiny. This speech serves as an effort to affirm the narrative.

"The ocean chose me."

This speech reflects Moana's personal belief in the calling she feels from nature. Although not everyone believed him, he still conveyed this emphatically. This sentence shows Moana's belief in her mission, so it is illocutionary and expresses the facts according to her.

"There's nowhere you could go that I won't be with you."

Moana said this to her grandmother with great emotion. It is a form of affirmation of affection and constant emotional presence, even when they are physically separated. This speech shows the power of language to convey emotional commitment in an assertive form.

The high use of assertive (56.82%) shows that Moana is a reflective figure and believes in her vision. He uses a lot of sentences that serve as statements and confidence to form his identity as a prospective leader.

3.2.2 DIRECTIVE

Directive speech acts function to encourage others to take action, often appearing in forms such as instructions, appeals, recommendations, or invitations. In the movie, this type is used by Moana to move other characters to perform certain actions, especially in her interactions with Maui.

"Teach me to sail."

Moana said this speech to Maui in an urgent tone. He wants to learn because he feels responsible for the mission given to him. This request indicates that Moana is an active character and has a strong determination to learn.

"Come with me."

This is Moana's direct invitation to Maui. This speech is not only functional as an invitation, but also has emotional value because it signifies Moana's trust in Maui as a companion on the trip.

"You have to restore the heart."

This sentence is spoken with high emotional pressure. Moana urges Maui to act, considering that only she can win Te Fiti's heart. This speech reflects Moana's strength of character in taking on the driving role.

The fairly high number of directive usage (25.76%) shows that Moana is not only a passive figure, but an initiator in action. He uses language to influence and direct the actions of other characters, while also asserting his leadership despite his youth.

3.3 EXPRESSIVE

Expressive speech expresses the speaker's feelings and attitudes towards something. In the movie, Moana expresses gratitude, sadness, affection, and apologies through various dialogues. Although there are not as many assertive and directive as there are, expressive ones have a high emotional weight.

"Thank you."

Moana expresses this thank you in critical situations, such as to her grandmother or Maui. It is a form of recognition for the help and support he receives.

"I'm sorry."

This sentence came about when Moana realized the impact of her decision on others. His apology shows that he is a character who is not only brave but also has a high sense of empathy.

"I love you."

This speech appears in family relationships, especially with his grandmother. In addition to expressing affection, this sentence also creates a strong emotional bond in the story.

Expressive use (10.61%) showed that Moana's character had emotional depth. Moana is rational, compassionate, courageous in admitting mistakes, and knows how to convey gratitude or love.

3.4 COMMISSIVE

Commissive speech is a type of illocution that shows the speaker's commitment to do something in the future, such as a promise or intention. Although the number is relatively small (6.82%), commissives are essential in building Moana's responsible and determined character.

"I will return the heart of Te Fiti."

This speech is the promise that is the basis of the entire storyline. Moana shows her commitment to the mission she believes in.

"I promise I won't let you down."

This speech confirms that Moana wants to convince her supporters that she can be trusted. This sentence also serves to build the moral credibility of the main character.

The commissive that Moana uses shows that she not only acts impulsively, but also thinks about the consequences and is morally responsible. It reinforces the image of leadership that is oriented towards intention and determination.

3.5 DECLARATIVE

Declarative is an act of speech that can change status or social reality directly, for example, validating, deciding, or determining. In the data collected, no declarative use by Moana was found. This can be explained through Moana's social position, who, despite being the main character, does not have formal authority at the story's beginning.

The absence of declarative evidence suggests that Moana's character does not have the institutional authority to verbally make changes in social status. However, he remains an agent of change through actions and speech in the form of assertive, directive, and commissive.

The paragraphs discussed above show that Moana's use of illocution speech not only has a practical function, but also a strategic and reflective function in shaping the narrative and character development. With the dominance of assertive speech, Moana appears as a strong person in expressing

her identity, beliefs, and hopes. This confirms that dialogue in the movie is more than just a means of communication between characters, but also a medium to show the personal growth and leadership of the main character.

In addition, the variety of other types of speech shows a balance between the aspects of thought and emotions in Moana. Directive speech shows his active role and impact in the storyline, expressive speech shows his empathetic side and emotional closeness, and commissive speech highlights his determination and moral responsibility. Although there is no declarative speech, its absence confirms Moana's image as a leader who grows out of personal experience, not because of formal positions or structural power.

From this analysis, it is clear that Moana's speech actions have an essential role in shaping the dynamics of the story. Speech functions as a means of communication and a narrative medium that reflects character transformation. Moana uses every type of speech to express her leadership values, emotions, and principles.

The dominant use of assertiveness language reflects Moana's confidence and character consistency. He conveys information and uses it to strengthen the legitimacy of his role as a leader. The courage to express an opinion is the main force that guides the story.

Meanwhile, using directives shows Moana as a figure who can influence others. It is not passive or waiting, but actively invites, leads, and encourages action. It can be seen that in every step of her adventure, Moana utilizes her communicative skills to overcome conflicts and challenges.

Expressive speech provides a balance between strength and tenderness. Moana is not described as a rigid figure, but instead has high emotional sensitivity. Her ability to express affection, gratitude, and regret shows the psychological depth of this character.

Commissive speech shows the dimension of responsibility. The promises spoken are not just words but a commitment that binds the story's journey. This reinforces Moana's moral side, making her a figure who acts not only for herself but also for the wider community and values.

The absence of declaratives confirms that Moana's authority is not structural, but is built gradually through real actions and trust from the people around her. This shows that leadership can evolve from personal qualities, not just from position.

Thus, through various speech acts, Moana transforms from a doubtful teenager to an influential leader. Language became the primary means of expressing his struggles, the values he held, and his vision of change. It plays a crucial role in creating intense and emotional story dynamics. The language used by the characters not only conveys the message but also becomes a depiction of identity, values, and social relationships that develop throughout the movie.

IV CONCLUSION

This research indicates that the character Moana in the movie Moana uses various types of illocutionary speech to convey the meaning and purpose of her communication. Of the 132 dialogue excerpts that have been analyzed, it was found that Moana performs four types of speech according to Searle's (1979) classification: assertive, directive, expressive, and commissive. Assertive speech emerged as the most commonly used, reflecting Moana's character's reflective and confident nature. Meanwhile, directive speech shows an active role and leadership, expressive speech shows an emotional side, and commissive speech reflects perseverance and personal responsibility. Declarative speech was not found, as Moana's social context and position did not position her as a formal authority.

In addition to the type of speech itself, the analysis also reveals that the context of the situation and social relationships affect the way and function of the language used. Moana adjusts her way of communicating by considering who she is talking to and the importance of the situation. This shows that the use of illocutionary speech in movies is not only linguistic but also depicts the social and psychological dynamics of the characters. Thus, this study emphasizes that speech acts in cinema can function as a reflective medium to understand interactions and character formation pragmatically.

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A SYNTACTIC ANALYSIS OF NOUN PHRASES IN ‘SEASONS’ BY WAVE TO EARTH

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Abstract

This research aims to examine the syntactic structure of noun phrases used in the song “Seasons” by Wave to Earth. The analysis found thirteen noun phrases divided into three main patterns, The identification of thirteen noun phrases in the lyrics is syntactically significant because it indicates that the song uses very minimal noun structure. The small number of noun phrases indicates that the songwriter does not rely heavily on complex noun phrase constructions. Instead, the lyrics prefer simple and straightforward patterns. Such as Determiner + Noun (Det + N), Quantifier + Noun (Quant + N), Quantifier + Determiner + Noun (Quant + Det + N), and singular Noun (N). The Det + N pattern is the most frequently occurring structure, followed by Quant + Det + N, one Quant + N and one singular noun phrase. Syntactically, these patterns demonstrate a simple writing style yet remain effective in conveying emotions and closeness of meaning. The results of this study indicate that the simplicity of the language structure in the song “Seasons” is an artistic strategy used to strengthen the emotional message and the life theme it wants to convey. Thus, a minimalist syntactic structure can be an effective aesthetic tool in building depth of meaning in musical works.

Keywords: *Syntax, Noun phrase, Song lyrics, Seasons, Wave to earth*

I INTRODUCTION

Syntactic analysis is crucial because it examines how words are arranged into meaningful structures. In the context of this study, syntactic analysis focuses specifically on how noun phrases are formed in the song “Seasons” by Wave to Earth. By identifying patterns and structures within these noun phrases, this study aims to understand the grammatical choices made by the songwriter and how these choices contribute to the overall structure of the lyrics. This approach helps reveal the simplicity, consistency, and stylistic characteristics of the noun phrase constructions used in the song.

Although the object of this study is a song lyric, it is still closely related to literature. Literature itself can be defined as a discipline that presents depictions of life, most of which consist of the social realities experienced by humans. It represents human feelings and experiences that are conveyed through both written and spoken forms, transformed into imaginative works. Al-Ma'ruf; A. I.; & Nugrahani; F., (2017) further explain that through literature, authors are able to express and communicate their ideas and reflections on the feelings and experiences they encounter in life, including the meaning and essence of human existence. Language, on the other hand, is a system of sound symbols governed by certain rules to produce meaning in the process of communication. Therefore, language functions as an essential medium through which people communicate, share knowledge, and perform various aspects of life (Hussein et al., 2021). Through language, literature becomes a medium for reflecting reality and expressing thoughts, experiences, and emotions.

Besides its literary aspect, song lyrics are also part of the music, which brings another dimension to the analysis. Meanwhile, music is an art form that organizes sounds into rhythm, melody, and harmony. It also functions as a medium of emotional release, experienced at various levels (Al Bahy & Darmawan, 2025). This means that music is more than just entertainment; it serves as a medium for expressing feelings, ideas, and messages, while at the same time strengthening cultural identity. In line with Lems (2018), the use of songs in language learning is considered a natural and enjoyable way to develop skills toward fluency. Within songs, lyrics act as a medium through which songwriters convey their ideas or heartfelt expressions. For this reason, song lyrics are often chosen as objects of study since they contain a wide range of sentence structures; simple, compound, complex, and compound-complex, as well as various sentence types such as declarative, interrogative, imperative, and exclamatory. This diversity makes song lyrics a compelling subject for syntactic analysis. Miyares (2016) argues that song lyrics can be regarded as literary and expressive texts that often reflect the songwriter's personal experiences and creative identity. Every word in song lyrics carries specific meanings that can be examined syntactically, (Manisde, 2023) has shown that song lyrics are suitable objects for syntactic

analysis since they often display variations in sentence types, phrase structures, and even non-standard language forms. When determining song lyrics, the chosen words and sentence structure can express and reflect the feelings, thoughts, and meanings that the songwriter wants to convey.

Syntax, a branch of linguistics, examines how words are arranged to form meaningful sentences. Etymologically, the term syntax derives from the Greek *Syn*, meaning “together,” and *Taxis*, meaning “arrangement” (Purnomoadjie & Mulyadi, 2019). Syntax may be defined as the study of the principles and rules governing the formation of sentences in language. Wafi (2019) further explains that in the context of English, syntax refers to the rules and categories that allow words to be combined into sentences. Thus, syntactic analysis plays an important role in understanding the meanings embedded in texts, including literary works such as song lyrics.

In the field of linguistics, a noun phrase (NP) is one of the most essential elements in syntactic analysis because it serves as the basic structure of many sentences. As stated by Ardianto (2023) further elucidates NP structure, stating that in general, noun phrase has a common structural pattern composed of one noun as the core head and several modifiers both pre-modification and post-modification. Similarly, Subajana & Senaratne (2025) further explains that a noun phrase is an extension of a noun in which one or more adjectives or modifiers are used with the noun. These perspectives collectively emphasize that a noun phrase is not merely a single noun, but a syntactic construction that integrates determiners, modifiers, or complements to form a more complete expression of meaning in discourse. In line with this, Zandroto et al. (2024), A noun phrase is a linguistic unit consisting of a noun along with explanatory words that describe or complement the noun. This shows that a noun phrase functions as a grammatical unit that revolves around a noun as its head.

The song “Seasons” by wave to earth was selected as the object of this study due to its poetic and expressive lyrics, which uniquely portray human experiences. This song is also known for its gentle tone and reflective lyric composition. The lyrics portray feelings of longing, loss, and emotional changes that occur over time, as suggested by the title “Seasons,” which serves as a metaphor to symbolize love and life. From a linguistic perspective, the lyrics of this song are interesting to study. Despite their simplicity, they contain many noun phrases with strong emotional value.

A previous study by Nasution, A. N., Setia, E., (2024) also examined the syntactic structures of noun phrases in song lyrics, entitled “A Syntactic Analysis of the Noun Phrases in Justin Bieber’s Song Lyrics.” The research focused on identifying various structures and grammatical functions of noun phrases across an entire album. However, the study did not explore the relationship between these syntactic structures and the meaning or emotional impact of the lyrics. The analysis was primarily structural, with limited attention to how the identified noun phrases contribute to lyrical style or thematic expression. This study seeks to fill this gap by focusing on a single song, Wave to Earth’s “Seasons,” allowing for a more detailed and focused analysis. By examining a smaller but more in-depth dataset, this study not only identifies the syntactic structure of noun phrases but also discusses how these structures support the overall lyrical expression. This approach provides a more comprehensive understanding of how simple syntactic patterns can contribute to emotional nuance. Thus, this study offers a stronger connection between syntactic form and lyrical meaning, which has not been fully explored in previous research.

Therefore, this study aims to identify and analyze the structure of noun phrases found in the lyrics of “Seasons” by wave to earth. Moreover, it also aims to interpret the meaning and function of their usage within the lyrical context. Theoretically, the results of this research are expected to contribute to the development of syntax, particularly in connecting language and music. Practically, this research may serve as a reference for students of English linguistics as well as for other researchers interested in syntactic analysis of literary texts such as song lyrics.

II METHOD

This research uses a qualitative method because its primary focus is analyzing the noun phrases contained in the lyrics of wave to earth's song “Seasons.” The qualitative approach was chosen because this study is not oriented towards numbers or statistical data, but rather focuses on a deeper understanding of the noun phrases used in the lyrics. The descriptive method serves to describe in detail the structure of noun phrases that appear, so that the meaning and style of the language contained can be clearly explained.

The data source for this research is the lyrics of wave to earth's song “Seasons,” obtained from the official website and digital music platforms that provide accurate lyric text. Lyrics were chosen as the object of research because they contain a rich, meaningful language structure and can represent the

songwriter's style. By using the lyrics as the primary source, this research is documentary-based, meaning that data are obtained from existing written documents, not from direct observation or interviews.

The data collection method used lyrics text of the song "Seasons." After that, the text data was analyzed based on syntactic unit which is noun phrase. Using this technique, the syntactic structure of the lyrics can be systematically mapped according to the syntactic theory used as a reference. Data analysis was conducted through the stages of data reduction, data presentation, and drawing conclusions. Data reduction involves selecting parts of the lyrics that are relevant to the research focus, namely the noun phrase. Data presentation is done by describing sentences in the lyrics and analyzing them according to theory. Next, conclusions are drawn by formulating general patterns of the noun phrase found and their relationship to the meanings constructed within the song's lyrics.

Using this method, the research is expected to reveal how the use of syntax in the lyrics of the song "Seasons" shapes the aesthetic and emotional messages the songwriter wishes to convey. Descriptive qualitative analysis also allows this research to contribute to linguistic studies, particularly in the field of syntax, while enriching our understanding of language in modern musical works.

III RESULTS AND DISCUSSION

3.1 FINDINGS

After identifying the entire lyrics of "Seasons" by wave to earth, the findings show that there are nine noun phrases which become the focus of the analysis. These phrases were analyzed structurally using the phrase structure theory with the basic pattern:

$$\text{NP} = (\text{Quantifier}) + (\text{Determiner}) + \text{Noun}$$

This model follows the principles of Generative Grammar proposed Chomsky (1965), using a simplified representation of the Chomskyan phrase-structure model, which explains that sentence constituents are hierarchically organized based on syntactic categories and rules. The analysis was conducted with the aim of revealing how the syntactic elements are organized and how these structures support the meaning that the lyrics intend to convey. The noun phrases found in the lyrics are presented below:

Table 1. Data findings of noun phrase found in the lyrics

No.	Noun Phrase	Structure	Explanation	Type
1.	your love	Det + N	"your" functions as a determiner showing possession, and "love" is the head noun.	Simple Noun phrase
2.	my life	Det + N	"my" shows possession, and "life" functions as the head noun representing the speaker's existence.	Simple Noun phrase
3.	no one	Quant + N	"no" functions as a quantifier indicating absence, and "one" serves as the head noun meaning "nobody."	Simple Noun phrase
4.	all the time	Quant + Det + N	"all" is a quantifier indicating totality, "the" is a determiner, and "time" is the head noun referring to constancy or	Simple Noun Phrase

			continuity.	
5.	your side	Det + N	“your” modifies the head noun “side,” referring to companionship or presence.	Simple Noun phrase
6.	all my life	Quant + Det + N	“all” acts as a quantifier expressing entirety, “my” is a determiner showing possession, and “life” is the head noun meaning one’s existence.	Simple Noun Phrase
7.	my Seasons	Det + N	“my” shows possession, and “Seasons” symbolizes the phases of the speaker’s emotional life.	Simple Noun phrase
8.	your life	Det + N	“your” indicates possession, and “life” as the head noun represents the addressee’s existence.	Simple Noun phrase
9.	the leaves	Det + N	“the” is a definite determiner specifying the noun “leaves.”	Simple Noun phrase
10.	daisies	N	A single noun functioning as the head without any determiner or modifier.	Singular Noun Phrase
11.	all the chances	Quant + Det + N	Contains a quantifier “all,” determiner “the,” and head noun “chances.”	Simple Noun Phrase
12.	your Seasons	Det + N	Similar to “my Seasons,” but indicates belonging to the addressee.	Simple Noun phrase
13.	my love	Det + N	“my” expresses possession and “love” is the head noun; the repetition emphasizes affection and emotional attachment..	Simple Noun phrase

Based on the table above, which contains the structures of noun phrases found in the lyrics of Seasons by wave to earth, it can be stated that, structurally, three main types of noun phrases are identified in the lyrics: simple noun phrases, complex noun phrases and singular noun phrases.

3.2 DISCUSSION

3.2.1 SIMPLE NOUN PHRASES

Most of the noun phrases in the song "Seasons" have the Determiner + Noun (Det + N) pattern. This structure is found in phrases like "my life," "your love," "your side," "my seasons," "your life," "the leaves," "your seasons" and "my love". In these phrases, the determiner functions as a marker of possession or reference, while the noun serves as the core meaning that defines the entire phrase. In addition to these forms, the song also includes a Quantifier + Noun (Quant + N) structure in the phrase "no one." Here, no acts as a quantifier that expresses zero quantity or absence, and one functions as a noun meaning "a person." Together, "no one" forms a simple noun phrase indicating the absence of any individual. This syntactic structure contributes to the emotional tone of the lyrics, emphasizing feelings of loneliness, isolation, or lack of companionship within the narrative of the song.

The dominance of this pattern demonstrates the syntactic simplicity characteristic of the song's lyrics, which typically emphasize intimacy and straightforward emotional expression. The use of the determiners "my" and "your" demonstrates a personal connection between the speaker and listener, creating a strong sense of closeness. For example, in the phrase "your love," the presence of the determiner "your" makes the meaning of "love" more personal and emotional, as if emphasizing the emotional connection between the two parties. Similarly, the phrases "my life" and "your life" convey two sides of feeling: the speaker's personal reflection and his concern for the lives of others.

Furthermore, the phrases "my seasons" and "your seasons" deepen the song's symbolic meaning. The recurring "seasons" suggests emotional change and development that are not only personal but also represent interconnected experiences. Meanwhile, the phrase "the leaves" adds a symbolic dimension of transience and natural change, aligning with the song's main theme of impermanence.

Several noun phrases in the song also follow the simple structure of Determiner + Noun (Det + N), particularly those introduced by the quantifier "all." Examples include "all my life," "all the time," and "all the chances." In these phrases, all functions as a quantifier that emphasizes totality or completeness, while the accompanying noun (life, time, chances) serves as the central element that carries the main semantic content. Although these noun phrases are structurally simple, the use of all adds an expressive intensity that highlights the songwriter's sense of entirety, continuity, and emotional significance.

3.2.2 SINGULAR NOUN PHRASES

The only singular noun phrase found in the lyrics is "daisies." From a syntactic perspective, this NP consists solely of a head noun without any determiners, adjectives, or modifiers. Its bare-noun structure is significant because it appears in an unmarked, minimalist form, which allows the noun to stand independently and receive interpretive weight within the clause. The absence of determiners also creates an open, non-specific reference, allowing the noun to function symbolically rather than referring to a particular set of flowers.

Following this syntactic interpretation, the word daisies can then be understood as contributing to the song's thematic meaning. While culturally the term may evoke ideas of innocence, purity, or even death (as in the idiom "pushing up daisies"), within the context of the song "Seasons," its standalone form reinforces broader themes of natural cycles and transformation. Thus, the syntactic simplicity of the NP "daisies" supports its role in expressing continuity between life, loss, and renewal.

The analysis shows that the Det + N structure occurs eight times, a frequency that reflects the songwriter's preference for clear, personal, and relational expression. Because determiners, especially possessive ones, anchor the noun to a specific viewpoint, their repeated use highlights the intimate tone of the lyrics. The Quant + Det + N structure appears three times, showing that the songwriter occasionally intensifies meaning through quantifiers such as "all", which convey emphasis and completeness. Additionally, the lyrics contain one instance of a Quant + N structure, found in the phrase "no one." Meanwhile, the single N structure appears only once, indicating that bare nouns are used sparingly and likely for symbolic emphasis. Altogether, the total of thirteen noun phrases demonstrates that Seasons relies on simple yet expressive syntactic patterns to strengthen the emotional message of the song.

This simplicity is not a sign of grammatical limitations, but rather a deliberate linguistic strategy used to create emotional closeness between speaker and listener. The recurring syntactic pattern reflects

the calm rhythm and the cycle of feelings expressed in the song. From a semantic perspective, the use of determiners such as my and your not only functions as a grammatical element, but also symbolizes emotional relationships, a sense of belonging, and closeness between the characters in the song.

IV CONCLUSION

The analysis of Wave to Earth's song "Seasons" identified thirteen noun phrases, consisting of eight using the Determiner + Noun (Det + N) pattern, three using the Quantifier + Determiner + Noun (Quant + Det + N) pattern, one Quantifier + Noun (Quant + N) structure, and one single noun. These patterns demonstrate that despite their simple structures, the resulting meanings remain rich and profound.

The predominance of the Det + N structure reflects a deliberately simple writing style that emphasizes emotional intimacy. Phrases such as "my life," "your love," "your side," "my seasons," "your life," "the leaves," "your seasons," and "my love" show how pronouns and determiners strengthen the personal connection between speaker and listener, turning nouns into carriers of feeling and identity. Meanwhile, phrases using the Quant + Det + N pattern, such as "all my life," "all the time," and "all the chances," broaden the emotional and temporal scope of the lyrics by adding emphasis and totality. The single noun "daisies" further enriches the symbolic dimension of the song by highlighting themes of purity, transience, and the continuous cycle of life.

From a theoretical perspective, the study contributes to NP syntax by demonstrating how even minimal NP structures can generate complex interpretive effects when situated in expressive discourse. The findings reinforce the generative grammar view that syntactic form, such as the choice to include or omit determiners, quantifiers directly shapes meaning potential. By showing how pop-lyric discourse relies heavily on simple NP templates to achieve emotional depth, this study highlights the functional efficiency of basic NP configurations and illustrates how syntactic minimalism can coexist with semantic richness.

Overall, this research indicates that the syntactic structure in the song "Seasons" plays a crucial role in constructing the unity of meaning and emotional atmosphere of the lyrics. Through consistent and repetitive phrase patterns, the lyrics successfully express themes of change, intimacy, and emotional reflection in a simple yet meaningful way. The findings of this study suggest that syntactic analysis of literary texts such as song lyrics can provide a deeper understanding of how linguistic forms contribute to the creation of meaning and linguistic beauty.

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PEDAGOGICAL, TECHNOLOGICAL, AND PSYCHOLOGICAL MEDIATORS ON THE ENGLISH LANGUAGE TEACHERS' READINESS FOR ASYNCHRONOUS ONLINE TEACHING: A SYSTEMATIC REVIEW

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Abstract

The rapid move to online education during and after the pandemic increased the use of learning management systems (LMS) for teaching and assessment. Yet, little is known about what helps English teachers feel ready to teach asynchronously with an LMS. This paper reports a systematic review that examined the pedagogical, technological, and psychological factors that mediate the link between LMS modality and teachers' readiness to run online classes. Following PRISMA 2020, 29 published articles between 2019 and 2025 were screened, including three studies (one EFL systematic review and two teacher surveys) were screened (29). The findings show three consistent mediators. First, pedagogical design matters: clear task structures, LMS-based assessment, and activities that support active learning improve teachers' confidence to teach asynchronously. Second, technological support is essential: reliable access, useful LMS features, and ongoing training help teachers use platforms effectively. Third, psychological factors play a key role: teacher self-efficacy and positive attitudes toward technology are linked to higher readiness, while concerns about workload can reduce it. A meta-analysis was not conducted because the included studies did not report standardized quantitative data. The review recommends repeated, practice-focused professional development informed by TPACK, stronger LMS reliability and support services, and better reporting of effect sizes and sample details in future research so that pooled estimates can be produced.

Keywords: *Asynchronous, Online teaching, English teachers, Readiness, Self-efficacy, PRISMA 2020*

I INTRODUCTION

The COVID-19 pandemic triggered a profound disruption to teaching and learning, accelerating the expansion of Open and Distance Learning (ODL) at all levels of education. Schools and universities rapidly shifted from face-to-face instruction to online classes that combined synchronous (real-time) and asynchronous (time-flexible) modes, while learning management systems (LMSs) became the backbone for organizing content, assignments, assessments, and communication (Dahal & Manandhar, 2024). In practice, LMSs provide a centralized platform for storing course resources, managing courses, tracking activities, and facilitating feedback (Gleisner Villasmil, 2024). Yet, they also reveal limitations in design, usability, and interactivity, especially when teachers and institutions are underprepared pedagogically and lack adequate technical support. The emergency transition during the pandemic additionally exposed curriculum and assessment challenges when instruction was moved online at speed, including in lower-secondary contexts (Aslan et al., 2021).

At the same time, evidence from K–12 teachers using Google Classroom indicates that LMSs can help organize courses, accelerate feedback, and foster 21st-century skills, provided teachers receive ongoing professional development (PD) that focuses on pedagogy rather than only platform features (Martin, 2020). This aligns with institutional reflections on LMS “successes” and “failures”: effective use requires collaboration between technologists and educators, learner-centred design, and sustained investment in training and support (Kuswoyo et al., n.d.). In English as a Foreign Language (EFL) context, a recent systematic review synthesized the effectiveness and challenges of online EFL learning and a range of tools (including LMSs, online quizzes, and evaluation platforms). It underscored that technological and psychological aspects (e.g., motivation, workload, and digital comfort) shape teaching-learning experiences, yet standardized quantitative reporting that would enable aggregation remains limited (Kuswoyo et al., n.d.).

Despite the surge in LMS adoption, a clear knowledge gap persists. Many studies emphasize adoption and technology acceptance in general or focus on students, rather than on English teachers' readiness to teach asynchronously (Eggleston & Citadel, n.d.). In Australian upper-secondary English classrooms, for example, teachers view digital media such as games as curricular “texts” with potential, yet report tensions between ideals and enacted practice: time constraints, limited support, and variable self-efficacy constrain implementation; teachers explicitly call for in-practice PD to bridge the gap

between intention and realization (Gutierrez et al., 2023). In K–12 settings, teachers perceive Google Classroom as effective for task management and communication. Still, first-order barriers (resources, infrastructure) and second-order barriers (pedagogical beliefs, self-efficacy) continue to shape teaching readiness (Martin, 2021.). Institutionally, more than a decade of LMS experience suggests that success clusters around access/sign-in, learning and resource management, content management, and integration; failures often arise in content design, communication features, course structures, learning engagement, and assessment. All of which intersect with teacher readiness (Dahal & Manandhar, 2024).

The most salient gap lies in understanding mediators, that is, the pedagogical, technological, and psychological factors that bridge the relationship between LMS modality and English teachers' readiness to run asynchronous classes. Some studies mention training and technical support, but few map how task/assessment design, specific LMS features, and self-efficacy and attitudes toward technology jointly shape readiness (Tukur et al., 2024). In EFL, aggregate evidence describes the benefits and challenges of online tools, yet rarely reports standardized effect sizes (e.g., r , SMD) that would allow for modelling of mediator roles and estimation of their relative contributions to readiness (Kuswoyo et al., 2022). As a result, practical questions for stakeholders such as “how much does TPACK-informed training improve readiness compared with enhancements to LMS assessment features?” remain under-documented. Moreover, institutional LMS investment decisions are often driven by short-term operational needs, whereas capacity building for teachers (iterative training, coaching, and communities of practice) is not always underpinned by measurable readiness indicators.

Against this backdrop, the present review pursues three objectives. First, to identify the key mediators linking LMS modality with English teachers' readiness for asynchronous teaching, specifically, pedagogical (e.g., task/assessment design, multiliteracies practice), technological (access, features, technical support/training), and psychological (self-efficacy, attitudes to technology) factors. Second, to map evidence published between 2019 and 2025 to examine the consistency of findings across studies and contexts. Third, to assess the quality of the evidence and pinpoint research gaps, including the need for meta-analysis-ready reporting so that quantitative synthesis (e.g., pooled effects) can be conducted in future work. The guiding research were aimed at finding out which pedagogical factors mediate the LMS–readiness relationship for English teachers in asynchronous instruction, which technological factors (e.g., access/features/support) most influence readiness, and which psychological factors (e.g., self-efficacy, attitudes) explain variability in readiness, and how do they interact with pedagogical/technological factors.

This review contributes in three ways. First, it narrows the focus to English teachers and asynchronous learning, two filters often overlooked in broader LMS adoption studies. Second, it places mediators at the centre of analysis, moving beyond the question of whether LMSs are “useful” to examine why and through which mechanisms they influence readiness. This enables sharper recommendations for example, prioritizing asynchronous assessment design and feedback loops within LMSs as pedagogical levers, and emphasizing iterative TPACK-based PD as a technological-psychological lever. Third, it articulates an agenda for professional development (PD) and LMS implementation policy that institutions can adopt: strengthening LMS reliability and usability; provisioning helpdesks and in-practice coaching; building teacher communities of practice; and mandating standardized outcome reporting (readiness, self-efficacy) to accelerate cumulative evidence (Kuswoyo et al., 2022). Clarifying these mediators is essential for evidence-informed decision-making by policymakers and school leaders: what should be strengthened first (task/assessment design, LMS features, or teacher confidence), how to design effective PD (iterative, contextual, and practice-embedded), and which indicators to track to ensure sustained gains in teacher readiness. By addressing these conceptual and methodological gaps, LMS use in asynchronous English classrooms can move from content management toward meaningful learning with measurable impacts on teaching readiness (Abbasnejad et al., 2024).

II METHOD

This review followed the PRISMA 2020 guidance. A protocol specifying the objectives, eligibility criteria, screening and extraction procedures, risk-of-bias tools, and synthesis plans was written before screening began; it was not registered in a public repository (Wannas & AbdelMohsen, 2025). The protocol and the full search strategies are provided as Supplementary File S1/S2, and any deviations are reported transparently in the Results and at the end of this section.

Eligibility was defined using PICOS. The population of interest comprised in-service English teachers (EFL/ELT) working in school or higher-education settings; studies focused solely on pre-

service teachers or non-English subject teachers were excluded unless the English-teacher subgroup was clearly separable and reported (Chang et al., 2017). The exposure was the use of a learning management system in an asynchronous mode of teaching (e.g., Moodle, Google Classroom, Canvas, Schoology, or institutionally hosted LMS). Studies centred on purely synchronous emergency remote teaching or live video without an LMS backbone were excluded. Any comparator was acceptable (traditional face-to-face teaching, synchronous-only modalities, other platforms) and the absence of a comparator did not preclude inclusion for observational designs. The primary outcome was teacher readiness to conduct online classes, assessed through validated scales, structured questionnaires, or clearly defined qualitative indicators; eligible studies also reported at least one mediator within three domains: pedagogical (e.g., LMS-based assessment, task design, feedback loops, multiliteracies/game-based practices), technological (e.g., access, platform features, technical support and training), and psychological (e.g., self-efficacy and attitudes toward technology) (Dindar et al., 2021). Empirical designs prioritised qualitative and survey studies. The time window was 2019–2025 and the language was English. Editorials, opinion pieces, non-empirical concept papers, and in-class, non-online studies were excluded, as were studies without substantive LMS use in asynchronous contexts.

Information sources comprised two strands. The protocol pre-specified database searches in Scopus, and Web of Science (Core Collection), limited to 2019–2025 and English language, combined with backward/forward citation chasing. For the current cycle, screening was performed on a hand-assembled corpus of 29 full texts provided by the investigator (institutional and open-source holdings), with snowballing inside this corpus.

Study selection proceeded in two stages. Titles/abstracts were screened against PICOS, followed by full-text assessment with reasons recorded for every exclusion. Two reviewers worked independently at each stage and resolved disagreements by discussion; a third adjudicator was pre-specified but not required. Because the corpus was small and comprised full texts, agreement was monitored qualitatively rather than with a formal kappa. Selection decisions are summarised in the PRISMA 2020 flow diagram, which records 29 identified records, 29 screened and assessed in full, 26 exclusions with documented reasons, and 3 included studies.

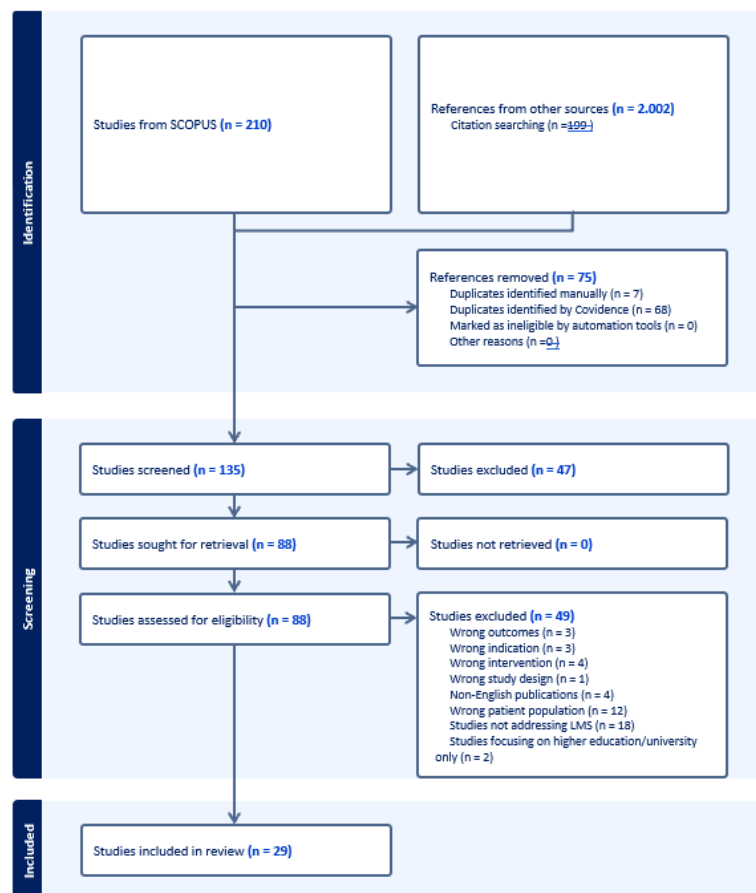


Figure 1. Flowchart of PRISMA methodology. Source: Covidence

Data were extracted using a piloted form. For each study we captured bibliographic details; country and setting (secondary or higher education); sample characteristics and recruitment; design and methods; LMS platform(s) and the specific asynchronous features used (content hosting, assignments, quizzes, discussion forums, gradebook, feedback tools); operationalisation of teacher readiness (instrument name, items, score properties, or qualitative proxies), timing (baseline/follow-up if any), and measurement quality; the presence and definition of mediators in the pedagogical, technological, and psychological domains; comparators and contextual covariates (e.g., years of experience, school type); effect data suitable for synthesis where available (sample sizes, group means and standard deviations, 2×2 counts, correlations with standard errors or confidence intervals); and author-stated conclusions and limitations. Two extractors completed the form independently; discrepancies were resolved by consensus with reference to the full texts and appendices.

The quantitative synthesis plan specified a random-effects model when at least a minimal set of comparable estimates was available (Taşkın & Kandemir, n.d.). Continuous outcomes (e.g., readiness scale scores) would be pooled as Hedges' *g* (standardised mean difference) with small-sample correction; dichotomous outcomes as odds ratios or risk ratios; and associations (e.g., technology acceptance → readiness) as correlations transformed via Fisher's *z* and back-transformed for interpretation. Heterogeneity would be quantified with *Q* and *I*² statistics (with 95% CIs) and explored through prespecified subgroup analyses by educational level (secondary vs. higher education), LMS platform (Moodle vs. Google Classroom vs. other), geographical region (e.g., high- vs. middle-income settings), and presence/absence of structured training. Where ≥10 studies contributed to a model, we planned meta-regression on moderators such as training hours, teaching experience, and platform feature set. Sensitivity analyses would exclude high-risk-of-bias studies to assess robustness. Small-study effects and publication bias would be examined via funnel plots and Egger's test for continuous outcomes when there were ≥10 contributing studies.

Because the included corpus did not report effect sizes or raw statistics in a way that supported pooling, we conducted a thematic narrative synthesis instead. Findings were coded against an a priori framework (LMS → mediators → readiness) and refined inductively. We first mapped pedagogical mechanisms (e.g., asynchronous assessment design, task clarity, feedback loops, multiliteracies/game-based practices in English classrooms), then technological mechanisms (e.g., access, feature reliability and fit for purpose, institutional support and training dosage), and finally psychological mechanisms (e.g., teacher self-efficacy, attitudes, and perceived workload). We compared explanations across studies, noted convergences and divergences, and avoided simple vote-counting. The logic chain underpinning each mediator and its connection to readiness is presented in the Results and Discussion.

We intended to appraise certainty using GRADE at the outcome level (readiness and the three mediator domains), considering risk of bias, inconsistency, indirectness, imprecision, and publication bias. As no quantitative pooling was possible and effect estimates were not consistently reported, we did not produce a formal GRADE summary-of-findings table; instead, we provide a qualitative statement of confidence in the thematic conclusions and highlight where new primary research would most improve certainty.

To manage potential biases, we applied PICOS consistently at both screening stages, recorded every exclusion reason, and kept an audit trail of decisions. We attempted to mitigate reporting bias by reviewing tables, figures, and any available appendices for unreported statistics; no additional datasets were accessible for the included studies. Applicability was addressed by retaining only studies aligned with the target population (English teachers), mode (asynchronous), and exposure (LMS). Mixed-subject or synchronous-dominant studies were excluded unless the English-teacher, asynchronous, and LMS elements were clearly isolable. All PDFs, screening logs, extraction files, and risk-of-bias worksheets are archived and can be shared on request. The PRISMA 2020 checklist accompanies this manuscript.

Table 1. Characteristics of included studies

Title	Country	Population	Design	LMS / Exposure	Outcomes	Effect size reported	Notes
A systematic review of EFL online assessment	Mixed (EFL contexts)	EFL teachers/lecturers (mixed)	Systematic Review (PRISMA)	LMS for online assessment (Moodle, Google Forms,	Effectiveness; attitudes; challenges (incl.	Mixed; no standardized pooled effects	Useful for qualitative synthesis; no pooled numeric data

in higher education				etc.)	readiness)		
What do secondary teachers think about digital games for learning	Australia	201 secondary English teachers	Mixed methods survey	Digital games integrated in curricula; some asynchronous/online contexts	Attitudes, intended vs actual use; PD needs; barriers	Not consistently reported for meta-analysis	Relevance: English teachers; partially online/LMS contexts
A systematic review of research on EFL online learning	Indonesia (reviewed global EFL)	EFL contexts (teachers & students; mixed)	Systematic Literature Review (2019–2022)	EFL online learning tools (incl. LMS)	Effectiveness; challenges; tools; suggestions	No standardized effect sizes	Useful thematically; limited teacher-readiness quant data

Finally, we note the deviations from protocol. Although the database strategies were fully specified, the present cycle screened only the 29 full texts supplied by the investigator; the planned electronic searches will be executed in an update. The protocol envisaged quantitative pooling where feasible, but a meta-analysis was not performed because the included studies did not report standardised effect metrics (e.g., r with SE/CI; group means/SDs; 2×2 tables) in sufficient detail. For the same reason, a formal GRADE table was not produced. These deviations do not alter the review questions or eligibility framework and are fully disclosed to maintain transparency.

III FINDING AND DISCUSSION

3.1 FINDINGS

A total of 29 records were screened and assessed in full. Three studies met the inclusion criteria and were retained for synthesis, while 27 were excluded for prespecified reasons, most commonly non-English-teacher populations, synchronous-only emergency remote teaching without substantive LMS use, in-class/non-online contexts, lack of readiness outcomes, or publication outside the 2019–2025 window (see PRISMA flow). Exclusion reasons were recorded for every full text and are summarised in the flow diagram.

The three included studies comprised: (i) a national mixed-methods survey of 201 Australian secondary English teachers examining how digital games are positioned and used within English curricula and what professional learning teachers need to enact such practices; (ii) a systematic review of EFL online learning (2019–2022) that mapped effectiveness, challenges, and tools—including LMS-supported assessment and activity workflows—in higher and secondary education; and (iii) an empirical study of Google Classroom in K–12 settings that foregrounded the role of training and ongoing support in teachers' confidence and day-to-day use of the platform. Together, these studies covered school-based English teaching (secondary and K–12) and global EFL contexts, with LMS exposure centred on asynchronous features such as content hosting, assignments/quizzes, discussion, and feedback.

The narrative synthesis identified three consistent mediator domains. Pedagogical mechanisms were visible where teachers used LMS-based assessment and clear, staged task designs to support active learning; multiliteracies work—including the use of digital games as curricular texts—was associated with higher engagement but revealed a gap between teachers' intentions and enacted practice, reinforcing the need for in-practice professional development that is tightly coupled to classroom design and assessment cycles. Technological mechanisms centred on the reliability and fitness-for-purpose of LMS features (e.g., assignment workflows, discussion, feedback/gradebook) and the availability of ongoing technical support and training; where these were stronger, teachers reported greater confidence and more consistent adoption in asynchronous settings. Psychological mechanisms included teacher self-

efficacy, attitudes toward educational technology, and perceived workload: higher self-efficacy and positive attitudes aligned with greater readiness to use LMSs for asynchronous teaching, whereas concerns about time and effort impeded uptake and fidelity of implementation.

A quantitative synthesis was not performed. None of the included studies reported a sufficiently standardised set of statistics (e.g., correlations with SE/CI, group means and SDs, or 2×2 tables) to enable pooling of *r*, SMD, OR/RR, or MD across studies. Thematic findings and explanatory mechanisms are therefore presented qualitatively, with implications and priorities for future measurement and reporting detailed in the Discussion.

3.2 DISCUSSION

This review identified three consistent mediators, pedagogical, technological, and psychological, that together shape English teachers' readiness to conduct asynchronous online teaching through an LMS. Across the three included studies, readiness increased when teachers could (a) design and assess learning effectively within the LMS (pedagogical), (b) rely on platform features and receive adequate technical support and training (technological), and (c) develop confidence and positive attitudes toward technology (psychological). These mechanisms converged despite differences in setting and method, suggesting that readiness is not a single trait but an outcome of aligned design, infrastructure, and beliefs. In practical terms, teachers felt more prepared when LMS-based tasks and assessments were clearly structured and supported by timely feedback; when the LMS was stable, usable, and well supported; and when their own self-efficacy grew through experience and targeted professional development (PD).

These findings are broadly consistent with prior work on emergency remote teaching and distance education, which documented the difficulties of translating curricula, assessment, and interaction into online formats at speed and at scale. The Australian national survey of secondary English teachers showed polarised attitudes to digital games as curricular “texts” and revealed the persistent gap between intentions and enacted practice, highlighting the need for in-practice PD tightly coupled to lesson and assessment design. That pattern mirrors what distance-education literature has long emphasised: instructional design and social presence must be deliberately engineered online; they do not arise automatically from posting content or holding live sessions. In studies of school adoption of Google Classroom, teachers often rated the platform as organisationally helpful yet still required ongoing, pedagogy-first training to realise deeper learning benefits—again pointing to the critical role of PD that cultivates both design skill and confidence, not just button knowledge. At the institutional level, evaluations of e-learning efforts underline that “success” clusters around dependable access, coherent resource/course management, and integration; by contrast, problems typically cluster around content design, communication tools, course structure, learner engagement, and assessment—all of which overlap with the mediators observed here. Finally, the EFL systematic review mapped effectiveness, tools, and challenges and noted how technological and psychological factors (e.g., workload, motivation, digital comfort) shape both teacher and learner experience; however, it also showed that standardised quantitative reporting remains uneven, limiting cumulative synthesis.

Implications for practice. First, the pedagogical mediator calls for iterative PD grounded in TPACK and instructional design (ID): teachers need models and worked examples of asynchronous assessment (rubrics, quiz design, academic integrity), task sequencing (micro-tasks with visible progress), and feedback loops (use of LMS gradebook, comments, audio/video feedback). For English teaching specifically, PD should also address multiliteracies and the use of games as multimodal texts, with concrete classroom scenarios that connect curricular aims (e.g., analysis, argument, creative production) to LMS-supported activities. Second, the technological mediator implies a dual focus on platform reliability/fit and human support. Teachers benefit from job-embedded coaching on core LMS workflows (content > task > assessment > feedback) and from quick-response helpdesks that reduce downtime. When training is ongoing and aligned to actual courses (e.g., build-weeks, feedback sprints), both adoption and confidence rise. Third, the psychological mediator points to self-efficacy as a change lever: structured mastery experiences (start small, reflect, scale), peer modelling (showcases, observation of colleagues' courses), and supportive feedback can shift attitudes and reduce perceived workload. In short, readiness grows when PD is repeated, practice-centred, and assessed, rather than one-off and feature-centric.

Implications for policy and institutions. Institutions need to invest not only in licenses but in reliability (uptime, performance), usability (clean course templates, accessible design), and integration (single sign-on, grade export, plagiarism tools). Resourcing a two-tier support model—front-line

helpdesk plus instructional-design partners—helps translate platform capability into classroom value. Policies should also seed and sustain communities of practice where English teachers share exemplars (e.g., rubric banks, discussion prompts, formative quiz libraries) and receive feedback on live courses. Finally, to grow the evidence base, institutions should standardise outcome reporting for internal evaluations: at minimum, validated readiness and self-efficacy scales, LMS activity analytics mapped to assessment cycles, and basic course-level outcomes. Routine, comparable metrics are prerequisites for meaningful cross-course learning and for external research synthesis.

Implications for research. The synthesis surfaced a clear measurement gap. Many relevant studies describe promising designs or report perceptions but omit the statistics needed for quantitative accumulation (e.g., r with SE/CI; group means/SDs; 2×2 tables). Future work should adopt meta-analysis-ready reporting, even in small observational studies, and preregister instruments for readiness and self-efficacy to reduce construct drift. Designs should move beyond single-timepoint surveys. Prospective studies—pre-post within-teacher designs around PD cycles, or pragmatic controlled trials comparing different PD models (e.g., TPACK studio vs. feature training)—could estimate causal contributions of the three mediator domains to readiness. Mixed-methods designs remain valuable: pairing LMS analytics and validated scales with interviews of teachers and students can illuminate the mechanisms behind numerical changes. Comparative studies across LMS platforms, school levels, and regions will help disentangle context effects and guide local adaptation.

3.3 STRENGTHS AND LIMITATIONS OF THIS REVIEW

A strength is the tight focus on English teachers, asynchronous modes, and LMS exposure, which reduces topical sprawl common in technology-in-education reviews and sharpens the analysis around readiness mediators. We also applied a transparent PICOS, documented exclusions, and used design-appropriate risk-of-bias tools. However, the review is limited by the small number of included studies and their design mix (two self-report-heavy surveys and one secondary synthesis), by variation in readiness definitions, and by non-standardised reporting that precluded quantitative pooling. The reliance on a hand-assembled corpus for this cycle, rather than full database searches, may have missed eligible studies; we have stated this transparently and indicated that database runs are planned. The generalisability of findings is also constrained by context: one study drew from Australian secondary English teachers focusing on digital games, another from global EFL literature, and one from K–12 Google Classroom experience; while mechanisms overlapped, effect sizes could not be compared directly.

For future directions, we see five priorities; they are (1) PD trials with pre-post measures. Short, iterative PD interventions (e.g., a 4–6 week “asynchronous assessment and feedback” studio) should be evaluated with validated readiness/self-efficacy scales, fidelity checks (were LMS workflows implemented?), and course analytics. Even in quasi-experimental designs, reporting means/SDs or correlations with CI will enable synthesis. (2) Standardised outcomes. Field-adopted short forms for readiness and self-efficacy (with public scoring guides) would curb construct fragmentation and allow cross-study pooling. (3) Cross-context analysis. Comparative work across school levels (lower-/upper-secondary, tertiary EAP), LMS platforms (Moodle, Google Classroom, Canvas), and regions (resource-rich vs. resource-constrained) can clarify which platform features and supports most influence readiness in different settings. (4) Mechanism-focused analytics. Model the pathway LMS → mediator → readiness explicitly—for instance, test whether changes in task clarity and feedback latency mediate readiness gains after PD, or whether helpdesk responsiveness moderates the relationship between self-efficacy and adoption. (5) Reporting and openness. Share de-identified course templates, rubrics, and training materials alongside datasets; this will speed replication, adaptation, and cumulative knowledge building.

Bringing these strands together, our synthesis argues that improving English teachers’ readiness for asynchronous LMS-based teaching is less about adding more tools and more about aligning design, support, and beliefs. On the pedagogical side, teachers need concrete, reusable patterns for asynchronous assessment and feedback, as well as confidence to orchestrate multiliteracies and game-as-text activities that fit English curricular goals. On the technological side, dependable, well-supported LMS workflows reduce friction and free cognitive bandwidth for pedagogy. On the psychological side, structured mastery experiences and a supportive professional community can shift self-efficacy and attitudes in durable ways. Institutions that invest coherently across these three domains—and that measure what they change—are more likely to see sustained gains in teacher readiness and, by extension, student learning in asynchronous English classes.

IV CONCLUSION

This review shows that English teachers' readiness to teach asynchronously through an LMS is not a single attribute but the result of three aligned mediators: pedagogical design, technological support and training, and psychological self-efficacy. Teachers report greater readiness when courses feature clear task sequences, purposeful LMS-based assessment, and timely feedback; when platforms are reliable, usable, and supported by rapid help and job-embedded coaching; and when confidence grows through structured mastery experiences and peer modelling. The most promising interventions, therefore, combine contextual, iterative professional development (PD) grounded in TPACK and instructional design, with institutional investment in the reliability and fitness-for-purpose of LMS workflows (content → task → assessment → feedback), including coherent templates, integration, and helpdesk responsiveness. These aligned efforts move LMS use beyond content posting toward meaningful, measurable learning.

At the same time, the evidence base remains thin and heterogeneous. To enable cumulative knowledge and stronger guidance, future studies should report meta-analysis-ready metrics: for associations, correlations with standard errors or confidence intervals; for group comparisons, means and standard deviations or 2×2 counts; alongside clear descriptions of readiness and self-efficacy instruments. Prospective designs, pre-post PD studies, and pragmatic comparisons of PD models, paired with LMS analytics and qualitative inquiry, will clarify mechanisms and effect sizes across contexts, platforms, and education levels. By measuring what changes and sharing reusable artefacts (course templates, rubrics, training materials), researchers and institutions can accelerate learning across sites. In sum, strengthening pedagogy, technology, and beliefs and documenting impacts rigorously, offers the most credible path to sustained gains in teacher readiness for asynchronous LMS-based English instruction.

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FROM SOUND TO SPEECH: HOW INTERACTIVE SPEAKING SHAPES PRONUNCIATION SKILLS

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Abstract

Interactive speaking skills encompass abilities such as agreeing, disagreeing, expressing opinions, clarifying statements, responding to challenges, offering suggestions, reinforcing ideas, and providing accurate information. However, a preliminary study revealed a lack of interactive engagement during English lessons, leading to minimal student participation. This research examines how teachers utilize interactive speaking strategies for effective pronunciation instruction and evaluates students' pronunciation skills. Conducted as a qualitative case study with eighth-grade English teachers, data were collected through classroom observations, interviews, and documentation. The analysis was descriptive, with results presented in narrative form rather than numerical data. Triangulation methods helped verify the trustworthiness of the data. The findings indicate that, although the teacher assigns dialogue-based tasks aimed at promoting interaction, several key elements of interactive speaking theory are not implemented, limiting classroom interaction. This shortcoming diminishes the effectiveness of pronunciation teaching and negatively affects the overall quality of English language education.

Keywords: *Classroom interaction, Interactive speaking, Student engagement, Teacher practices*

I INTRODUCTION

Speaking is essential in learning second and foreign languages, acting as the main form of verbal communication in both academic and real-life situations. It is often seen as the most challenging language skill because it combines grammar, vocabulary, fluency, and pronunciation (Ghafar & Raheem, 2023). In English as a Foreign Language (EFL) class, developing speaking abilities is a primary teaching goal. However, many students find it hard to achieve communicative competence due to few practice opportunities and limited exposure to authentic language contexts (Yan et al., 2024). Among speaking skills, pronunciation is especially important for being understood and communicating effectively, as it influences how easily others can understand the speaker (Bakar & Abdullah, 2015).

Recent research highlights the importance of interactive speaking as a method to enhance both fluency and pronunciation (Bella et al., 2025; Murti & Jabu, 2022; Zega et al., 2023; Zuo, 2024). Interactive speaking involves real-time, two-way communication where learners exchange ideas, ask and answer questions, express agreement or disagreement, and negotiate meaning (Low, 2018). These interactions imitate real-life communication and help learners internalize correct pronunciation patterns within context (Nguyen & Bao, 2024). Numerous studies have examined the benefits of interactive speaking, especially in online learning environments, where tools like video conferencing and digital media promote student engagement (Aisy et al., 2025; Atmazaki et al., 2021; Blyznyuk & Kachak, 2024; Vindyasari et al., 2022). This body of research underscores the growing interest in interactive approaches as a way to improve speaking skills in EFL settings.

However, despite the growing focus on interactive speaking in the literature, much of the current research centers on online or digital platforms, leaving a notable gap regarding how interactive speaking strategies are used in offline, face-to-face classroom settings, especially for teaching pronunciation. This gap is especially clear in junior high schools, where curriculum restrictions and limited teacher training often prevent the adoption of communicative teaching methods.

Preliminary observations at MTs At-Taqwa Bondowoso, an Islamic junior secondary school in Indonesia, indicated that English instruction remains mostly teacher-centered, with little focus on interactive speaking. Teaching primarily involves textbook-based dialogue reading aligned with the national curriculum, without promoting spontaneous student-teacher interactions or pronunciation practice. Consequently, students rarely get chances to build speaking confidence or improve their pronunciation in real communicative settings.

Given this background, this study addresses an important issue: the underuse of interactive speaking strategies in teaching pronunciation in offline classroom settings. While interactive speaking

has proven to be effective in developing speaking skills, its practical use in traditional classrooms, where many teachers still depend on passive learning methods, remains limited.

The novelty of this study lies in its focus on the in-person, classroom-based implementation of interactive speaking aimed at improving pronunciation. Unlike previous research that explores digital or remote settings (Mingyan et al., 2025; Tauchid et al., 2024; Zein et al., 2020), this study examines how an EFL teacher employs interactive speaking strategies, such as guided dialogues and peer interviews, to promote pronunciation development among eighth-grade students. As a qualitative case study, it investigates not only the instructional techniques used but also the challenges and successes of incorporating interactive speaking into a conventional teaching environment to improve students' pronunciation.

By examining how interactive speaking strategies are implemented in a real-world EFL classroom, this study offers practical insights to the growing conversation on communicative language teaching. It also gives pedagogical recommendations for teachers, curriculum developers, and policymakers aiming to improve pronunciation instruction through learner-centered, interactive methods.

1.1 INTERACTIVE SPEAKING

In learning English, interactive speaking is vital for the teaching and learning process between teachers and students because it allows teachers to evaluate students' speaking abilities (Tiwari, 2023). This type of speaking involves engaging in extended interactive activities like role plays, interviews, discussions, and oral presentations (Brown, 2003). Consequently, interactive speaking is crucial for helping students articulate their learned ideas and motivates them to think more broadly, all while enhancing their English-speaking skills (Henisah et al., 2023).

Interactive speaking is a form of interaction that results in a dialogue (Abdusyukur, 2024). It naturally occurs between two or more people. This relates to the methods individuals use to try to convey their points to others. As a result, the main goal of speaking for interaction is to communicate clearly with others using words and to deliver messages accurately (Sundari, 2018).

Students should engage in more interactive speaking activities, as this demonstrates that the teacher is attempting to comprehend the meaning behind the words (Eisenring & Margana, 2019). During communication, especially when engaging with interlocutors, students participate in the process of negotiating meaning, which entails understanding the messages exchanged. Therefore, when educators facilitate student interaction in English, it enables students to perceive and comprehend meaning through interpersonal engagement, thereby fostering more natural speech production.

Brown (2003) highlights that interactive speaking skills encompass activities such as agreeing or disagreeing, sharing opinions, requesting opinions, clarifying statements, responding to attacks, suggesting actions, reinforcing ideas, and exchanging accurate information. From this, interactive speaking involves not only teacher-student interactions but also demonstrates how teachers can effectively deliver information and support students in pronunciation through these interactions (Mutmainnah, 2022).

Interactive teaching encompasses bidirectional communication between educators and learners, as well as among students themselves (Cebelleros & Buenaventura, 2024). Educators must observe and comprehend students' thought processes to support continuous learning by structuring the pedagogical flow and fostering concentration on the subject matter, thereby assisting students in analyzing the significance of these concepts. Moreover, classroom interaction includes all manners of communication, such as exchanges between educators and pupils during instruction (Azizi & Halimi, 2024). Consequently, bilateral interaction is vital for enhancing existing ideas and understanding the manner in which students articulate the concepts they have acquired.

Teaching interactive speaking in the classroom can take various forms. It includes interpersonal tasks and more transactional types of communication (Nggawu & Thao, 2023). Brown (2003) states that interactive speaking involves extensive interactive discourse, such as interviews, role plays, discussions, and games.

Interactive speaking is vital in English learning as it promotes meaningful communication and lets teachers assess students' speaking skills. Activities like role plays, interviews, and discussions enable learners to practice clear messaging, negotiate meaning, and speak naturally (Murti & Jabu, 2022). These exchanges help students express opinions, clarify ideas, and respond appropriately, improving pronunciation. Effective interactive teaching involves purposeful two-way communication that encourages students to think and articulate ideas, enhancing their overall speaking ability (Omar et al., 2020). This theoretical perspective is directly relevant to the findings of the present study, which show

that limited use of interactive speaking in the classroom results in reduced student participation and limited pronunciation development. By grounding the analysis in these established concepts, the research highlights the importance of consistently applying interactive speaking strategies to enhance students' pronunciation outcomes.

1.2 TEACHING PRONUNCIATION THROUGH INTERACTIVE SPEAKING

Pronunciation is essential in speaking because correct articulation, stress, rhythm, and intonation determine if a listener can properly understand a speaker's message (Lasi, 2020). It emphasizes the importance of segmental features (vowels and consonants) and suprasegmental features (stress, rhythm, intonation) in achieving understandable speech (Datu, 2025). Mastering these features requires contextualized practice, not just mechanical repetition. Effective pronunciation instruction helps learners produce clear sounds, communicate meaning accurately, and speak confidently (Reid & Mihaľová, 2025). However, pronunciation cannot be mastered through isolated practice alone; it needs genuine, meaningful interaction.

This is where interactive speaking becomes essential. Interactive speaking activities, such as role plays, interviews, discussions, and peer dialogues, provide learners with repeated opportunities to practice pronunciation features in real communicative contexts (An & Hien, 2024). During interaction, students negotiate meaning, adjust their spoken output based on listener feedback, and apply pronunciation concepts (stress, rhythm, phonology, and intonation) in spontaneous speech (Loewen & Isbell, 2017).

Interactive speaking enhances pronunciation learning by enabling learners to produce authentic speech, receive corrective feedback, and practice pronunciation patterns in meaning-focused communication (Darcy, 2018). The theory also supports the idea that pronunciation mastery progresses through stages, from unclear production to fully intelligible speech, which aligns with the pedagogical need for consistent interactive practice.

These activities mirror natural language use, enabling learners to progress through levels of pronunciation mastery, from being misunderstood, to being partly understood, to achieving clear and accurate speech. For teachers, interactive speaking serves as a practical tool to observe students' pronunciation challenges and scaffold their improvement through modeling, corrective feedback, and meaningful communication (Seemab et al., 2024). Thus, teaching pronunciation and interactive speaking are inseparable: pronunciation provides the linguistic foundation for clear communication, while interactive speaking offers the contextual practice necessary for learners to internalize and refine their pronunciation in authentic, dynamic, and socially meaningful ways.

II METHODS

This study employed a qualitative case study methodology to examine the implementation of interactive speaking as a pronunciation teaching strategy for eighth-grade students at MTs At-Taqwa Bondowoso. The qualitative approach was selected to facilitate a comprehensive analysis of instructional practices within their authentic classroom settings, with the researcher serving as the primary instrument for data collection and analysis (Dzogovic & Bajrami, 2023).

The research was conducted at MTs At-Taqwa Bondowoso and involved three English teachers as the main participants, supported by relevant classroom documents. The study used primary data collected through non-participant classroom observations and semi-structured interviews with the teachers, as well as secondary data, including lesson plans, teaching materials, and institutional records.

Data collection methods included three techniques: observation to see how interactive speaking strategies were used during pronunciation lessons, which is supported by photographic documentation; interviews to understand the teachers' insights on teaching challenges and decision-making; and review of documents to support and expand on the observational and interview findings.

Data were analyzed through the Miles & Huberman's (2014) interactive analysis model, which includes data reduction, display, and conclusion drawing. This framework helped identify recurring patterns and themes related to using interactive speaking in pronunciation teaching.

To ensure the rigor of the research, trustworthiness procedures were implemented through the triangulation of data collection methods and the verification of findings with the participant to confirm the accuracy and credibility of the interpretations.

III FINDINGS AND DISCUSSION

The findings encompass three primary aspects: the teachers' application of interactive speaking strategies, the challenges encountered during their implementation, and the extent to which these strategies contribute to the enhancement of students' pronunciation skills.

3.1 TEACHING PRONUNCIATION THROUGH INTERACTIVE SPEAKING

The data results for the first research question are presented as observational findings, where the researcher uses non-participant observation to gather data. During English learning, the teacher implemented an interactive speaking strategy in teaching pronunciation by using role-play and dialogue.

3.1.1 ROLE-PLAY

When implementing the interactive speaking strategy, the teacher employed role-play during the pronunciation class to discuss the material titled "suggestion." Based on observations, the researcher saw the teacher engaging in interactive speaking through role-play, performing several actions, including:

- (a). The teacher prepares the material titled "suggestion"
- (b). The teacher explains the material titled "suggestion".
- (c). The teacher allows students to ask questions about material they don't understand.
- (d). The teacher provides examples of statements and responses to those statements related to the material that has been taught.
- (e). The teacher provides several statements related to the material taught to students.
- (f). The teacher allows students to ask questions based on the statements provided.
- (g). The teacher then provides corrections on their work.

The teacher demonstrates the concept of "suggestion" through classroom activities, using a statement and a question as examples, such as:

The topic being covered is: "Suggestion: Shall and How About."

Example:

A: The classroom is dirty.

B: Should we clean the classroom?

C: How about cleaning the class?

During the English teaching and learning phase, the teacher engaged students in interaction. However, students provided limited feedback on the teacher's instructions. This was evident when the teacher asked students to formulate questions based on given statements. Observations showed that students offered few arguments or ideas related to the questions. This was due to their limited vocabulary, ideas, and confidence in speaking English. Evidence from the observation transcript includes, such as:

When the teacher states, "*Our friend gets a headache,*" the designated student is unable to answer and remains silent. The teacher then points to another student, and the same result occurs: they cannot answer. Finally, the teacher helps to answer the second sentence, "*Shall we pick him up at the UKS?*"

After explaining, the teacher divides the group into one group of two people. After dividing the groups, the teacher asks the two students who come forward to the front of the class to continue reading the dialogue so the teacher can assess their pronunciation. The teacher gives feedback on pronunciation, but the students are confused about the word "sandwich." One student says it as (sanwih), but the correct pronunciation is (san(d)wiCH). Similarly, for the word "lunch," the student says (lanch), but the correct pronunciation is (lən(t)SH). Here, the teacher does not give perfect correction.

In this case, the teacher's role-play demonstrates an effort to use interactive speaking strategies when teaching the topic "Suggestion: Shall and How About." By preparing materials, explaining concepts, eliciting questions, modelling examples, and offering corrections, the teacher aimed to create a structured environment that encourages students to practice spoken English. However, observations show that student interaction remained limited. Many students hesitated or stayed silent when responding to prompts, mainly due to limited vocabulary, lack of ideas, and low confidence. This reduced the activity's effectiveness, as students couldn't answer the prompts without the teacher providing the responses. These instances suggest that students were not yet ready to engage spontaneously with the target language.

Meanwhile, pronunciation practice took place through role-play, but the corrective feedback was incomplete. Mispronunciations were addressed inconsistently, leaving students unsure about correct pronunciation. This shows that while role-play can incorporate pronunciation practice into meaningful communication, its effectiveness relies on clear, consistent corrective feedback. Therefore, although role-play was used as an interactive speaking strategy, it did not fully meet its goals for communication or pronunciation. Limited student readiness and inadequate feedback reduced its impact, indicating a need for stronger vocabulary support, response scaffolding, and more precise pronunciation correction.

3.1.2 DIALOGUE

Interactive speaking involved using dialogue in the classroom, with the teacher guiding based on the English book. Observations showed that the teacher engaged in interactive speaking through dialogue, performing several actions, including:

- a. The teacher instructs students to read the dialog provided as demonstrated by the teacher.
- b. The teacher selects one student to come to the front of the class to partner in reading the conversation in the English book.
- c. The teacher divides a group of two people to read the dialogue that has been exemplified according to their role in turn.
- d. The teacher provides time for students if they have questions about the material.
- e. The teacher ends the lesson by reading the greeting.

The dialog contains:

Jack: Should we make a sandwich for lunch?

Sara: That's a good idea.

Jack: How about a chicken sandwich?

Sara: Okay, good.

Jack: Should we have some salad with that?

Sara: Yes, please. I like chicken with salad.

In the final stage, the teacher conducted a dialogue in the English book. The steps of the dialogue are: when the teacher gives an example to the students, the students then follow what the teacher has modelled, and they read the dialogue aloud in front of the class in turn. This evaluation stage results in interactions between teachers and students or students and teachers, with students repeating what the teacher has modelled and following along.

The teacher's method of using dialogue reading functions as a structured form of interactive speaking, designed to help students become familiar with target expressions and provide opportunities for oral practice. Observational data indicate that the teacher followed a sequence, from demonstrating the dialogue to having students read it in pairs, which matches typical structured oral practice used in EFL classrooms.

Despite this structured approach, the interaction promoted through dialogue remained very mechanical and reliant on the teacher. Students mainly repeated what they read rather than engaging in spontaneous conversation, as their speaking was limited to reciting pre-written lines from the textbook. This restricted the development of authentic communicative skills, since students were not asked to create original responses or negotiate meaning beyond the scripted text.

Furthermore, the teacher's method of selecting individual students to read the dialogue in front of the class focused on performance rather than interaction. While this gave opportunities for the teacher to assess pronunciation, it did not promote peer-to-peer communication or allow students to use language creatively. The lack of extended questioning, elaboration, or follow-up discussion also limited the depth of interaction.

Although the teacher allotted time for student questions, observations showed minimal student inquiry, indicating that students may not have fully understood the material or felt confident participating beyond the scripted content. This supports earlier findings about students' limited vocabulary and low confidence in speaking English.

The evaluation stage, where students repeat the modelled dialogue, reflects a traditional audio-lingual approach more than an interactive speaking method. While repetition can help improve pronunciation accuracy, it is not enough for developing communicative pronunciation skills, which require learners to use language in different and unpredictable situations.

Therefore, the dialogue activity provided basic oral practice and some pronunciation modelling but lacked genuine interaction and spontaneous language use. As implemented, it did not fully align with the principles of interactive speaking, which focus on negotiation of meaning, learner independence, and authentic communication. Improving dialogic tasks with open-ended responses, more questioning, and interactive extensions could make them more effective in supporting pronunciation development.

3.2 THE TEACHER'S CHALLENGES IN IMPLEMENTING INTERACTIVE SPEAKING STRATEGIES IN TEACHING PRONUNCIATION

The second analysis examines the teacher's challenges in implementing interactive speaking strategies for teaching pronunciation skills. Data were collected through interviews. The results show that the teacher struggles with applying interactive speaking due to several factors, which are:

- (a) The students have a limited vocabulary.

According to this statement, the observed results while teaching English indicate that the teacher has taught English pronunciation to the students. There is one word in a sentence that is in Indonesian and written in Indonesian, which is the word "UKS." Here, students imitate the word "UKS" but do not recognize its English meaning. Interviews with teachers confirm that the main obstacle in using interactive speaking is pronunciation and the students' limited vocabulary. Therefore, it is essential to effectively teach English pronunciation to help students understand, since the subject matter is in English.

- (b) The students' problem with both the segmental and suprasegmental features of pronunciation.

The pronunciation difficulties observed in this study were specific and recurrent. Students struggled with both segmental and suprasegmental features. At the segmental level, they mispronounced consonant clusters and vowel sounds, as seen in words such as sandwich /'sænd.wɪtʃ/, which students pronounced as /sanwih/, and lunch /lʌntʃ/, pronounced as /lanch/. These errors indicate difficulty producing the /ʌ/ vowel and the final affricate /tʃ/. At the suprasegmental level, students showed inconsistent stress placement and flat intonation patterns when reading dialogues, resulting in speech that sounded unnatural and sometimes unclear. These pronunciation issues made students hesitant to speak and reduced their confidence during interactive activities.

- (c) Issue with students' confidence when they are afraid to speak English after the teacher directly corrects their pronunciation.

The problem of self-confidence arises when students mispronounce words. In the second problem, when the teacher directly corrects the pronunciation of 'sandwich,' it causes students to hesitate and fear pronunciation mistakes. However, when students mispronounce 'lunch,' the teacher does not correct them directly.

The problems in implementing interactive speaking are those four that cause students to be passive in the classroom and less likely to answer questions the teacher asks.

The learning process in the classroom that uses interactive speaking strategies must face challenges, as the respondent mentioned above regarding how interactive speaking strategies are implemented in the classroom. The researcher understands the process that has been carried out and the challenges the teacher encountered. The respondent argues that:

"Firstly, students do not understand the vocabulary, and they have little understanding of it. This lack of vocabulary creates a significant obstacle in interacting with students."

There are challenges associated with using interactive speaking, as the respondents mentioned. When facing these challenges, the researcher asked the respondents about practical approaches or strategies teachers can use to overcome issues related to employing interactive speaking strategies for teaching pronunciation skills. The respondents argued:

"The existing problems are the need for more understanding of vocabulary and problems in pronunciation because between writing and pronunciation, there is a difference, so with the current problems, the strategy or approach used is undoubtedly many ways. It varies from

classical to direct recognition in context, for example, from classical such as memorization (table = meja, pen = pena). According to the context, the child is invited to make a sentence from an existing picture and for pronunciation, there must be continuous practice, listening to how to pronounce it and giving them the opportunity to students because this is teaching speaking, if teaching speaking who talks a lot is not the teacher, but the student and we as teachers give the most expansive space for them to speak English and practice it.”

The issue with used interactive speaking for pronunciation is that there are mistakes in pronunciation, so the researcher asked the respondent whether the teacher can see the student's pronunciation in terms of intonation, fluency, etc., or only in terms of pronunciation mistakes. The respondent argued:

“If I see this student's practice, if there is a mistake at first, there are times when I let it go because I think 'the child dares to practice even though it is wrong, it is good'. After all, he already has the confidence to say it. There are also times when I immediately give the correct example because correcting directly has its risks; for example, imagine we see from the student's point of view that he was first afraid to speak English, then he once spoke English and was blamed, so he was immediately down, so that's why the teacher is competent, there are times when he immediately corrects, there are times when he has to listen first and see what kind of confidence he has.”

The analysis reveals that the teacher faces significant challenges in implementing interactive speaking strategies for pronunciation instruction. The main obstacles include students' limited vocabulary, frequent mispronunciations caused by inconsistencies between spelling and sounds, and low confidence when speaking English, especially when corrected directly. These factors collectively reduce students' willingness to participate, resulting in passive classroom engagement and minimal interaction. Although the teacher employs various methods such as contextual practice, memorization, and selective correction to address these issues, these efforts often do not fully support students' pronunciation development. The findings suggest that overcoming these challenges requires consistent scaffolding, increased exposure to clear pronunciation models, and careful management of corrective feedback to boost student confidence while improving accuracy.

3.3 THE IMPACT OF USING INTERACTIVE SPEAKING STRATEGIES ON ENHANCING PRONUNCIATION SKILLS

In used interactive speaking, the teacher observed students' pronunciation, and the researcher noted that the teacher engaged in several classroom activities related to pronunciation. Based on the results of this study, the teacher assessed students' pronunciation through:

- (a) When students follow the teacher's instructions regarding the dialog in the English book.
- (b) The teacher observes from the role play that students perform when reading a conversation aloud in front of the class.
- (c) The teacher observes when assigning students to answer a given statement.

Among the three methods the teacher observes students' pronunciation, the third method involves the teacher correcting a student's pronunciation immediately when they notice an error. This occurs when the teacher asks the student to answer a question, and at that moment, they correct the incorrect word from the student's speech.

To clarify the teacher's perspective on improving pronunciation skills, the researcher asked the respondent to explain the strategies used to support pronunciation development in the eighth-grade English class. This statement is included because it provides direct evidence of the teacher's pedagogical reasoning, complementing the observational findings and helping to explain why certain classroom practices, such as role-play and dialog reading, were consistently used during instruction. Understanding the teacher's rationale is essential for interpreting the effectiveness and limitations of the interactive speaking strategy observed in this study. The teacher stated:

“I use it as often as possible to interact with students or outside the context, and I always provide practice in learning English. I also often use role-play in teaching, which I relate to the dialogue in the book, such as there is a dialogue model first after I read it, and I tell

them to read it themselves, as I did in class yesterday. Two people came forward to the front of the class and continued to read the dialogue according to their role, and this is how I used this role-play.”

All of the above quotations are provided with the teacher’s consent and follow ethical research procedures. All respondent input is anonymized, and no personal identifiers are revealed. The teacher was informed that their responses would be used exclusively for academic purposes, and participation was voluntary. Therefore, including this statement does not breach confidentiality and helps strengthen the analysis of the findings.

However, this finding indicates that interactive speaking gave the teacher multiple chances to evaluate students’ pronunciation, especially by reading dialogues, engaging in role-plays, and responding to prompts. The most direct assessment took place when students responded to teacher-made statements, enabling immediate correction of mispronunciations.

Although these activities encouraged students to practice spoken English, their effect on improving pronunciation was limited. The teacher’s feedback mainly focused on individual word mistakes and did not consistently address wider pronunciation aspects such as stress, intonation, or rhythm. Additionally, many speaking tasks remained controlled and repetitive, relying heavily on imitation rather than spontaneous communication.

Therefore, interactive speaking increased students’ exposure to English and provided basic pronunciation practice, but its effectiveness was limited by inconsistent corrective feedback and a lack of diverse communicative tasks. Improving feedback quality and expanding speaking activities would enhance its impact on pronunciation development.

3.4 DISCUSSION

The findings show how interactive speaking was used in the classroom, the challenges faced during its implementation, and how the teacher evaluated students’ pronunciation through dialogic tasks. These findings become clearer when compared with previous research.

Türkben (2019) demonstrated that interactive teaching strategies significantly improved learners’ speaking skills when systematically implemented through controlled experimental procedures. In contrast, the current study did not involve an intervention but observed the natural use of interactive speaking. Unlike Türkben’s findings, student participation here remained limited, indicating that interactive speaking has not yet been fully utilized to promote active engagement.

Similarly, Vindyasari et al. (2022) identified multiple interaction patterns: teacher-student, student-student, teacher-class, in online speaking classes, highlighting the significance of interaction quality. The current study shares similarities, especially in the limited teacher-student feedback. However, unlike her online setting, this research shows that limited interaction also exists in face-to-face environments, leading to fewer chances for continuous pronunciation practice.

Meanwhile, Atmazaki et al. (2021) found that dialogic-interactive media in online learning increased student participation and enhanced speaking performance. The present study differs by focusing on face-to-face pronunciation classes that do not use digital media. Nonetheless, both studies aim to boost student activity and communicative competence, although the current research specifically evaluates pronunciation outcomes through teacher-led interaction.

Henisah et al. (2023) found that role-play effectively enhances interactive speaking skills by promoting active learner engagement. In this study, role-play was also employed, but in a more controlled way linked to textbook dialogues, which restricted spontaneous communication. This indicates that although role-play can support pronunciation and speaking abilities, its effectiveness depends on how flexibly it is applied.

Marzuki et al. (2016) concluded that interactive teaching strategies such as storytelling through role-play positively influence overall EFL speaking skills. While Marzuki emphasized general speaking proficiency, the current study narrows the focus to pronunciation and shows that vocabulary limitations, inconsistent corrective feedback, and low confidence restrict the effectiveness of interactive speaking strategies in this context.

Thornbury (2005) emphasizes that effective speaking instruction requires meaningful interaction and scaffolding to reduce learner hesitation and enhance fluency. The limited responses in this study support Thornbury’s argument that learners need structured support, such as pre-task vocabulary building, before they can participate confidently in interactive speaking activities.

Furthermore, Seemab et al. (2024) emphasizes that pronunciation development improves when learners participate in communicative tasks that require real-time negotiation of meaning. However, he notes that scripted dialogues, if used too often, limit authentic interaction. This aligns with current findings, where students relied heavily on textbook dialogues, resulting in less spontaneity and fewer pronunciation improvements.

These comparisons with previous studies indicate that interactive speaking has strong potential to support pronunciation development; however, the degree of success depends on how the strategy is implemented in the classroom. The findings of this study show that although the teacher attempted to use interactive speaking through role-play and dialog reading, student participation remained limited due to vocabulary constraints, weak control of segmental and suprasegmental features, and low confidence when being corrected.

Some of those previous studies showed improved speaking outcomes when interactive strategies were supported by structured scaffolding and systematic feedback. In contrast, the present study found that feedback was inconsistent and mostly focused on isolated word errors, which limited students' ability to develop clearer pronunciation patterns.

Similarly, they highlighted the importance of strong interaction patterns and meaningful communicative tasks. However, the current findings show that classroom interaction was mainly teacher-led and focused on imitating textbook dialogues. Overall, these differences show that interactive speaking can improve pronunciation only when students have enough linguistic support, chances for spontaneous communication, and corrective feedback that balances accuracy with confidence-building. These elements were not fully present in the observed classroom.

IV CONCLUSION

The study shows that although interactive speaking strategies were used at different stages, their effect on pronunciation was limited due to low student engagement, vocabulary challenges, pronunciation difficulties in both segmental and suprasegmental features, and a lack of confidence. These issues hindered meaningful communication and decreased the effectiveness of role-play and dialogue activities, which mainly depended on imitation. The results indicate that interactive speaking can enhance pronunciation only if learners are linguistically prepared and receive consistent scaffolding and timely feedback. It is recommended that teachers build vocabulary before tasks, diversify speaking activities beyond scripted dialogues, and provide balanced feedback to support accuracy without discouraging participation. Increasing speaking time, including listening models, and fostering a supportive classroom environment may further boost pronunciation through interactive speaking.

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