



Indonesian Journal of English Language Studies

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Indonesian Journal of English Language Studies

Volume 12, Number 1, March 2026

CONTENTS

| | |
|---|-----------|
| CONTENTS..... | i |
| When the “Remnants” Sing in Kirundi: Herethics in the Translation of American Culture <i>Simon Ntamwana, Ratna Nur Fatimah Irakusuma.....</i> | 1 |
| Contrastive Analysis of Indonesian and English Grammar: An Implication in Teaching English Grammar <i>Tira Nur Fitria.....</i> | 17 |
| Trauma Without Event: Structural Violence and Gendered Survival in Leila Mottley’s <i>Nightcrawling</i> <i>Dulfqar Mhaibes Abdulrazzaq.....</i> | 35 |
| YouTube as a Second Classroom: Self-Regulate Language Learning of Sociology Students in Blitar <i>Fu'ad Sholikhi.....</i> | 48 |
| An Analysis of Cognitive Dimensions in Reading Assessment Tasks of the <i>English for Nusantara</i> Grade 8 Textbook <i>Chindy Yolanda, Ira Maisarah.....</i> | 60 |
| Smooth as Butter: A Discourse Analysis of Adam Ragusea’s Seamless Sponsorship Segues as An Art of Marketing Scriptwriting <i>Erina Andriani.....</i> | 69 |

When the “Remnants” Sing in Kirundi: Herethics in the Translation of American Culture

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ABSTRACT

The article studies the translation of American culture in Seventh-day Adventist (SDA) hymnody in Burundi. It aims at (1) identifying the culture-specific references, language-specific forms, and translation techniques and (2) examining translation shifts with regard to American culture. It used a descriptive qualitative method. Kristeva's theory of split identity and notion of herethics were combined with Nida's cultural translation typology. The primary data were obtained from English and Kirundi SDA hymns. 12 hymns purposively selected from *The Seventh-day Adventist Hymnal* and *Christ in Song*. The secondary data were collected from books pertinent to American culture, cultural translation, and Seventh-day Adventism. It was discovered that many source culture-bound references are rejected (52.5%) in the Kirundi construction of the domestic Adventist representation of American culture. Similarly, expressions reflecting source-language-specific norms are adapted (90%) to target pragmatics. Apart from a minimal domestication of source culture elements, references to American religious, social, material, ecological, and linguistic culture are manipulated through generalization, specification, deletion, cultural substitution, and adaptation to receptor language norms. The resulting herethics is a construction of an Adventist domestic internal subject that is dominated by a subversion of capitalism, individualism, free will, hegemony, inequality, and romanticism.

Keywords: American culture, cultural translation, herethics, SDA hymnody

INTRODUCTION

The translation phenomenon operates in a polysystem where the author, text, and audience belong to the first system, whereas the translator, target text, and receptor readers are set in the second system (Lambert & Van Gorp, 1985). However, for religious texts, the mother-daughter church relationship complicates the polysystem. The identity negotiations between the mother self and the interior daughter other impose translation norms. The SDA church is an American-born religion that has grown global and expanded to Burundi. The hymns used by the church were mainly written in the 19th century, as evangelical poets reflected the locale and Christian experience of the new republic (Watson, 1999). The hymns are part of the American literary system. In contrast, the translations of those hymns are integrated in a second literary system, that is, the receiving literary system. The center-periphery centrifugal and centripetal forces influence the denominational selections of evangelical poets and hymnic translation strategies. The selections aim to produce singable poems in the receptor language.



In the context of the SDA church in Burundi, the spirit of the American SDA congregant or “remnant” singing in English is likely to produce the same effect among Burundi SDA converts. In other words, translation approaches and techniques might produce a target text (TT) susceptible to functioning the way its corresponding source text (ST) does among American congregants, albeit Burundi Adventist local tastes and needs. It is on this note that this article proposes to investigate the construction of American culture in the Kirundi translation of Seventh-day Adventist hymns written by American authors.

Cultural translation

In this article, the expression cultural translation is used to denote any form of translation that is “sensitive to cultural as well as linguistic factors” (Wang, 2015, p. 71). It refers to the practice of translating culture-bound items or expressions in a text produced in a languaculture that is foreign to the receptor one. The translation is apprehended from a cross-cultural perspective where references denoting specific words, phrases, or concepts associated with a given culture or society are stressed (Ntamwana et al., 2025; Zheng, 2021). In the analysis of cultural references in descriptive translation studies, the ST and TT are compared by identifying the matching or shift with regard to personal and place names, terms of address, idiomatic expressions, figurative language, and reference to contemporary life (Naudé, 1999). Moreover, the description of the translation shifts is achieved by identifying the techniques used in the change of the cultural references from the ST to the TT. Naudé distinguishes eight techniques, including transference, domestication or indigenization, cultural substitution, generalization, specification, mutation (deletion or addition), transposition, and translation couplet (p. 79).

In the classification of culture-specific items, with regard to translation problems, Nida (1945) distinguishes five categories, including ecology, religious culture, social culture, material culture, and linguistic culture. Firstly, ecological cultural references encompass elements of season, fauna, flora, cosmogony, and topography, which may vary from source to target language cultures. Examples for American culture include names of deserts such as the Great Basin, Mojave, Sonoran, and Chihuahuan. Deserts are not represented in Burundi ecology (Laity, 2008). Secondly, material items are tools or technologies specific to a particular territory or society (Nida, 1945). In American tradition, material culture can be exemplified by mainstream Anglo-American products such as the Statue of Liberty and the White House, and by African-American folk items such as quilts, gumbo, and banjos (Mauk & Oakland, 2009; Wallach & Wise, 2016; Ntamwana, 2018). Thirdly, elements of social culture in translation encompass kinship terms, terms denoting age-relationship and social distinction, gender roles and division vocabulary, class and caste names, social and economic stratification references, and in-group and out-group references (Nida, 1945). Kirundi translators of American social culture might be challenged by interpreting idealistic and pragmatic principles underlying beliefs in individualism and capitalism (Mauk & Oakland, 2009). Actually, those concepts do not match with African humanitarian socialism underpinning many Bantu social practices (Kasanda, 2015, p. 42). Fourthly, translation problems concerning the religious culture are essentially linked with differences in the interpretation of names denoting spirits and deity, divine titles and attributes such as holiness and sanctity, names of prophets, beliefs, and divination (Nida, 1945). In American religious culture, ethnic religious terms and mainstream moral or religious references draw from Judeo-Christian values (Reidy, 2015). Last, the linguistic culture deals with special characteristics of a particular language that impact the translation. It includes differences at the phonological, morphological, syntactic, and lexical levels (Nida, 1945). For example, phonologically, what makes the translation difficult is the fact that the transliteration of proper names requires the production of the closest equivalents in sounds between the two languages in order to avoid objectionable or confusing homophonous forms.

In this study, the researcher interprets translation shifts for the first four categories in the light of Venuti's (1993) foreignization approach. For the linguistic culture, House's (2015) contrastive discourse analysis or cultural filtering framework is applied. She elaborated a five-parameter analytical framework to explore the way a text functions in different linguacultures. The categories of her model include directness-indirectness, explicitness-implicitness, orientation to self-orientation to addressee, orientation to content-orientation to addressee (House, 2000). Kranich (2019) further divided translation procedures pertaining to cultural filtering into adaptation (following target language conventions) and adoption (following source language norms). These considerations will be exploited in the analysis of the data.

Seventh-day Adventist movement and hymnody

SDA movement is an American-born religion that has grown into a global evangelical Church (Bratosin, 2024). It is a reflector of American culture through its main doctrinal tenets, including Adventism and millennial mission, Sabbatarianism, and health message (Ntamwana & Adzhani, 2025). Firstly, the SDA movement started as a response to the millennial vision proclaimed by the American Second Great Awakening (Knight, 2000). The nascent church viewed itself as a community of "remnants" or saints offering themselves to transform the world by setting a Christian community that meets the precondition for the millennium (Bratosin, 2020). It embraced the Puritan vision of laying a foundation for "a community of saints prefiguring a perfect Christian society and offering themselves to the world as a model". Secondly, Sabbatarianism is one of the pillars of the SDA movement that is related to American culture. It is a response to the American restorationist ideologies that occurred in the 19th century (Knight, 2000). The founders of the Church, including James White, Joseph Bates, and Ellen White, were influenced by the restorationist movement. Thirdly, the Adventist Health Message (AHM) resonates with American culture. The AHM is a holistic view of life based on the conviction that the preparation for Adventism and the millennium requires a whole, healthy lifestyle, including a spiritual, physical, and mental restoration of humankind (Galvez, 2016). It reflects the movement's incarnation of the national world redeemer vision as it proposes to alleviate the suffering of the world while restoring the church for the Messianic return (p. 118).

The SDA hymnody refers to the writing, selection, and use of hymns among Adventist churches (Ntamwana et al., 2025). It reflects American identity through its connection with the 19th-century American religious experience (Ntamwana & Adzhani, 2025, p. 135). All the hymnic collections that constituted the first official Church hymnals, upon which subsequent songbooks are based, encompassed songs written by the members of the nascent church or purposively selected from prevailing hymnaries to respond to the movement's abolitionist liturgical spirituality and interest in national enthusiastic and ecstatic singing spirituality linked with American evangelical free-church tradition and revivalism (Höschele, 2022).

Within the United States, the main official hymnbook is *The Seventh-day Adventist Hymnal* (1985) (Williams, 2024). Outside the United States, the American songbooks that supplied local hymnodies in the global Adventist community include *Hymns and Tunes* (1886), *Christ in Song* (1900/1908), *The Church Hymnal* (1941), and *The Seventh-day Adventist Hymnal* (1985) (Williams, 2024). The Kirundi SDA hymnal is a hymnodical selection made from those American core songbooks and changed it into the local language, Kirundi. The current songbook is entitled *Indirimbo zo Guhimbaza Imana* (Songs for worshipping God). It was published in 2006. It includes 200 hymns. The translation for the Kirundi hymnal was done by Uzziel Habingabwa and Silas Senkomo (P. Nzomwita, personal communication, April 15, 2024).

Poststructuralism, identity, and translation

Poststructuralism is a movement of thought that originates from philosophy in the 1960s (Williams, 2005). The poststructuralist theory grew to influence the interpretation of social, cultural, and political phenomena in literature, politics, art, cultural studies, history, and sociology. It is based on a “dissenting position” concerning pre-existing sciences and moral values and a rejection of the stability of the signifier-signified relation (Allen, 2022). Thus, texts are considered as sites of resistance against the stabilization of the relationship between the signifier and signified (p. 33).

Kristeva’s (1980) conception of identity inscribes itself in the poststructuralist outlook. She refers to her theory of identity as split identity. She conceives the subject as shifting “from one identity to another”. Her main concern is the relationship between the signifying subject and the sign rather than the signifier and the signified. Thus, a text or writing, in her view, is a heterogeneous and signifying process because the identity of the speaking subject is apprehended through its manifestation in the “articulation between symbolic and semiotic dispositions” (p. 7). The identity of the subject is a split nature that results from the fact that the speaking subject belongs to both the semiotic chora and the symbolic component. It is both establishing and countervailing. It is established within the social framework underlying the identification of the signifying subject. Moreover, it is countervailed because the subject questions his identity by indirectly challenging the social framework in which it is grounded.

Kristeva draws from the French words *hérétique* (heretical) and *éthique* (ethics) to devise the term “herethics” (McAfee, 2004, p. 81). It is a heretical ethics based on the premise that there is always a “state” within the “State” (Kristeva, 1974, p. 441), that is, an inferior internal other within the subject. The “state” is an “other who is never wholly other but at the same time not entirely oneself” (McAfee, 2004, p. 76). This conceptualization is relevant to the mother-daughter church relationship. In the context of American global evangelical movements, the concept is pertinent to interpret the relationship between the central mother church and the peripheral daughter churches and the texts connected with these centrifugal and centripetal dynamics. In the translation of texts exported by the mother Church, a subversive potential is realized to subdue the American self to the domestic denominational identity.

In the poststructuralist approach to translation, the view of the translation act as a communication of a source meaning through the target language culture cannot hold (Venuti, 2007). Translation is instead viewed as an interpretation phenomenon whereby the source text’s meaning is registered in the translating language culture. In connection with this hermeneutic conception of translation, the analysis of a translated text is concerned with uncovering acts of meaning repression (Gentzler, 2002, p. 196). Actually, translation strategies and procedures operate to make changes in the translation in accordance with existing literary and cultural, religious, and political norms. By implication, analyzing translation is to examine to what extent the deconstructing process is enacted by the translator because the translated text is a deconstruction per se.

For Venuti (2009), translation is a cultural politics which requires a foreignization method. Similarly, translation forms cultural identities and causes social reproduction and change (Venuti, 1998). It constructs a domestic representation of foreign texts and cultures. The formation of identity in translation starts with the selection process of foreign texts to be translated and goes on through the choice of translation strategies, publication, and distribution. The foreignizing method is an ethics of translation aiming at making a “foreign text intelligible in domestic terms”. It is a strategy that consists of avoiding ethnocentrism or systematic negation of the strangeness of the foreign text and rejecting exoticism or strict fidelity to the foreign text. It emphasizes a dialogic and decentered interpretation whereby the domestic language and culture are forced “to register the foreignness of the foreign text.”

Existing related literature

Notwithstanding the translation of American literary and non-literary works outside the United States (Lockard & Dan, 2016; Cummins, 2011; Inphen, 2020; Xinyue, 2023; Mata & Tangkiengsirisin, 2018; Lu, 2025; Ntamwana et al., 2024), there has been little interest in the study of the translation of American hymns, in general, and SDA hymns, in particular. Firstly, Lockard & Dan analyze paratextual information in the Chinese translation of American literature. They find that prior to the 1950s, Chinese translations were characterized by the rejection of Western and capitalist values. But later translators have maintained American social culture in the TTs to accord with the Chinese cultural revolution. From a different point of view, Xinyue, in his analysis of the translation of American literature in China, finds that Chinese translation agents are challenged by the differences in mythological and religious vocabulary, living customs and environment, and thought systems between the sending and receiving cultures. It is argued that annotation and illustration techniques must be used to achieve effective translation. These procedures would promote cultural exchange and communication between the foreign and translating countries and respect towards the authors (2023). Furthermore, Lu supports that translation strategies are used to control the Chinese construction of British and American identities. The translations of British and American literary works into Chinese attempt to achieve effective cultural transmission. So, they manipulate the identities of characters, narrators, and authors through a combination of foreignizing and domesticating techniques (2025).

Secondly, from a Thai perspective, Mata and Tangkiengsirisin (2018) explore the Thai rendition of the American novel, *Percy Jackson*. The study focuses on metaphors. The authors discover that American metaphors are mostly conserved in the TT. Moreover, for some metaphors, the deletion of the source images is avoided by maintaining them through the explanatory technique. Similarly, Inphen (2020) treats the translation of Anglo-American novels into Thai as a phenomenon of American globalization. The results show that exoticism procedures, that is, the conservation of source culture, dominate the book selection, translation techniques, and publication. The low rate of domestication techniques demonstrates the success of American literature in the Thai book market.

Last, from a French perspective, Cummins (2012) finds that in the translation of American children fiction to French, the domestication approach is stressed. The French socio-cultural norms and milieu are promoted in order to satisfy the needs of the target audience. It is an ideological resistance that aims to reinforce the French national identity. The translators minimize denotative accuracy and textual fidelity by controlling adequacy and conformity techniques (p. 10).

From the perspective of American studies, Ntamwana and Adi (2023), Ntamwana et al. (2025), Ntamwana and Adzhani (2025), and Ntamwana et al. (2024) analyze center-periphery shifts among American New Religious Movements by focusing on translation. In the first three works, the authors examine the translation of SDA hymns into Indonesian and Kirundi. The studies highlight translational center-periphery shifts with regard to American values, beliefs, and ideals. The authors specifically examine the shift of conceptual metaphors, cultural references, and discourse. The material objects are treated from a poststructuralist and systematic functional linguistic approach. The findings show that expressions that suggest American popular products, capitalist identity, liberal values, and romantic tradition are either omitted or replaced with target-neutral or domestic denominational identity-based references. The last article investigates the Jehovah's Witnesses' Bible translation from American to Kirundi with a focus on the narrative of Malta Island. It explores center-periphery differences between Jehovah's Witnesses' American New World Translation of the Holy Scriptures (NWT) and its Kirundi counterpart by focusing on the metaphorical construction of the island. The authors reveal that there is a target cultural filtering of metaphorical expressions related to individualism, capitalism, and nautical culture. In these studies, various translation and cultural theories such as Schmidt's model for conceptual metaphor translation, Nida's adjustment

techniques, and Tymoczko's holistic framework for cultural translation and Halliday's notion of metafunctions are applied.

From a linguistic perspective, Omolo-Ongati (2005), Onserio (2009), Ntamwana and Munandar (2024), and Ntamwana and Adi (2025) assess the translation quality of SDA hymns in Kenya, Indonesia, and Burundi. The authors reveal that SDA hymns are not adequately translated. Translation errors are characterized by stanza mismatches, omissions, deletions, autonomous creation, and poetic and semantic distortions. The textual profiles and functional equivalences between the STs and TTs are consequently disrupted. The mismatches reduce the TTs into covert versions. The mistranslation is because Western tunes do not stylistically and culturally easily accord with African semantic codes and performance aesthetics. It is also caused by a lack of contrastive discourse analysis basis for the involved language pairs prior to the translation projects.

The present article differs from the existing literature by its purpose to scrutinize alterity in the representation of American culture and its focus on cultural references and linguistic-cultural relativity by applying Nida's cultural categories and Kristeva's concept of herethics. Despite the wide range of existing literature on the translation of SDA hymns, Nida's cultural categories have not been applied to scrutinize the issue of self-other identity through the lenses of Kristeva's split identity and concept of herethics. The concept of herethics has been used by Ntamwana and Adzhani (2025) to explore the issue of mission from a social constructionist and systemic linguistic approaches, yet it was not connected with Nida's categories. Likewise, cultural references have been treated by Ntamwana et al. (2025). But the framework for the identification of culture-bound items was Tymoczko's holistic approach. This research aims to probe into the representation of American culture in the translation of SDA hymns by answering two questions: (1) what are the American culture-specific references and language-specific forms and the techniques used to translate them in the Kirundi hymns, and (2) how do the translation shifts construct American culture?

RESEARCH METHOD

The article used a qualitative descriptive method because the data are not numerical. In the collection of data, the translation comparative analysis method was used (Toury, 1985, p. 27). The primary data were collected from American English hymns and their Kirundi translations. STs were purposively selected from *The Seventh-day Adventist Hymnal* (1985) and *Christ in Song* (1900), whereas TTs were obtained from the hymnal, *Indirimbo zo Guhimbaza Imana* (2006). In total, 12 hymns were purposively selected from the church hymnody in both the center and periphery. The procedures are schematized as follows:

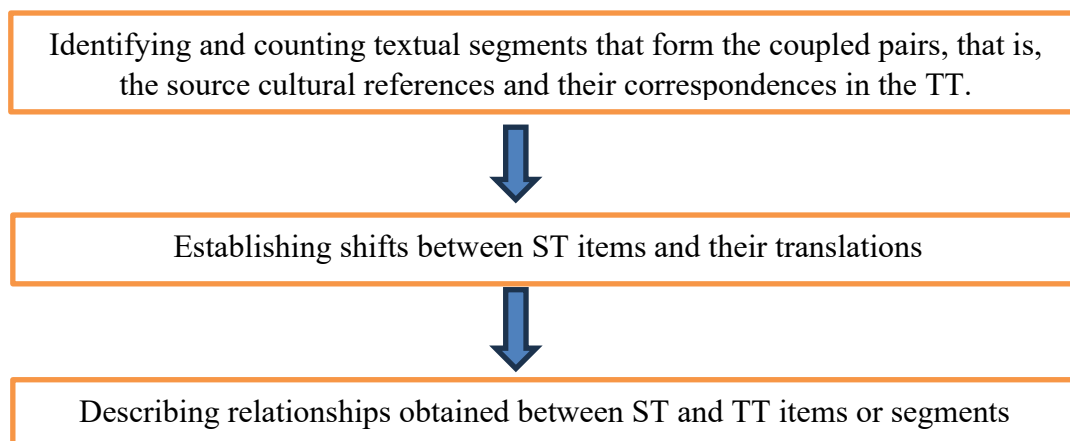


Figure 1. Analysis procedures

The lyrics were sampled based on the author's background information and pertinence to American national identity (Risku et al., 2022). The focus was on hymns included in Adventist hymnals in the center and periphery, and written in the 19th century by authors whose nationality was American. The selected lyrics are classified under three themes that are central to Seventh-day Adventism: nature and Sabbath, mission, and homeland. The first category comprises “Don’t forget Sabbath” by Crosby (1820-1915), “My Sabbath Home” by Blackall (1830-1924), “He Loves me too” by Straub (1838-1898), and “The Great Physician is now Near” by Hunter (1811-1877). In the analysis, these hymns are symbolized by H1, H2, H3, and H4. TTs include “*Wibuke isabato*”, “*Nkunda ishure ry’isabato*”, “*Imana ikunda utunyoni*”, and “*Muganga mwiza*”. The second category includes “Here Am I, Send me” by March (1816-1909), “Watchman, Blow the Trumpet” by Gilmour (1836-1920), “I will go where you want me to go” by Brown (1856-1918), and “Hark! It is the shepherd’s voice” by Thomas (1857-1910). Kirundi TTs include “*Nimwumv’ijwi rya Yesu*”, “*Murinzi we, vuza inzamba*”, “*Nzoj’ah’unshakira hose Mwami*”, and “*Umve rya jwi ry’umwungere*”. They are symbolized by H5, H6, H7, and H8. The last category includes “How far from Home” by Smith (1828-1855), “Anywhere with Jesus” by Pounds (1861-1921), “In the land of Fadeless Day” by Clements (1868-1946), and “Shall we Gather at the River” by Lowry (1826-1899). Their corresponding Kirundi songs are “*Murinzi we Menyesha Igihe*”, “*Aho Njanye na Yesu*”, “*Mu Gihugu c’Ivyiza*”, and “*Mbega Tuzokoranira*”. They are symbolized by H9, H10, H11, and H12. English hymnary data were collected from the websites (<https://hymnary.org/hymnal/SDAH1985> and <https://hymnary.org/hymnal/CS1900>). The Kirundi data were collected from the songbook hardcopy since it is not available online. The research used the written lyrics without taking into account the musical composition. Other books and articles pertinent to the topic were exploited for secondary data.

In the analysis, the interdisciplinary method of American studies and the methodology of descriptive translation studies were combined (Deloria & Olson, 2017; House, 2018). The combination generated the following five-step analytical model: (1) analyzing the ST to identify American culture-specific references following Naudé’s cultural dimensions; (2) classifying the identified culture-specific references under Nida’s five categories; (3) comparing the source text to the target text with respect to the identified cultural categories to determine shifts and techniques by applying the translation techniques adapted by Naudé; (4) interpreting the translation techniques and shifts in the light of House’s cultural filtering categories and Venuti’s foreignizing approach to determine heretical constructions; and (5) drawing conclusions on the forms of herethics with reference to other discourses on American society and culture.

FINDINGS AND DISCUSSION

Herethics in the construction of religious culture

Five techniques are used in the translational resistance to American culture. They include deletion, cultural substitution, specification, domestication, and generalization. The most dominant is cultural substitution (40%). ST items reflecting American religious identity, such as ‘sweetest carol’, ‘sabbath home’, ‘house of praise’, and ‘day of sacred pleasure’, are substituted for TT elements with different propositional meanings. ‘Carol’ and ‘day of sacred pleasures’, for instance, are used by the authors to signify religious aspects conveyed in American popular culture, while ‘Sabbath home’ and ‘house of praise’ connote American religious infrastructures and habits.

Table 1. Distribution of shifts in the translation of religious culture

| No | ST CSI | TT | BT | Technique | Tot. | % |
|----|-----------------------------|------------------------------|--------------------------|-----------------|------|-----|
| 1 | Heathen land (H5) | – | – | Deletion | 3 | 30 |
| 2 | Home, sweet home (H8) | – | – | Deletion | | |
| 3 | Wandering heart (H4) | – | – | Deletion | | |
| 4 | Sweetest carol (H4) | <i>Ntawutazirwa nkawe</i> | None is praised like him | c. substitution | 4 | 40 |
| 5 | Sabbath home (H2) | <i>Ihwaniro ry'abigishwa</i> | A gathering of disciples | c. substitution | | |
| 6 | House of praise (H8) | <i>Ndanezerwa</i> | I feel happy | c. substitution | | |
| 7 | Day of sacred pleasure (H1) | <i>Tunezerwe twese</i> | Let's all be glad | c. substitution | | |
| 8 | City-Four-square (H11) | <i>Umugwa mwiza</i> | A beautiful city | Specification | 1 | 10 |
| 9 | Sabbath school (H2) | <i>Ishure ry'Isabato</i> | School of Sabbath | Domestication | 1 | 10 |
| 10 | Pilgrimage (H12) | <i>Urugendo</i> | Journey | Generalization | 1 | 10 |
| | | Total | | | 10 | 100 |

Table legend:

ST CSI: source text culture-specific item; TT: target text; BT: back translation; c. substitution: cultural substitution

Nonetheless, the TT forms, '*ntawutazirwa nkawe*' (None is praised like him), '*ihwaniro ry'abigishwa*' (a gathering of disciples), '*ndanezerwa*' (I feel happy), '*tunezerwe twese*' (Let's all be glad) are neutral expressions intended to likely produce a similar impact on the target congregants. For the deletion, as the table shows, expressions connoting hegemonic, romantic, and liberal tints permeating American religious culture are deleted.

Concerning the technique of specification, the expression 'city-four-square' is defined in the TT by using a more specific cultural reference '*umugwa*' etymologically meaning a mountain and denoting a city. While the ST form suggests belief in egalitarianism and perfection connected with the Christian homeland or city of God, the TT form lacks these attributes. Actually, 'beauty' in the receptor linguaculture does not have the semantic components of 'rectitude' and 'equality'.

For the domestication, the ST form 'Sabbath school' is indigenized as '*ishure ry'isabato*'. To maintain the ST expression, practice among American Sabbatarian denominations to instruct people about some matters at the beginning of the church, before the liturgy proper, the TT form combines orthographic adaptation of the Arabic expression '*shwl*', '*ishure*', already in use in the receptor education culture (school) and that of the English 'Sabbath', '*Isabato*' to generate a form which is less foreign to the target congregants.

As far as generalization is concerned, a culturally neutral term '*urugendo*' (journey) is used to define the ST culture-specific term 'pilgrimage'. Therefore, the Adventist premillennialist conception of the elect in American society as saints marching to the homeland is subverted.

Herethics in the construction of ecological culture

The herethics in the translation of ecology is dominated by generalization (40%). The ST items 'sparrow', 'lily', 'highway', and 'streets' are used in the ST to connote the American urban culture, fauna, and flora. They are defined in the TTs by using neutral terms '*utunyoni*' (birds), '*amashurwe*' (flowers), and '*inzira*' (path). Deletion and translation couplets are represented at 20%.

Table 2. Distribution of shifts in the translation of ecological expressions

| No | ST CSI | TT | BT | Technique | Tot. | % |
|----|---------------|------------------|---------|----------------|------|----|
| 1 | Sparrow (H3) | <i>Utunyoni</i> | Birds | Generalization | 4 | 40 |
| 2 | Lily (H3) | <i>Amashurwe</i> | Flowers | Generalization | | |
| 3 | Highway (H6) | <i>Inzira</i> | Path | Generalization | | |
| 4 | Streets (H11) | <i>Inzira</i> | Path | Generalization | | |

| | | | | | | |
|-------|-------------------------|---------------------------|-------------------------|-----------------------|----|-----|
| 5 | Earth's dark spots (H6) | – | – | Deletion | 2 | 20 |
| 6 | Lilly bell (H3) | – | – | Deletion | | |
| 7 | Crystal river (H11) | <i>Uruzi</i> | River | translation couplet | 2 | 20 |
| 8 | Sunny plain (H6) | <i>Kiyaya</i> | low land | Translation couplet | | |
| 9 | Fields are white (H5) | <i>Ishwabura rirageze</i> | The harvest has arrived | Specification | 1 | 10 |
| 10 | Hedge(H6) | <i>Umwiherero</i> | secret place | Cultural substitution | 1 | 10 |
| Total | | | | | 10 | 100 |

For deletion, STs' expressions 'Earth's dark spots' and 'Lilly bell' representing earth science and flower morphology are omitted in the TTs. As far as the translation couplet is concerned, the forms 'crystal river' and 'sunny plain' are based on American topography. In the TTs, a subtraction is operated by deleting parts of the forms connoting to foreign ecology. In addition, the remaining parts are substituted for general neutral items 'uruzi' (river), 'ikiyaya' (low land area). The other techniques are specification and cultural substitution. The form 'Fields are white' reflects cereal farming in the sending society. However, in the TT, a more cultural and expressive form, 'Ishwabura rirageze' (the harvest has arrived) is used to define the source items. It represents the receptor society's farming practice without necessarily focusing on cereal crops. Last, the item 'hedge' reflects American architecture. In the TT, it is substituted for 'umwiherero' (secret place), which has a different propositional meaning.

Herethics in the construction of material culture

Herethics in the material culture is represented by deletion (50%), specification (20%), cultural substitution (20%), and generalization (10%). Deleted expressions are items representing American popular culture. They include 'silver spray', 'healing balm', 'palace dome', 'warning tones', and 'perfume'. The cultural references 'robe' and 'times' wasting sands' connote Western material culture. The TT forms '*iyi s'igiye kuranduka*' (this earth is going to be destroyed) and '*impuzu z'ubukwe*' (wedding clothes) are more expressive expressions that define the ST expressions in accordance with SDA domestic identity.

Table 3. Distribution of shifts with regard to the material culture

| No | ST CSI | TT | BT | Technique | Tot | % |
|-------|---------------------------|------------------------------|---------------------------------------|-----------------|-----|-----|
| 1 | Time's wasting sands (H9) | <i>Iyi s'igiye kuranduka</i> | This world is going to fall into ruin | Specification | 2 | 20 |
| 2 | robe (H12) | <i>Impuzu z'ubukwe</i> | Wedding dress | Specification | | |
| 3 | Silver spray (H12) | – | – | Deletion | 5 | 50 |
| 4 | healing balm (H9) | – | – | Deletion | | |
| 5 | Palace dome (H4) | – | – | Deletion | | |
| 6 | Warning tones (H9) | – | – | Deletion | | |
| 7 | Perfume (H3) | – | – | Deletion | | |
| 8 | Trumpet (H1) | <i>Inzamba</i> | Animal horn trumpet | C. substitution | 2 | 20 |
| 9 | Gates (H11) | <i>Amarembo</i> | | C. substitution | | |
| 10 | speed thy flight (H9) | <i>Guma ugenda</i> | Go on | Generalization | 1 | 10 |
| Total | | | | | 10 | 100 |

The cultural substitution is used to recontextualize the source elements in the receptor culture. The items '*inzamba*' and '*amarembo*', reflecting respectively the translating culture's animal horns used for alert and wide range communication and entrance in the traditional architecture,

are used to replace items of American culture, ‘gate’ and ‘trumpet’. Finally, the item ‘speed thy flight’ derives from the source aerial terminology. But in the TT, it is defined by means of a neutral expression, ‘*guma ugenda*’ (go on). In the ST, the Adventist eschatology is inscribed in the urban environment. But in the TT, the concepts of Adventism, apocalyptic havoc, and eternal homeland are interpreted in the light of traditional communication and infrastructure systems. Contrary to other findings (Onserio 2009; Omolo-Ongati, 2005; Ntamwana & Adzhani 2025; Ntamwana et al. 2025) that highlight the use of omission, deletion, and alteration to eliminate foreign elements, the study shows that techniques used in the rewriting of the SDA hymns into the Kirundi language operate an incarnational interpretation, where even elements of the traditional non-Christian or African culture are exploited. By implication, an incarnational approach underlies the construction of the internal otherness.

Herethics in the construction of social culture

There is subversion in the receptor construction of the social culture. The heretical signification is dominated by deletion (40%). Elements reflecting American identity are omitted in the TTs. They include ‘weary-foot’, ‘happy golden day’, ‘golden hours’, and ‘exiles.’ The expressions reflect freedom beliefs and capitalistic individualist ways. Generalization (20%) and domestication (20%) are also used to counteract American beliefs underlying the Evangelical denominational views.

Table 4. Distribution of shifts in the translation of social culture

| No | ST CSI | TT | BT | Technique | Tot. | % |
|-------|---------------------------|----------------------|---------------------|---------------------|------|-----|
| 1 | Weary-foot (H9) | – | – | Deletion | 4 | 40 |
| 2 | Happy golden day (H12) | – | – | Deletion | | |
| 3 | Golden hours (H1) | – | – | Deletion | | |
| 4 | Exiles (H6) | – | – | Deletion | | |
| 5 | Wanderer (H8) | <i>Indushi</i> | Life-weary person | Generalization | 2 | 20 |
| 6 | Captives (H6) | <i>Imbohe</i> | Prisoners | Generalization | | |
| 7 | Heathen (H5) | <i>Abapagani</i> | Pagans | Domestication | 2 | 20 |
| 8 | Master (H5) | <i>Yesu</i> | Jesus | Domestication | | |
| 9 | Great physician (H4) | <i>Muganga mwiza</i> | Good medical doctor | Specification | 1 | 10 |
| 10 | In this world below (H10) | <i>Mur’iyi si</i> | In this world | Translation couplet | 1 | 10 |
| Total | | | | | 10 | 100 |

The items ‘wanderer’ and ‘captives’ map American signification of social inequality and power imbalance into the Christian myths of redemption and salvation. Nonetheless, the TT forms, ‘*indushi*’ (life-weary person) and ‘*imbohe*’ (prisoners), undermine the spatial disconnection reflected in the STs by using less expressive terms suggesting lack of freedom and sustainability. The domestication is characterized by the subversion of the expressions ‘heathens’ and ‘Master’ inscribed in American representation of social relations and roles in the evangelical milieu by using less foreign terms ‘*abapagani*’ (pagans) and ‘*Yesu*’ (Jesus). The occurrence of the specification and translation couplet is 10% for each. On the one hand, the item ‘great physician’ reflecting hierarch in American medical culture is defined in the TT by using a more expressive term ‘*muganga*’ reflecting medical practices in the receptor culture. On the other hand, ‘*mur’iyi si*’ (in this world) undermines the power imbalance realized through the orientational metaphorical conceptualization of world, ‘in this world below’ (above-below) operated in the ST.

In the light of Kristeva's (1974) herethics and Venuti's (1998) foreignization approach, the findings on cultural categories and translation shifts can be classified under the variables of repetition, inclusion, and rejection. First, results related to transference and transposition are related to repetition to suggest nihilism or lack of change in the TTs. Second, domestication, generalization, specification, and translation couplet are related to inclusion or revolt because they register the American or foreign in the translating local. Last, deletion and cultural substitution are related to rejecting the translation operates a fundamentalism where the foreign is neglected in favor of the translating local.

The inexistence of repetition (0%) indicates that the American self is recontextualized in the TTs. The high rate of inclusion (47.5%) proves that the American self and the translator other are integrated in the peripheral Adventist construction of the universe represented in the hymnody. The inclusion is an indication that in Burundi, like in Zimbabwe, there is a development of a new culture advocated by the SDA (Makondo & Makondo, 2011, p. 80). But Makondo & Makondo's point is an internal-otherness based on hymn selection rather than translation strategies.

Table 5. Distribution of translational herethics by cultural categories

| Herethics | Techniques | Religious | Ecology | Material | Social | Tot. | % | Tot. % |
|------------|-----------------|-----------|---------|----------|--------|------|------|--------|
| Repetition | Transference | 0 | 0 | 0 | 0 | 00 | 00 | 00 |
| | Transposition | 0 | 0 | 0 | 0 | 00 | 00 | |
| Inclusion | Domestication | 1 | 0 | 0 | 2 | 3 | 7.5 | 47.5 |
| | Generalization | 1 | 4 | 1 | 2 | 8 | 20 | |
| | Specification | 1 | 1 | 2 | 1 | 5 | 12.5 | |
| Rejection | T. couplet | 0 | 2 | 0 | 1 | 3 | 7.5 | |
| | Deletion | 3 | 2 | 5 | 4 | 14 | 35 | 52.5 |
| | c. substitution | 4 | 1 | 2 | 0 | 7 | 17.5 | |

Inclusion is mostly manifested through the generalization of the ecological culture. The domination of rejection (52.5%) proves that the inferior internal other is strongly manifested in the hymnic translation. The most omitted elements are those of material and social culture, while the most substituted are the items of religious culture. The phenomenon of rejection corroborates the considerations made by Onserio (2009) and Ntamwana et al. (2025) that, in the translation of SDA hymns, a reaction against the dominance of Western culture is manifested by omitting some items in the TTs. Previous works do not, however, prove that the omission is a construction of an internal otherness, which still integrates the translation strategies in the millennial mission of the church and national mythic discourse to build a city upon a hill. Moreover, in other works on the translation of American literature, authors reveal that translators choose between foreignization and domestication strategies (Cummins, 2011; Lockard & Dan, 2016; Mata & Tangkiengsirisin, 2018; Inphen, 2020; Xinyue, 2023; and Lu, 2025). However, in this study, it is discovered that the attempt to decenter the translation, in view of representing the internal self, generates three tendencies, namely rejection, inclusion, and repetition.

Herethics in the construction of linguistic culture

Out of the 10 identified cases of linguistic culture, there is only one case of adoption of the SL pragmatics, which is 10%. The remainder (90%) is adaptation to the receptor pragmatics. Even though ST directness is conserved for the change of the form 'Don't forget the Sabbath' to '*wibuke isabato*' (remember the Sabbath), there is some degree of herethics because the TT form tends to be explicit (House, 2000). The herethics is characterized by the domination of the adaptation techniques. Despite the fact that both STs and TTs are mostly

person and addressee-oriented, American spatial deictic construction is subverted by a change to self-orientation. For example, the form ‘You can find the heathen nearer’ is addressee-oriented (you). But the TT form, ‘*N’ino hariho abapagani*’ (Even in this place there are pagans) is self-oriented (in our place). In other words, while the author uses English pragmatic first-second person interaction convention, the translator recontextualizes the hymn to the receptor culture by establishing a relationship between the ideational meaning and the self by adapting the deictic construction (here-there) to the local spatial deixis, *ino* referring to a place that is near the speaker and far from the listener. The passive form ‘when victory is won’ is content-oriented and used to preserve alliteration and English iambic rhythm and rhyme scheme. In the TT, its corresponding form ‘*tumaze gutsinda*’ (when we have won) is person-oriented and does not retain the aesthetic feature of the original.

Romantic structures are undone in the TTs through cultural filter techniques. For example, the implicit forms ‘Savior’s invitation sweetly saying’, ‘Anywhere with Jesus is a house of praise’, ‘Anywhere with Jesus will be home sweet home’ are made less emotional by making them explicit ‘*Yes’ arabatumir’ati*’ (I will always go on my journey), ‘*Aho njanye na Yesu ndanezerwa*’ (Anywhere I go with Jesus, I feel happy), ‘*Aho njanye na Yesu ndanezerwa*’ (Anywhere I go with Jesus, I feel happy). The ST forms are adapted to the receptor text norms. Consequently, the explicitation subverts the ST romantics. Similarly, the English common use of routine formulaic expressions is undermined in the TTs by using ad hoc expressions. The modification can be exemplified by the change of ‘Here Am I, O Lord, send me’ to ‘*Nditavye mwami, ntuma*’ (I have responded, Lord, send me) and ‘O blessed thought!’ to ‘*Tunezerwe mu mitima*’ (let’s be happy in our hearts).

Table 6. Display of cultural filtering procedures

| No | ST CSI | TT | BT | CF Procedures | To. | % |
|-------|---|-------------------------------------|--|---|-----|-----|
| 1 | You can find the heathen nearer (H5) | <i>N’ino hariho abapagani</i> | Even in this place there are pagans | From addressee to self-orientation (adaptation) | 9 | 90 |
| 2 | When victory is won (H9) | <i>Tumaze gutsinda</i> | When we have won | From content to person orientation (adaptation) | | |
| 3 | Savior’s invitation sweetly saying (H6) | <i>Yes’ arabatumir’ati</i> | Jesus is inviting you saying | From implicitness to explicitness (adaptation) | | |
| 4 | Not far from home! (H9) | <i>Tugiye gushika i muhira</i> | We are about to reach home | From content to person orientation (adaptation) | | |
| 5 | O blessed thought! (H9) | <i>Tunezerwe mu mitima</i> | Let’s be happy in our hearts | From routine to ad-hoc formulas (adaptation) | | |
| 6 | Anywhere with Jesus is a house of praise (H10) | <i>Aho njanye na Yesu danezerwa</i> | Anywhere I go with Jesus, I feel happy | From implicitness to explicitness (adaptation) | | |
| 7 | Children’s dearest friend (H1) | <i>Incuti ziwe twese</i> | All of us his kins | From content to person orientation (adaptation) | | |
| 8 | Here Am I, O Lord, send me (H5) | <i>Nditavye mwami, ntuma</i> | I have responded, Lord, send me | From routine to ad-hoc formula (adaptation) | | |
| 9 | Anywhere with Jesus will be home sweet home (H10) | <i>Aho njanye na Yesu danezerwa</i> | Wherever I go with Jesus I feel happy | From implicitness to explicitness (adaptation) | | |
| 10 | Don’t forget the Sabbath (H1) | <i>Wibuke isabato</i> | Remember Sabbath | Conservation of directness (adoption) | 1 | 10 |
| Total | | | | | 10 | 100 |

Last, in the forms, ‘not far from home’ versus ‘*tugiye gushika imuhira*’ (we are about to reach home) and ‘children’s dearest friend’ versus ‘*incuti ziwe twese*’ (all of us his relatives), free will and emotional expressions are filtered by changing content orientation to self-orientation. It can be, thus, deduced that congregants in the periphery signify revolt when singing American evangelical lyrics in their own language.

Contrary to Ntamwana and Munandar (2024) and Ntamwana and Ida (2025) where results on cultural filter underline the omission or alteration of culture-specific items in the TTs, this article proves that American identity is constructed at the linguistic level as well. The domination of adaptation cases in the above table is an indication of the receptor resistance. The resistance is realized through the exploitation of the linguistic pragmatic asymmetry between American English and Kirundi. Moreover, even though the linguistic category has been neglected by many translation scholars, among others, Newmark and Díaz Cintas & Remael, the study reveals that it can yield plausible results (Ranzato, 2016, p. 59). However, its application must be supported by House's contrastive discourse analysis framework in order to effectively grasp cultural asymmetry at the linguistic level. Additionally, the inclusion of the linguistic category requires a redefinition of the term "cultural reference". The new definition must grasp both culture-bound and culture-conditioned expressions. Such a definition is susceptible to scrutinizing translation from the perspective of intercultural studies.

CONCLUSION

The SDA rendition of American evangelical poems into Kirundi reveals a heretical construction. In dealing with the religious, social, material, and ecological elements of American culture, there is an inclusion of the foreign and the receptor in the TTs. The inclusion (47.5%) is a revolutionary construction, in the Kristevan sense, that is realized through domestication, generalization, specification, and translation couplet. Furthermore, heretics is manifested through a rejection (52.5%) of the foreign or American self in favor of the receptor. This fundamentalist construction is realized through deletion and cultural substitution. The heretics is characterized by a manipulation or elimination of expressions suggesting American capitalism, individualism, social power imbalance, hegemony, and urban culture. Additionally, for the linguistic culture, American English ST forms are mostly adapted (90%) to the receptor pragmatics. While many ST forms are content-oriented to accord with the romantic poetic tradition, the translation uses Kirundi person-oriented pragmatics in a free verse poetry. In a similar vein, English implicit and routine formulaic expressions suggesting free will and emotional expressions are reduced in the TTs by substituting them for Kirundi explicit and ad-hoc forms. Self-orientation is also used in the TTs to subvert alterity associated with American hegemonic discourse. Future studies should be carried out on other hymns, such as lyrics used among Mormons and Jehovah's Witnesses, to account for the representation of American culture in the periphery of other American-born religions.

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Contrastive Analysis of Indonesian and English Grammar: An Implication in Teaching English Grammar

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ABSTRACT

This descriptive qualitative research delves into the comparative analysis of Indonesian and English grammar, highlighting their implications for English language teaching. It explores various aspects of grammar, including words (part of speech), phrases, clauses, sentences, and tenses. In examining words, both languages exhibit similarities in basic functions across their parts of speech. However, differences emerge in grammatical categories, plural formation patterns, and irregular forms. Phrase and clause structures share fundamental functions and structures but vary in usage patterns and types. Similarly, sentences share general structural similarities but differ in word-order flexibility, verb usage, and the incorporation of additional phrases and words. Both active and passive forms share common basic functions and structures, yet disparities arise in verb patterns, word order, and subject-implication. Furthermore, tenses in both languages describe time, involve verb formation, and serve communication purposes. However, differences in tense distinctions, auxiliary verb usage, and cultural conventions are notable. This research underscores the importance of recognizing these similarities and differences when teaching English grammar to students. By understanding the nuanced differences between the two languages, educators can better tailor their instruction to address the complexities of grammar effectively.

Keywords: contrastive analysis, English, grammar, Indonesian, teaching

INTRODUCTION

Language is a complex means of communication, allowing humans to convey thoughts, ideas, and emotions from the speaker to the interlocutor (Ramadhani et al. 2023). Language is a complex system consisting of sound symbols that humans use as a means of communication. The main functions of language include conveying messages, understanding, and responding to messages from other individuals. Language is not just a series of words and grammar, but also includes meaning and the social context that involves its use. Learning English often creates problems for students (Fahmi 2015). This problem can arise due to various factors, and one of them is their ignorance of the differences between Indonesian and English. Indonesian and English have many differences in the grammar of Indonesian and English (Ramadhani et al. 2023).

Grammar is the structure of sentence arrangement. It functions to avoid irregular patterns and ambiguous meanings (Auliya et al. 2022). Further, grammar is a system of rules that governs the structure and use of language (Fitria 2022b). This includes the procedures for how words are arranged in sentences, as well as how language elements such as nouns, verbs, adjectives, and others interact with each other to form clear and coherent meaning (Fitria 2023).



Learning grammar is often considered difficult for many people due to several factors (Fitria 2022a). First, grammar has complex rules and exceptions that can be confusing, especially when the language being studied has a very different structure from the mother tongue. Additionally, grammar usage can vary depending on context, dialect, or language form, making it difficult to master consistent rules. The language itself is constantly evolving with grammar rules that can also change over time, making it difficult to keep up to date with the latest developments. Grammar does not stand alone; it interacts with other language elements, such as vocabulary, phonology, and semantics, all of which need to be understood for correct use. In addition, practically applying grammar rules in speaking and writing requires a lot of practice and experience. Despite these challenges, learning grammar is essential for improving language and communication skills. Students may make mistakes when using English because they are influenced by Indonesian language rules, which they already know well. These errors can be in terms of pronunciation, grammar, or other language aspects. In cases like this, errors occur due to interference from the first language (L1) in the second language (L2). To avoid errors in the use of English, students must pay close attention to the differences that exist between L1 and L2. Besides, in overcoming difficulties in learning English grammar, which is influenced by Indonesian grammar, it is important to understand the differences and similarities between the two. Learners need to train themselves to adapt to the rules and conventions of English grammar while still appreciating and understanding their Indonesian grammatical background. Consistent practice and a deep understanding of the differences between the two will help improve your English grammar skills.

In learning a foreign language, especially English, many factors influence students' success in mastering the language (Sudrajat 2021). These factors include student motivation, relationship with the foreign culture whose language is being studied, class size, interaction between teacher and students, the way learning material is presented, and influence (interference) of the student's mother tongue (background language) in studying a foreign language. As stated above, contrastive linguistics was born for language teaching, especially foreign languages. In studying a foreign language, the similarities between the foreign language being studied and the students' mother tongue will make the teaching and learning process easier, while the differences between the two languages will create difficulties in the teaching and learning process. This is because there is a tendency for someone to learn a new habit or new language to transfer elements of the old habit or language into the new habit.

The difference between L1 and L2 can be effectively understood by comparing their respective systems and rules. This comparative approach, known as contrastive analysis, involves examining the similarities and differences between the two languages to predict and address potential learning challenges. Understanding these differences through contrastive analysis helps teachers anticipate areas where learners might struggle and tailor their instruction to address these specific issues. By highlighting both the similarities and differences between L1 and L2, educators can develop more effective teaching strategies that bridge gaps in understanding and facilitate smoother language acquisition.

Contrastive analysis is a linguistic approach that aims to systematically compare and analyze the structure and language features of two or more different languages. The main goal of contrastive analysis is to find differences and similarities between these languages in various aspects, such as grammar, vocabulary, phonology, morphology, syntax, and semantics. It is a method that can help teachers with the difficulties of teaching a second language to their students (Mustika 2017). Contrastive analysis is usually carried out in the context of two languages that have a certain relationship, such as a native language and a second language (target language) for learners, or two languages that often interact in everyday life. By comparing and analyzing the two languages, contrastive analysis aims to provide deeper insight into the differences and similarities between the two, which can then help in teaching, learning, or translation.

Nur (2016) explains that contrastive analysis can determine the contrasting aspects of the two languages being compared. This is very useful for improving L2 learning by understanding the different aspects. Apart from that, contrastive analysis is very useful for the development of linguistics itself and is useful for understanding the culture of other nations through language differences. Contrastive analysis also contributes to the field of translation. For instance, it helps improve accuracy in expressing the meaning behind the language text source, whether translation from L1 to L2 or vice versa.

There are several previous studies related to contrastive analysis between Indonesian and English. Sugesti (2004) identifies two forms of English passive sentences: "be + past participle" and "get + past participle," with the latter being used in informal contexts. It highlights that active and passive sentences differ both semantically and syntactically, and passive sentences are seldom used in conversation. The study finds eight functions of passive sentences in English, while Indonesian employs a wider range of passive forms using *di-*, *ter-*, *ke-an*, and personal prefixes, with seven distinct functions. A comparison between Indonesian and English passive sentences reveals several differences, including forms, agents, functions, agent forms, and text thematization. Despite these differences, there are similarities such as verb changes, agent omission, use in texts, and agent forms.

Harahap (2011) demonstrates that imperative sentences in English and Indonesian exhibit more similarities than differences, particularly in their basic structure. Both languages share a common pattern where the sentence begins with the predicate and lacks an explicit subject. The primary distinctions between the two lie in how they categorize or name the meanings and patterns. Sembiring (2014) found that English and Indonesian have differences in the type of descriptive negative sentences and imperative negative sentences. These sentences also have differences in sentence formation using auxiliary and modal verbs.

Pramindya (2016) finds similarities between English and Indonesian have similarities, such as the perfective aspect and sentence pattern arrangement. However, there are key differences, including 1) variations in verb forms; 2) irregular forms of the verb "be"; 3) English has four general types of past tense sentences, while Indonesian does not; 4) the use of the progressive aspect; 5) the perfect progressive aspect; and 6) English features seven basic patterns for past tense sentences, compared to just two in Indonesian. Sulaiman (2018) reveals two similarities in the use of third-person singular and plural pronouns in both subjective and objective cases. However, there were four differences concerning the first and second-person singular and plural pronouns. Indonesian students may struggle with English pronouns, particularly with the third-person singular non-person pronoun "it," which does not have a direct equivalent in Indonesian.

Huda (2018) analyzes the distinctions between interrogative sentences in English and Indonesian. The research reveals that questions in both languages share numerous similarities, such as (1) yes/no questions, which are answered with "yes" or "no"; (2) interrogative word questions that inquire using question words within sentences; and (3) tag questions, which involve auxiliary verbs added at the end of sentences to affirm statements. Sutrisno and Sari (2018) compare English and Indonesian languages concerning finite verb forms, tense, and aspect. The findings revealed that English verbs are categorized into four groups: simple, continuous, perfect, and perfect continuous, each with present, past, and future forms. Sulaiman (2020) reveals six similarities and four differences in negation between English and Indonesian languages. The six similarities include the use of negation with verbs, adjectives, nouns, adverbs, "no" followed by nouns, and indicating incomplete actions. The four differences were found in affixation, suffixation, brief prohibition, and strong objection. Adiantika (2020) reveals that Indonesian and English declarative sentence patterns show similarities. However, differences are observed in four other categories: nominal, adjectival, prepositional, and numeral. There are similarities between Indonesian and English declarative sentence patterns. However, Indonesian features a unique pattern not found in English, specifically the subject-

complement (SC) pattern, where the predicate acts as the complement. Conversely, English utilizes patterns involving verbs or the copula verb “to be,” which do not exist in Indonesian due to the absence of a direct equivalent for “to be.” Aufanisaa (2021) explores the similarities and differences between English and Indonesian interrogatives. Both languages share similarities in the structure of yes/no questions and the placement of question words (wh-words) and objects in wh-questions. However, notable differences exist. In Indonesian, question words can appear at either the beginning or end of a question and may translate differently, whereas in English, predicates are typically separated from the subject, unlike in Indonesian, where the predicate follows the subject. Regarding tag questions, both languages employ similar forms in the main clause and use commas similarly, but differ in the elements used; English tag questions include an operator and personal pronoun, while Indonesian uses negation or affirmation.

Sulaiman et al. (2022) indicate two similarities between English and Indonesian copulative verbs in their meanings and dynamic usage. Three differences were identified in their grammatical structures, tense, subject-verb agreement, and specific verbs. Students learning both languages may encounter challenges, particularly with tense and subject-verb agreement when dealing with copulative verbs. Tanasy (2022) states that English and Indonesian noun clauses both necessitate conjunctions and main clauses for complete meaning, unable to function independently as sentences. However, in English, noun clauses can act as objective complements, which is not the case in Indonesian. English noun clauses can also serve as subjects without introductory words, whereas Indonesian noun clauses require them. Moreover, introductory words used as appositives are obligatory in English but optional in Indonesian noun clauses. Finally, prepositions functioning as objects are mandatory in English noun clauses but optional in Indonesian. Auni and Manan (2022) explore similarities and differences between English and Indonesian adverbs. Both languages have original and derivative adverbs, but Indonesian also includes reduplicated forms. The affixation systems differ significantly: Indonesian uses prefixes, suffixes, and confixes, while English primarily uses prefixes and the '-ly' suffix for adverbs derived from adjectives. Indonesian forms adverbs through reduplicating verb bases, a method not found in English. Adverbs derived from nouns follow different patterns: English employs various suffixes and prefixes, whereas Indonesian uses fewer affixes and relies on reduplication. Besides, there are notable distinctions in word classes and functions, particularly regarding auxiliary verbs and certain verbs that serve as adverbs in Indonesian. Indonesian adverbs also exhibit more flexibility in sentence positions compared to the more rigid positions of English adverbs.

Based on the previous studies, the research gap or novelty in the comparative analysis of Indonesian and English grammar lies in exploring various aspects of grammar beyond tense and aspect. While existing studies have extensively covered tense, aspect, passive sentences, imperatives, interrogatives, copulative verbs, negation, and adverbs, there remains a need to delve deeper into comprehensive comparisons across all fundamental grammatical categories. Specifically, the research could focus on detailed examinations of words (nouns, pronouns, articles, determiners, verbs, adjectives, adverbs, prepositions, conjunctions), phrases, clauses, sentences, and their structures in both languages. This holistic approach could provide valuable insights for English language teaching methodologies tailored to Indonesian learners, addressing potential language interference issues and enhancing instructional strategies.

This research aims to explore the comparative analysis of Indonesian and English grammar, focusing on its implications for English language teaching. Building on existing literature, significant research gaps emerge that warrant exploration. Firstly, while previous studies, such as Sugesti (2004) and Harahap (2011), have examined differences in passive and imperative sentence structures, respectively, further investigation could delve into how these distinctions influence language learners' comprehension and production abilities. Additionally, Sembiring's (2014) findings on negative sentence forms suggest a need for deeper analysis of

how syntactic differences impact learners across different sentence types. Moreover, the complexities of aspect and tense systems, as highlighted by Pramindya (2016), pose challenges for learners navigating narrative and discourse structures in both languages. Further gaps include understanding learners' struggles with pronominal usage, interrogative sentence structures, copulative verbs, noun clauses, and adverbial distinctions, as identified in studies by Sulaiman (2018), Huda (2018), Sulaiman et al. (2022), Tanasy (2022), and Auni and Manan (2022), respectively. Addressing these gaps not only enhances our understanding of linguistic contrasts but also informs effective pedagogical strategies for optimizing English language learning experiences among Indonesian learners."

METHOD

This research uses contrastive analysis. Contrastive analysis is the activity of comparing the structures of two languages to identify similarities and differences (Tania 2020). Contrastive analysis is carried out to obtain a comprehensive picture of the similarities and differences between certain parts of L1 and L2 (Tapilatu 2021). According to Misdawati (2019), contrastive analysis is a form of method used to study and compare two different language structures, namely the structure of the language being studied and the source language, then identifying the similarities and differences between the two languages. This analysis is used to find the difficulties faced by students in learning grammar so that appropriate methods can be found to overcome them. This approach is particularly useful in identifying the difficulties students face in learning grammar, thereby enabling the development of appropriate instructional strategies to address these challenges.

Data collection in contrastive analysis usually involves written texts or existing written documents (documentation) regarding grammar and language use from relevant sources, such as textbooks, journal articles, or previous research on contrastive analysis. This study relies on written texts and existing documentation on grammar and language use. The data sources include English and Indonesian grammar textbooks, which serve as primary references for understanding the structural rules of both languages. Peer-reviewed journal articles on contrastive analysis are also utilized to provide theoretical insights and support the comparative framework of this study. Additionally, previous research on English-Indonesian grammatical comparisons offers valuable findings that contribute to identifying recurring patterns and linguistic challenges. Lastly, student-written texts are analyzed to detect common grammatical errors, helping to pinpoint specific difficulties faced by learners in acquiring English grammar.

In analyzing data, the researcher uses three stages of analysis, including describing, generalizing, and comparing (Karimah 2021). The first stage, Describing, involves a detailed examination of the grammatical structures of both English and Indonesian to establish a clear understanding of their rules and usage. The second stage, Generalizing, focuses on identifying patterns and tendencies that emerge in both languages, highlighting common linguistic features and structural tendencies. The final stage, Comparing, contrasts the grammatical structures of English and Indonesian to determine their similarities and differences. This systematic approach ensures a comprehensive analysis of the two languages, allowing for a deeper understanding of their linguistic relationships.

Contrastive analysis is the most suitable method for this research because it provides a systematic way to examine language structures, enabling a detailed comparison between English and Indonesian. This method facilitates a deeper understanding of potential learning difficulties by highlighting linguistic differences that may pose challenges for students. By explicitly identifying these contrasts, contrastive analysis helps predict areas where learners are likely to struggle, allowing educators to anticipate common errors. Furthermore, this approach supports the development of targeted instructional strategies that can effectively address students' difficulties and improve their English grammar learning outcomes.

FINDINGS AND DISCUSSION

Findings

The differences in sentence structure between English and Indonesian consist of several main aspects, including words, phrases, clauses, sentences, and tenses. These differences show that sentence structures in English and Indonesian have different characteristics, which require different understanding and mastery in the process of English learning.

Word (Parts of Speech)

Noun

Plural formation patterns differ between English and Indonesian. In English, plural nouns typically involve adding '-s' or '-es' to singular nouns, while in Indonesian, plural formation can vary, with some nouns having specific plural forms and others requiring additional words. Naming patterns in English are more rigid, with specific rules for plural nouns after numbers or quantifiers, whereas in Indonesian, the rules are more flexible and context-dependent. Ownership markers in English involve adding 's or using 'of', while in Indonesian, ownership is expressed through words like "punya" or by manipulating sentence structure. The context of using plural nouns is more structured in English, especially in formal settings, while in Indonesian, it is more flexible and based on communication context and speaker preferences. Although there are differences in the grammar of singular and plural nouns between English and Indonesian, the two languages are similar in the basic function of nouns as grammatical categories that refer to singular or plural objects. English uses 'of' to show possession, like "John's car" or "the car of John", while Indonesian typically uses "punya" or "milik" to indicate ownership. Naming patterns in English involve different capitalization rules for proper nouns, whereas Indonesian capitalization rules are simpler and mainly apply to proper names. English forms compound nouns by combining words, such as "bookshelf" or "sunflower", while Indonesian creates compound words by adding prepositions, conjunctions, or without a space between words.

Pronoun

Both English and Indonesian use pronouns to replace nouns in sentences, thereby avoiding unnecessary repetition. They share common classifications for pronouns, including first person (I, we), second person (you), and third person (he, she, it, they). However, the two languages differ in naming patterns and forms. English incorporates possessive pronouns like "my", "your", "his", "her", "its", "our", and "their", while Indonesian uses words like "aku", "kamu", "dia", "mereka", and others. Furthermore, variations exist in the use of singular and plural pronouns, particularly in more specific and formal contexts. Although there are differences and similarities in the use of articles and pronouns between English and Indonesian, both have similar functions in modifying nouns and replacing them in sentences to avoid unnecessary repetition.

Article

In both English and Indonesian, articles or determiners serve the basic function of clarifying or indicating the ambiguity of the object being discussed in the sentence. Additionally, they can be used to determine ownership of an object or subject. However, there are notable differences between the two languages. English has three articles: "a," "an," and "the." "A" is used before nouns that begin with a consonant, "an" is used before nouns that begin with a vowel, and "the" is used to indicate the specificity of a known object. In contrast, Indonesian does not have direct equivalents to "a" or "an." The article "an" or "*sebuah*" is less commonly used in Indonesian. The usage of "the" in English specifies previously known objects or general concepts, while Indonesian expresses this through contextual words or sentence structure without a direct equivalent to "the." Lastly, omitting articles or determiners

in English can significantly change the meaning or tone of a sentence, whereas in Indonesian, their omission usually does not drastically affect the meaning and often depends on context and speaker preference. Even though there are differences in the grammar of articles or determiners between English and Indonesian, the two languages have similarities in the basic function of articles as indicating clarity or ambiguity of the object discussed in the sentence.

Determiner

In both Indonesian and English, the words "*ini*" and "that" serve as pointers to indicate specific locations or objects within a conversational context. They are used as determiners before nouns to specify particular objects. Additionally, "*ini*" and "that" play a crucial role in communication by helping to identify and refer to specific objects. Despite differences in their usage context between Indonesian and English, these determiners function similarly in indicating certain objects or locations in conversation. However, there are notable differences in usage. In Indonesian, there is no direct equivalent for the determiners "this," "these," "that," and "those." Similar concepts are expressed contextually or by using additional words like "*ini*" and "*itu*." In contrast, English uses "this" to indicate a singular object close to the speaker and "these" for multiple objects close to the speaker. "That" indicates a singular object far from the speaker, while "those" refers to multiple objects far from the speaker. Regarding ownership, English uses determiners like "my," "your," "his," "her," "its," "our," and "their" (e.g., "my car," "his book"), whereas Indonesian typically uses "*punya*" or "*milik*" or relies on sentence structure (e.g., "*mobil saya*," "*bukunya*").

Verb

The differences in grammar between English and Indonesian regarding verbs are mainly related to tenses (time). English has a more complex and structured tense system than Indonesian, featuring additional tenses such as present perfect, past perfect, future perfect, and various forms of continuous and perfect continuous, whereas Indonesian generally only has basic tenses. Tense formation in English involves the use of auxiliary verbs such as "be," "have," and "will," followed by the main verb in forms like the base form, past participle, or gerund. In contrast, Indonesian tense formation is often simpler and more direct, using the main verb in its original form with fewer auxiliary verbs. English employs a greater variety and number of auxiliary verbs to form tenses, aspects, moods, and voices, while Indonesian uses auxiliary verbs more sparingly and less complexly. Additionally, certain tense concepts in English, such as the present perfect continuous tense, may be challenging to translate directly into Indonesian due to differences in sentence structure and tense rules. Although there are differences in verb grammar between English and Indonesian, both have similarities in the basic function of verbs as words that express actions, states, or processes. These differences reflect the complexity of each language as well as the rules and conventions that have been established in its use.

Adjective

Adjectives in both languages have the same function, namely, describing or giving special meaning to nouns and pronouns, and can have attributive and predicative functions (Fahmi 2015). Both languages share a similar classification for adjectives, which includes attributes such as shape, size, color, and quality. However, there are notable differences between the two languages in the placement and forms of adjectives. In English, adjectives are typically placed before the noun they describe (attributive), as in "a beautiful flower." In contrast, Indonesian allows more flexibility, with adjectives placed either before or after nouns.

Furthermore, English utilizes comparative and superlative forms of adjectives to indicate different levels or degrees. In English, comparative adjectives are formed by adding the suffix "-er" for the comparative form and "-est" for the superlative form to single adjectives, while

Indonesian relies on additional words like "*lebih*" (more) and "*paling*" (most) before the adjective for comparison. English also features irregular adjectives, such as "good," "better," and "best," which have unique forms for comparison, a concept absent in Indonesian. Additionally, English uses "than" to compare two or more things, whereas Indonesian employs the word "*dari*" (from) for the same purpose. Moreover, the placement of additional words differs, with English placing comparative or superlative adjectives before "than" or "the," while Indonesian positions "*lebih*" or "*paling*" before adjectives. These distinctions highlight the nuanced variations in the comparative grammar of adjectives between English and Indonesian.

Adverb

In both English and Indonesian, the comparison of manner adverbs serves to express the distinction between two ways of acting, illustrating a common basic function shared by both languages. Additionally, both languages employ the basic form of adverbs of manner to convey how an action is performed, devoid of any comparison. However, differences arise in their forming patterns. English typically forms comparative adverbs of manner by incorporating "more" before the adverb for the comparative form and "most" for the superlative form. Conversely, Indonesian utilizes additional words like "more" for the comparative form and "most" for the superlative form preceding the adverb. Furthermore, English features irregular adverbs like "well", "better", and "best" in comparison, while Indonesian lacks this irregularity, adhering to a more consistent pattern in adverb comparisons. Lastly, while English utilizes "than" to compare two methods or means of acting, Indonesian often employs "from" for the same purpose, showcasing a distinction in the comparative structures between the two languages.

Besides, comparison of adverbs of degree, such as "too", "very", and "quite" (adverbs of degree) is used to express the level of intensity or degree of a condition or action. The following are the differences and similarities in the grammatical comparison of level adverbs between English and Indonesian: In both English and Indonesian, comparative adverbs of degree, such as "too", "very", and "quite", serve the common purpose of expressing the level of intensity or degree of a state or action. Additionally, both languages utilize the base form of these adverbs to convey intensity or degree without comparison.

However, differences emerge in their forming patterns and potential uses. In English, the adverb "too" is commonly translated as "*terlalu*", while "very" and "quite" can be translated as "*sangat*" and "*cukup*" respectively in Indonesian. Moreover, in English, "too" often conveys a negative connotation, indicating excess or something undesirable, whereas "very" generally intensifies without such connotations. Conversely, in Indonesian, "*terlalu*" tends to convey stronger contexts, often implying something excessive or undesirable, while "*sangat*" and "*cukup*" are employed more neutrally to increase intensity or degree.

Preposition

In both English and Indonesian, prepositions serve the fundamental purpose of indicating spatial, temporal, or logical relationships between two elements in a sentence. Common prepositions, such as "at/in/on," "from," "to," and "with," have similar functions and are used in various contexts in both languages. However, there are notable differences between the two languages in terms of prepositions. English has a greater number of prepositions compared to Indonesian, which can lead to differences in how relationships between objects are expressed in sentences. Additionally, usage patterns for some prepositions differ; for instance, "on" in English is often used to indicate that an object is above a surface, while in Indonesian, the equivalent prepositions can vary depending on the context. English prepositional phrases, such as "because of," "in front of," or "on top of," tend to be more complex, whereas Indonesian typically uses single prepositions. The diversity and number of prepositions in English, such as "under," "over," and "through," often do not have direct equivalents in Indonesian.

Moreover, prepositions in idiomatic expressions or prepositional phrases can differ significantly between the two languages, with English featuring distinctive phrases that may not have direct equivalents in Indonesian, and vice versa. Although there are differences in the grammatical comparison of prepositions between English and Indonesian, both have similarities in their basic function of showing the relationship between elements in a sentence.

Conjunction

Conjunctions in both English and Indonesian serve the fundamental function of connecting words, phrases, or clauses within a sentence to establish relationships between ideas. Both languages share similar types of conjunctions, such as coordinating conjunctions that link equivalent elements and subordinating conjunctions that connect main clauses with subordinate clauses. However, there are differences in the number and variety of conjunctions between the two languages. English boasts a greater number of conjunctions and a more diverse range, including specific conjunctions like "however," "therefore," and "although," which have particular functions and uses. In contrast, Indonesians may have a more limited set of conjunctions. Additionally, usage patterns for some conjunctions differ between the languages. For example, the English conjunction "because" is commonly used to express reasons, while in Indonesian, the prepositions used can vary depending on the context. Idiomatic expressions involving conjunctions can also differ significantly, with English featuring unique conjunction phrases that may not have direct equivalents in Indonesian, and vice versa.

Phrase

The differences and similarities in phrase grammar between English and Indonesian involve several aspects. Both languages share basic functions, as phrases in both English and Indonesian are used to describe or explain a concept, object, or action within a sentence. Additionally, the structure of phrases in both languages is similar, with components such as nouns, adjectives, verbs, or adverbs arranged in a specific order. However, there are notable differences in usage patterns and diversity. English tends to have more complex patterns of phrase usage, with greater variation in the types of phrases and their application in sentences. In contrast, Indonesians tend to have simpler and more consistent usage patterns, focusing on clear and direct expressions. English boasts a wide variety of phrase types, such as noun phrases, verbal phrases, and prepositional phrases, which are used in diverse contexts. While Indonesian also includes similar types of phrases, their variety and application may not be as extensive as in English. Despite these differences, both languages maintain similarities in the basic functions and structures used in phrase formation.

Clause

Clauses in English and Indonesian are used as grammatical units containing subjects and predicates. These clauses can stand alone as sentences or be part of larger sentences. Additionally, both languages use similar structures in clause formation, with the subject followed by the verb and possibly additional elements such as objects, complements, or adverbs. However, there are notable differences in verb patterns, word order, and the use of subjects. In English, the verb in a clause may change form to suit the subject, especially in the case of the third person singular (he/she/it). In contrast, Indonesian verbs usually do not change form depending on the subject, making the pattern of verb use in clauses simpler and more consistent. English also tends to have a more rigid word order, with the subject usually followed by the verb and then the object (if any). Indonesian, on the other hand, allows for more flexibility in word order, with the use of verb and noun phrases varying depending on the context and desired emphasis. Additionally, in English, the subject may be omitted if it can be inferred from the context or if an appropriate pronoun is used. In Indonesian, subjects are generally expressed in clauses unless omitted for reasons of emphasis or to avoid excessive

repetition. Although there are differences in clause grammar between English and Indonesian, both languages have similarities in the basic function of conveying information about the subject, predicate, and object in a sentence.

Sentence

Both languages share a general structure, where sentences typically consist of a subject, predicate, and object (if any), though the word order can vary depending on context and emphasis. Both languages use the subject-predicate-object (SPO) order as the basic structure in general sentences. Additionally, both have similar grammatical functions for sentence elements, such as verbs to express actions, nouns to express objects, and adjectives to provide additional descriptions or information.

However, there are differences in word order flexibility, verb usage patterns, and the use of additional phrases and words. In English, the word order in sentences is generally more rigid than in Indonesian. While there is some freedom in the arrangement of phrases and words, the word order is often more structured and follows strict rules. In contrast, Indonesian allows for more flexibility in word order, depending on the emphasis or context of the sentence, giving the language more freedom in arranging words. In terms of verb usage patterns, English verbs are typically placed after the subject in a sentence, except in interrogative or imperative sentences. In Indonesian, verbs often precede subjects in sentences, especially in those following the SVO (subject-verb-object) pattern, though exceptions exist depending on the sentence type. Furthermore, in English, additional phrases and words are generally placed in fixed locations according to strict grammatical rules. In Indonesian, these elements can often be positioned in various parts of a sentence without significantly disrupting its meaning.

Further, there are also differences between the two languages in terms of active and passive voice. Active and passive voice are grammatical features that affect the roles of subjects and objects in a sentence (Sidabutar et al. 2023). Below is the comparison between the two.

Active Sentences

In active sentences, both languages use these forms to convey the action carried out by the subject. They share a similar basic structure where the subject is followed by the verb and the object, if any. However, in English, verbs in active sentences may change form to suit the subject, especially for the third person singular (he/she/it), while in Indonesian, verbs usually do not change form depending on the subject, making verb usage simpler and more consistent. English word order is generally more rigid, with the subject typically followed by the verb and then the object, whereas Indonesian word order can be more flexible, allowing for variations depending on context and emphasis. Additionally, in English, the subject may be omitted if it can be inferred from the context or if an appropriate pronoun is used, while in Indonesian, subjects are generally expressed in active sentences unless omitted for emphasis or to avoid repetition. Despite these differences, both languages share similarities in the basic function of conveying the action carried out by the subject in active sentences.

Passive Sentences

In both languages, the passive voice is used to emphasize the object of an action rather than the doer, often when the perpetrator is unknown, irrelevant, or not to be named. Both languages use similar patterns in forming passive sentences, where the object becomes the subject, followed by the appropriate auxiliary verb (such as "is," "are," "was," "were," "has been," "have been," etc.), and the verb in the appropriate participle form.

However, there are notable differences. In English, the use of auxiliary verbs to form passive sentences is more varied, depending on the tense and aspect of the sentence, with examples like "is" or "are" for the present tense, "was" or "were" for the past tense, "will be" for the future tense, and "has been" or "have been" for the perfect tense. In contrast, Indonesians

commonly use "di-", "ter-", or "ke-" before the verb in participial form, without such complex variations. Additionally, while English passive sentences can be formed in negative and question forms using auxiliary verbs and other modifiers, Indonesian sentences are often adjusted based on context and speaker preferences. Moreover, in English, the subject of a passive sentence can be expressed if the perpetrator's information is relevant, whereas in Indonesian, the subject is often omitted unless needed for emphasis or clarification. Despite these differences, both languages share the basic function of emphasizing the object of an action through passive voice construction. It is important to take into consideration the context of a statement to comprehend the message it conveys (Suprato 2012).

Further, Sugesti (2004) found that there are semantic and lexical differences between active sentences and passive sentences in English. Apart from that, about the function, English passive sentences are very rarely found in conversation. In research, it was found that there are eight functions of passive sentences in English. Meanwhile, Indonesian has more diverse passive forms, namely passive sentences with the verb forms "di-", "ter-", "ke-an", and self forms. There are seven types of passive voice functions in Indonesian. From the comparison carried out on the forms of passive sentences in English and Indonesian, several differences and similarities between the two were obtained. These differences include (1) passive sentence form; (2) mention of the agent in passive sentences; (3) passive sentence function; (4) form of agent, and (5) thematicity of discourse. Apart from these differences, several similarities were also found. These similarities include (1) changes in verb form; (2) agent release; (3) use of passive sentences in discourse; and (4) form of agent.

The analysis results show that the equivalent and comparison of passive sentences in English and Indonesian can also be seen structurally and pragmatically (Wulandari et al., 2017). Structurally, there are similarities between passive sentences in English and Indonesian, namely that the subject is the subject of the action and the object is the actor, which is marked by the word *by* or *by* in Indonesian, while the difference is that in English, there is a difference in pronunciation time. In Indonesian, passive sentences are pronounced the same whether they are spoken now (present), future (future), or in the past (past). In English, the verbs used in each tense are different due to differences in time, whereas in Indonesian, there are no differences in verb usage. Pragmatically, the meaning contained in English passive sentences is the same as the meaning contained in Indonesian, namely that they both express the object as the perpetrator and the subject as the recipient of the action. The difference lies in the meaning of adversative and unintentional. In English, there are no passive sentences that mean unintentionally.

Tenses

Both languages incorporate the concept of tenses to denote the timing of events or situations. Despite their shared concept, disparities emerge in how tenses are utilized and structured. Firstly, both languages employ tenses to signify past, present, or future occurrences. Moreover, adjustments to the verb form are requisite in both Indonesian and English to accommodate the tense and subject. Additionally, tenses serve as fundamental tools for conveying thoughts, actions, or states in communication across both languages. However, distinctions arise in various aspects. English boasts a more extensive array of distinctly delineated tenses, including present continuous, past perfect, and future perfect, among others, whereas Indonesian lacks formally equivalent tenses. Furthermore, the utilization of auxiliary words, integral to tense formation in English, is less prevalent in Indonesian, where tenses are typically expressed through the main verb. Sentence patterns diverge as well; for instance, the present continuous in English follows a subject + to be (am/is/are) + -ing verb structure, while in Indonesian, a similar concept is conveyed using a medium verb + regular verb construction. Cultural conventions further shape the usage of tenses. Certain tenses in English may exhibit broader or different usage conventions in specific cultural contexts, whereas Indonesian often

relies on contextual cues or additional words for time expression. Despite these differences, an understanding of the concept of tense in both languages can help learners to communicate effectively in both languages. Especially for learners who speak English as a second language, understanding the differences and similarities in tenses between their native language and their foreign language is the key to better communication skills.

Discussion

The analysis shows similarities and differences in grammar between English and Indonesian in several aspects of words, phrases, clauses, sentences, and tenses. 1) Word. In nouns, similarities include basic function and plural formation patterns. The differences are grammatical categories and singular and plural nouns (plural formation pattern, naming pattern, ownership, and context of using plural nouns). In pronouns, the similarities are their basic function and classification. The differences are naming patterns and forms, as well as the use of singular and plural pronouns. In the article, similarities are basic functions and determining ownership: articles or determiners can also be used to determine ownership of an object or subject. The differences are several articles, ownership marker, usage of "the", and possible omission of the determiner. In determiners, similarities are pointer functions, use as a determiner, role in communication, and objects in communication. The differences are in usage in Indonesian and English. In verbs, similarities are basic functions and verb categories. The differences are conjugation patterns, word order, use of auxiliary verbs, irregular verbs, and tenses. In adjectives, similarities are a basic function and classification for adjectives. The differences are placement patterns and adjective forms, the degree of comparison, irregular adjectives, and adjective use in phrases. In adverbs, similarities are the basic function and basic form of adverbs of manner. The differences are in forming patterns and irregular verbs. In prepositions, similarities are basic functions and common usage in some prepositions. The differences are several prepositions, usage patterns, use in language phrases, number and diversity, and idiomatic expressions. In conjunction, similarities are basic functions and types of conjunctions. The differences are the number and variety of conjunctions, usage patterns of some conjunctions, and idiomatic expressions. 2) In a phrase. The similarities are basic function and structure. The differences are in usage patterns and types of phrases. 3) In the clause. The similarities are basic function and structure. The differences are verb patterns, word order, and implied use of subjects. 4) In a sentence. The similarities are general structure, main word order, and grammatical function. The differences are word order flexibility, verb usage patterns, and the use of additional phrases and words. In the active form, both Indonesian and English have the same basic function and basic structure. The differences are verb patterns, word order, and implied use of subjects. While in passive form, the similarities are basic function, general structure, sentence pattern, and passive construction. The differences are tenses patterns, auxiliary verb patterns, negative sentence patterns and questions, subject usage, use of the word "by" or "oleh", and use of articles and prepositions: 5) In tenses. The similarities are describing time, the formation of verbs, and their use in communication. The differences are several tenses, use of auxiliary words, sentence patterns, and cultural conventions.

The analysis of English and Indonesian grammar reveals both similarities and differences in various linguistic aspects, including words, phrases, clauses, sentences, and tenses. These findings provide valuable insights into the challenges faced by Indonesian EFL learners and the implications for English language instruction in Indonesia. The challenges are further discussed below.

Words

One of the key similarities in nouns is their fundamental function and plural formation patterns. However, differences arise in grammatical categories, singular and plural noun distinctions, and the context-dependent use of plural nouns. Unlike English, Indonesian does

not use morphological markers such as "-s" or "-es" to indicate plurality, relying instead on reduplication or context (Alwi et al., 2014). This difference can lead to difficulties for Indonesian learners in consistently applying plural markers in English. Pronouns in both languages share basic functions and classifications, but differences emerge in naming patterns and singular/plural distinctions. English pronouns vary based on case (subjective, objective, possessive), whereas Indonesian pronouns do not change based on grammatical function, leading to potential confusion in English sentence construction. Similarly, articles in both languages function to determine ownership, but their usage differs significantly. English uses *a*, *an*, and *the*, whereas Indonesian lacks definite and indefinite articles, resulting in frequent omission errors among Indonesian learners (Dardjowidjojo, 2003). Verbs present one of the most significant challenges for Indonesian EFL learners. Both languages share fundamental verb functions, but English has a more complex system of conjugation, tense formation, and auxiliary verb usage, which Indonesian lacks (Sneddon, 2010). The absence of tense inflections in Indonesian often leads to errors in English tense selection. Similarly, adjective placement differs between the two languages—English adjectives typically precede nouns, whereas Indonesian adjectives follow them. This syntactic contrast may result in word order errors when Indonesian learners construct English sentences.

Phrases and Clauses

Both English and Indonesian phrases and clauses share fundamental structures and functions. However, significant differences exist in usage patterns and syntactic constraints. English phrases have stricter word order rules, whereas Indonesian allows greater flexibility. For example, English relies on fixed structures in noun phrases (the beautiful house), while Indonesian permits more variation (rumah yang indah or indahnya rumah). These differences influence how Indonesian EFL learners structure English noun phrases, often resulting in misordered elements. Similarly, clauses in English and Indonesian serve the same communicative function, but variations in verb patterns and word order create learning challenges. English employs subject-verb-object (SVO) order consistently, whereas Indonesian allows subject omission and flexible word positioning. As a result, Indonesian learners may struggle with obligatory subject use in English. Research by Sugeng (2015) suggests that this structural difference contributes to errors in English sentence construction, such as subject omission and incorrect verb placement.

Sentences and Tenses

The comparison of sentence structures highlights both fundamental similarities and key differences. Both languages follow the general subject-verb-object (SVO) order, but English has stricter word order rules compared to Indonesian, which allows more flexibility (Kridalaksana, 2008). This flexibility in Indonesian sentence construction often leads to word order errors when students translate their thoughts directly into English. A notable difference is the use of passive voice. Both languages share the basic passive construction, but English employs auxiliary verbs (*be*, *been*, *being*), while Indonesian uses the "*di-*" prefix. Additionally, English requires tense adjustments in passive sentences, a concept that is absent in Indonesian. Consequently, Indonesian EFL learners often struggle with forming correct passive structures in English, particularly in maintaining tense consistency. Tense usage presents another major challenge. While both languages describe time and use verbs to indicate actions, English has a complex tense system with 12 different forms, whereas Indonesian relies on temporal adverbs without verb conjugation (Chaer, 2009). This fundamental difference often leads to Indonesian learners misusing tenses, especially when selecting between past simple and present perfect, which have no direct equivalent in Indonesian.

The findings of this study have significant implications for English language teaching in Indonesia. Given the structural differences between English and Indonesian, explicit

instruction on contrastive grammar should be incorporated into EFL curricula. Teachers should focus on raising students' awareness of syntactic and morphological differences, particularly in areas such as pluralization, verb tense, adjective placement, and word order. Furthermore, error analysis can be used as a pedagogical tool to identify recurring mistakes and provide targeted feedback. Since Indonesian learners tend to transfer linguistic patterns from their native language, instructors should employ contrastive teaching techniques to highlight problematic areas and offer corrective strategies. Additionally, exposure to authentic English texts and communicative activities can help students internalize correct grammatical structures in meaningful contexts.

The findings align with previous studies on contrastive analysis in English and Indonesian. Dardjowidjojo (2003) and Sneddon (2010) both emphasize the role of linguistic transfer in shaping learners' grammatical errors. Similarly, Sugeng (2015) highlights the impact of word order differences on Indonesian learners' English proficiency. This study expands upon these findings by systematically identifying specific grammatical challenges and linking them to instructional recommendations. Future research should explore the effectiveness of contrastive grammar instruction in Indonesian EFL classrooms. By integrating insights from this study, educators can refine teaching methodologies to better support students in overcoming grammatical difficulties and achieving greater proficiency in English.

Implications of English and Indonesian Grammar in Teaching English Grammar

Teaching English grammar that considers the similarities and differences between English and Indonesian grammar requires the appropriate approach to facilitate good understanding for students. By considering the similarities and differences between English and Indonesian grammar, teachers can design effective and relevant learning experiences for students, which help them better understand and master English grammar. The following are concepts that can be applied in teaching English grammar regarding these similarities and differences.

1. Awareness of similarities and differences. Teachers can emphasize similarities. Teachers can start by emphasizing the similarities between English and Indonesian grammar, such as basic concepts in sentence formation and the function of each element. Teachers can understand differences. Students need to be introduced to the differences between the two languages, such as word order, use of articles, prepositions, and different tenses.
2. Integration with Indonesian grammar. A teacher can explain direct comparison. Students can understand grammar concepts in a familiar context by comparing grammar rules in English with those in Indonesian. Teachers can use Examples from Indonesian: Teachers can use examples from Indonesian to explain grammar concepts in English so that students can understand them more easily.
3. Contextual practice. Teachers can use situation-based practice. Teachers can provide exercises that are based on situations or contexts that are relevant to students' daily lives and can help them understand the use of grammar in real contexts. Teachers can use Indonesian language materials. Learning materials that use Indonesian as examples or explanations can help students understand English grammar rules better.
4. Differential learning. Teachers can adapt materials. Teachers need to consider students' levels of understanding and needs in grammar learning and provide additional materials or assistance as appropriate. Teachers can use diverse approaches. Teachers can use a variety of teaching methods, such as lectures, group discussions, games, or collaborative projects, to accommodate different learning styles.
5. Implementing constructive feedback. Teachers can use correction-focused feedback. Teachers can provide specific, constructive feedback to students about their errors in the use of English grammar, as well as guide how to correct those errors. Teachers can give

praise and encouragement to students when they succeed in understanding and using grammar rules well can increase their learning motivation.

Integration of English and Indonesian grammar refers to the use of both languages simultaneously in learning and teaching contexts. This approach aims to utilize the strengths and uniqueness of each language to improve students' understanding and skills in both languages. There are some ways the integration of English and Indonesian grammar can be done, including:

1. Use of the target language and the target language. Teachers can use English-based learning, and then teaching materials or instructions are delivered in English, with explanations or context provided in Indonesian when necessary to facilitate understanding. A teacher can use Indonesian for an explanation. Indonesian is used to explain certain concepts or grammar rules that are difficult to understand in English.
2. Application of the language switching method. Teachers can use regular language switching. Teachers can use a regular language-switching approach within a learning session, where certain parts of the lesson are delivered in English and other parts in Indonesian. Teachers can use language switching based on need. Teachers can switch between English and Indonesian based on the students' level of understanding, the complexity of the material, or specific learning objectives.
3. Use of bilingual materials. Teachers can use bilingual teaching materials. Using teaching materials that present information in both languages, such as textbooks or learning resources, can help students understand and compare grammar rules between English and Indonesian. Teachers can use content-based learning. Learning materials that focus on specific content, such as science, history, or literature, can be delivered in both languages to improve students' understanding of the material and their language skills.
4. Collaboration between students. Teachers can use group discussions and activities. Teachers can provide opportunities for students to collaborate in group discussions or activities where they can communicate using both languages, thereby facilitating the exchange of ideas and better understanding.
5. Creating a multilingual learning environment. Teachers can use both English and Indonesian in the school environment. Schools can create a learning environment that supports the use of both languages, including bilingual whiteboards, learning materials available in both languages, and regulations that allow the use of both English and Indonesian in the classroom. Teachers can get support from schools and parents. Getting support from schools and parents in supporting the use of both languages can strengthen the integration of English and Indonesian grammar in the learning environment.

By integrating English and Indonesian grammar in learning, students can better develop their language skills in both languages, while enriching their understanding of the culture and social context in which both languages are used. Teaching English grammar not only helps students understand Indonesian grammar but is also an important skill in today's global context. By mastering English grammar, students can expand their educational and career opportunities, improve their communication skills, and open the door to cross-border exchange of culture and knowledge.

Findings from Nur (2016) show that contrastive analysis is very useful for improving second (foreign) language learning by understanding the aspects of the difference. Apart from that, contrastive analysis is very useful for the development of linguistics itself and is useful for understanding the culture of other nations through language differences. Contrastive analysis also makes contributions to the field of translation, namely, more accuracy in expressing the meaning behind the language text source, whether translation from the first language to the second language or vice versa. Through this contrastive approach, language uniqueness will be obtained respectively, and through contrastive studies will also be possible to reveal that Cultural differences (between first-language and second-language cultures) have

implications for differences in language manifestation. Four stages must be taken to contrast the components of the two languages being compared, namely (1) collecting the data objects in question, (2) presenting comparisons in the same lingual unit in another language through transfer, (3) identifying existing contrast variants, and (4) formulating contrasts in rules. Misdawati (2019) further explains that the benefits of analysis contrastive to students in language learning are: to provide insight into the similarities and differences between languages, explain and predict problems in learning a second language, and correct mistakes and overcome learning difficulties so that participants' language education can be successful, as well as to help educators in developing learning materials for language teaching.

CONCLUSION

The comparative analysis between English and Indonesian grammar offers valuable insights into the intricacies of linguistic structures across various components. Across words, phrases, clauses, sentences, and tenses, both languages exhibit both similarities and differences. First, words. While both English and Indonesian share fundamental functions in their lexical components, disparities arise in their grammatical categorizations and usage patterns. These differences are particularly notable in plural formation, naming conventions, ownership markers, and determiner usage. Regarding phrases, their basic functions and structures in both languages align, yet variations surface in their usage patterns and the types of phrases employed. Then, both English and Indonesian clauses serve similar functions and possess analogous structures. However, distinctions emerge in verb patterns, word order preferences, and the implied use of subjects. In sentences, despite sharing overarching structural principles and primary word orders, differences emerge in the flexibility of word order, verb usage nuances, and the incorporation of additional linguistic elements. Besides, in active and passive. The basic structures of active and passive voice constructions exhibit similarities in both languages, but variations arise in verb conjugations, word order preferences, and the implied presence of subjects. Notably, the passive voice diverges further in tense distinctions, auxiliary verb utilization, negative sentence structures, and the inclusion of articles and prepositions. Lastly, both English and Indonesian employ tenses to describe temporal contexts, form verbs accordingly, and facilitate effective communication. However, differences exist in the nuanced distinctions between various tenses, the utilization of auxiliary verbs, sentence structures, and adherence to cultural conventions. Understanding these nuances is pivotal for educators, particularly when teaching English to Indonesian learners. Such insights enable instructors to navigate the complexities of grammar instruction more adeptly, fostering clearer comprehension and smoother acquisition of English language concepts.

This research addresses a key gap in the comparative analysis of Indonesian and English grammar. While past studies have focused on isolated aspects like tense, aspect, and sentence types, there is a lack of comprehensive studies covering all core grammatical categories, such as parts of speech, phrases, clauses, and sentence structures. By exploring these areas in depth, the study offers valuable insights for improving English teaching methods for Indonesian learners. It aims to reduce language interference and support more effective, targeted instruction based on learners' specific linguistic challenges. By systematically analyzing these grammatical features, this study contributes to the development of targeted English language teaching methodologies that are more sensitive to the linguistic background of Indonesian learners. It also addresses the issue of language interference, a common obstacle in second language acquisition, by identifying specific structural mismatches that hinder learning. Ultimately, this research seeks to enhance instructional effectiveness and learner outcomes by aligning pedagogical strategies with linguistic realities.

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Trauma Without Event: Structural Violence and Gendered Survival in Leila Mottley's *Nightcrawling*

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ABSTRACT

This article examines Leila Mottley's *Nightcrawling* (2022) through the lens of Postclassical Trauma Theory, arguing that the novel redefines trauma as a structural and cultural condition rather than a singular psychological wound. A notable critical gap remains in the limited application of Postclassical Trauma Theory to *Nightcrawling*, particularly in relation to the interconnected experiences of urban displacement, precarity, policing, and gendered vulnerability. This study adopts a qualitative interpretive approach grounded in close textual analysis and guided by Postclassical Trauma Theory, with attention to concepts such as cultural trauma, structural violence, collective memory, and gendered embodiment. Moving beyond classical models of individual suffering, the study explores how trauma in *Nightcrawling* emerges through collective deprivation, systemic neglect, and the normalization of violence within Oakland's marginalized communities. The analysis demonstrates that Mottley portrays trauma as an environmental and intergenerational phenomenon, embedded in social institutions such as housing, policing, and incarceration. Drawing on the works of Michelle Balaev, Stef Craps, and Saidiya Hartman, the article contends that the novel articulates a distinctly postclassical vision of trauma—one shaped by communal grief, precarity, and gendered vulnerability. Kiara's experiences of poverty, sexual exploitation, and familial absence reveal how trauma operates across social and bodily terrains, linking personal endurance to broader cultural survival. Ultimately, the study argues that *Nightcrawling* transforms trauma from an individual memory into a collective archive of resilience, asserting the need to reimagine trauma narratives within the intersecting frameworks of race, gender, and systemic inequality.

Keywords: collective memory, cultural trauma, gendered violence, Leila Mottley, postclassical trauma theory

INTRODUCTION

Over the past three decades, trauma has become one of the most influential frameworks in literary and cultural studies, which shapes the critical debates about how literature represents violence, loss, and the aftereffects of catastrophic events. However, Classical trauma theorists such as Caruth (1996) as well as Felman and Laub (1992) have argued that trauma disrupts conventional modes of storytelling, producing fragmented structures, silences, and repetitions that mirror the workings of traumatic memory. Because of this perspective, literature becomes both a witness to and an expression of suffering, giving form to what resists articulation. Besides that, this approach has been important for showing how trauma affects the mind, it has also been criticized for assuming everyone experiences it the same way and for focusing too much on personal psychological breakdowns, by treating belatedness, unspeakability or



silence, and fragmentation as transhistorical features of trauma, early models risk marginalizing the specific social and historical contexts that shape how trauma is experienced and represented (LaCapra, 2001; Luckhurst, 2008).

In recent years, the emergence of postclassical trauma theory has become a clear sign of an important transition from a simple general concept of trauma to a more complex understanding associated with the historical and cultural contexts in which collective trauma experiences take shape. However, this is also confirmed by several researchers, such as Craps (2013), Kaplan (2005), and Balaev (2012), who argue that trauma in the new notion cannot be understood in isolation from the major social systems that surround it, such as colonialism, racism, poverty, and gender-based violence, because these factors contribute to the entrenchment and perpetuation of trauma. Moreover, this approach views trauma as something rooted in shared, cultural, and intergenerational experiences, where it questions earlier Eurocentric and event-focused models, moving the attention from the idea that trauma is unspeakable to exploring how fiction represents it through social customs, rituals, and collective memories. Additionally, Balaev (2012) explains that trauma narratives not only depict suffering but also reimagine cultural identity and collective strength, which push toward postclassical models that enable a broader understanding of trauma as both personal and structural, individual and collective. Thus, the trauma concept is not that simple to define and understand as it was presented in the nineties. Instead, it is elevated into various forms and produces more theories using it as a basis for creation.

Leila Mottley's *Nightcrawling* (2022), the debut novel of the youngest-ever Booker Prize–longlisted author, provides a strikingly contemporary setting for exploring these dynamics, telling the story of Kiara, a young Black woman in Oakland who lives amid poverty, dislocation, and systemic neglect. In other words, the novel actually demonstrates that trauma is not passed down in a simple, direct way but moves through communities and cultures. In fact, it shapes how people live and relate to one another. *Nightcrawling* illustrates how inherited grief, economic instability, and even exploitation are all integrated within a person's life, as the setting of the novel, which is Oakland, where people don't have a stable place to call home, is being policed by people who don't understand them. Community is falling apart and has turned into a physical and symbolic map of pain and despair. Well-known in the post-classical tradition of trauma, *Nightcrawling* shows us that this kind of pain is not a single event, but a continuous social problem. It puts the story of hardiness and community loss right at the heart of the equation, not in individual minds, but in the networks of unfairness that control the lives of urban Black people.

Trauma theory has been extensively applied to literature; much of its critical discourse continues to center on Euro-American contexts, particularly Holocaust narratives and Western models of catastrophe (Caruth, 1996; LaCapra, 2001). Recent postclassical studies, however, call for expanding trauma's theoretical scope to include marginalized and non-Western voices (Craps, 2013; Kaplan, 2005). Taking into account Mottley's *Nightcrawling*, it is striking that despite its engagement with the realities of trauma in relation to racialized poverty, racialized policing, and gendered violence, there hasn't been much written about it from this perspective. To fill this gap, this study argues that Mottley's novel epitomizes the postclassical view of trauma, showing that it can be a hurtful scar that has been left by society's well-known systems of racial and economic oppression. *Nightcrawling's* narration of cultural heritage, inherited sorrow, and the resilience of a community extends the definition of what is seen as traumatic and pushes the study of trauma to be more diverse, moving beyond its traditional Eurocentric way of understanding the concept.

Many stages of trauma theory have been widely used in literary studies and have remained centered on contemporary European models, linked to the general conception of trauma as an individual and immediate event. Furthermore, post-classical trauma theory has clearly broadened this scope, focusing on collective pain, structural violence, and the various

cultural forms through which trauma is transmitted to the individual. However, this concept has not been adequately applied to Layla Motley's *Nightcrawling*. Furthermore, while most critical studies of this novel have focused on its social dimension, particularly its themes of exploitation and gender-based injustice, no study has directly addressed these elements together as contributing factors to collective and structural trauma. Therefore, this study aims to bridge this gap by reading the novel through the lens of post-classical trauma theory. From this perspective, the novel is described as presenting a cultural and social shock that affects everyone due to gender, rather than simply being a traumatic experience for the isolated individual.

Review of literature

The field of trauma studies has undergone significant theoretical evolution since its emergence in the early 1990s, with important works such as *Unclaimed Experience* by Cathy Caruth (1996) and *Testimony: Crises of Witnessing* by Shoshana Felman and Dori Laub (1992). They defined trauma as an intense experience that is difficult to fully express or understand. However, these classical frameworks focused on other concepts, such as delay, repetition, and the difficulty of expressing pain, as they were clearly influenced by other theories, especially psychoanalysis. This model was soon criticized because of its focus on abstract European experiences, such as Holocaust trauma, and neglected other models that emerged as a result of colonialism, slavery, and others (Luckhurst, 2008; LaCapra, 2001). Moreover, because of these criticisms, postclassical trauma theory has shown a more comprehensive and sensitive framework than its predecessors, such as Stef Craps (2013) in his book *Postcolonial Witnessing* that trauma should be understood far from harsh individual memory, through the intertwined conditions of race, history, and cultural memory. Moreover, Michelle Balaev (2012) believes that narratives of trauma in literature reveal the interplay between individual suffering and collective cultural structures. In the same way, Kaplan (2005) and Hirsch (2012) emphasize the importance of postmemory and cultural transmission, in which the effects of trauma are inherited and re-experienced across generations. This expanded framework situates trauma within historical, spatial, and environmental contexts, recognizing that structural forces, such as poverty in areas where social class discrimination is evident, racism that can be another face of being poor, and violence against women, continually reproduce traumatic conditions rather than resolving them. As a comparative touchstone, some scholars like Sasani and Arjmandi (2018) put side by side Caruth's event-centered model with Balaev's contextual approach, which makes a clear illustration of how postclassical readings move trauma from a private psychic break to a culturally rooted which shaped by culture and history.

The Black and feminist scholars focus on how fiction produced trauma within the race, gender, and patriarchal oppression, which later it became a central debate to many of them, like Saidiya Hartman's book *Scenes of Subjection* (1997) and Christina Sharpe's book *In the Wake: On Blackness, and Being* (2016) rethinking trauma as an afterlife of slavery a continuous condition that embedded in social and political structures. These scholars believe that Black life in the modern world is lived under "the wake" of historical violence, where surviving as a group becomes a way to resist oppression. Based on that, recent studies like Evans have examined how contemporary African American women writers narrate trauma through Collective grief, instability, and strength, which expand the trauma theory to include everyday forms of surviving. The Government and sociological reports on urban poverty and policing in the United States (U.S. Department of Justice, 2016; Butler & Grabinsky, 2020) in the same way, they show the real-life conditions that shape how Mottley portrays Oakland as a place marked by structural violence, so despite *Nightcrawling's* critical acclaim in literary circles (Fan, 2022; Jefferys, 2022), and others if any the scholarly engagement with the novel within this area remains scarce. To date, no peer-reviewed academic work has applied trauma theory

to Mottley's fiction, leaving a notable gap in trauma studies and African American literary criticism. All in all, by applying postclassical trauma theory to this novel, this article fills that gap, putting *Nightcrawling* within a growing body of fiction that redefines trauma as cultural, collective, and gendered Lewis (2023). The review of these sources can establish the theoretical foundation in order to show how Mottley's novel transforms personal suffering into communal strength and challenges the notions that forces that keep trauma alive in marginalized communities.

METHOD

This study adopts a qualitative, hermeneutic approach based on accurate textual reading, through the use of postclassical trauma theory as an analytical lens. Moving the concept of trauma from a model that focuses on the discourse and psychoanalysis of the individual, to approaches that link trauma to the collective and cultural and even historical contexts, this study in *Nightcrawling* adopts trauma as the result of a social structure and experience experienced by the group, rather than a psychological state that belongs to the individual alone (Balaev, 2012; Craps, 2013; LaCapra, 2001; Luckhurst, 2008). Accordingly, this reading focuses on how trauma is portrayed in the novel through place, institutional practices, and communal rituals in the city of Auckland. In addition, this study looks at various elements such as collective grief, poverty and hunger, police violence, incarceration, intergenerational neglect, collective mourning, and the impact of trauma on the female body, and treats them as recurring elements in the text rather than just separate or individual themes.

Moreover, this study relies in its basic evidence on an accurate reading of the events in the novel, how they were conceived, and the way in which their scenes are constructed. This is supported by the use of quotations from the novel chosen due to their semantic and narrative importance. These passages are placed according to the chronology of the events of the novel in order to trace the evolution of collective trauma over time (Mottley, 2022). During the analysis, it will be clear how trauma manifests itself in the body, the home, and the neighborhood within the novel, as this study links its interpretive ideas to concepts from postclassical trauma theory, such as cultural trauma, structural violence, after-memory, and the influence of the environment (Hirsch, 2008; Alexander et al., 2004). Therefore, the approach in this study is a hermeneutic approach rather than an empirical one, as its goal is to explain how trauma is represented in a literary text, based on clear evidence or quotations from the novel and known academic references to support this.

FINDINGS AND DISCUSSION

Community grief & urban displacement

Postclassical Trauma Theory helps clarify how *Nightcrawling* portrays grief not as a private experience by an individual, but as a cultural condition that is shaped by elements, such as space, policy, and unstable urban life. Instead of focusing on a single psychic break, the novel identifies injury in communal environments, where displacement, eviction, and ongoing loss repeat until they become ordinary. This approach aligns with work that redefines trauma as shaped by culture and social structures, which in fact influences group identity as much as personal memory (Balaev, 2012; Craps, 2013). In this frame, Oakland is not just a backdrop, but an active force that carries and transmits harm and pain, where its buildings, blocks, and corridors archive losses that exceed anyone's life. The resulting social geography produces a continuous, circulating trauma rather than a bounded episode (Alexander et al., 2004; LaCapra, 2001). Mottley's depiction insists that the costs of poverty and displacement are borne collectively, and that is a portrait of community grief that coheres around shared injury, where the city's mourning, in such conditions, is less a discrete ritual than a daily milieu.

Mottley, from the opening pages of her novel, portrays the apartment complex as a space of deprivation and loss of belonging. For example, the pool is normally a symbol of leisure, but it instead becomes a space or symbol of neglect and inherited exclusion, as noted in

“None of us have ever set foot in the pool... maybe because Vernon, the landlord, has never once cleaned it, but mostly because nobody ever taught none of us how to delight in the water, how to swim without gasping for breath, how to love our hair when it is matted and chlorine-soaked” (Mottley, 2022, p. 7).

In this scene, the objects around the characters hold cultural meaning, where the landlord’s neglect shows how institutions have abandoned them. One more important thing is that the lack of teaching reveals a past when they were shut out from public pleasures (Alexander et al., 2004; Eyerman, 2001). Further, the social feelings reveal how permeable the community has become under pressure, as it can be seen in “This is the kind of place you can’t distinguish your own footsteps from your neighbor’s” (Mottley, 2022, p. 7). Thus, this blending of sounds shows what newer trauma theories call environmental mediation, pain spreading through nearby lives, where the boundary between one person’s hurt and another’s is difficult to draw (Balaev, 2012; Craps, 2013). Even the hallways take on the sound and feeling of mourning after the forced relocations as “Sometimes the hallways feel like a graveyard, doors shut, people gone like they was never here” (Mottley, 2022, p. 54). The space captures loss and repetition, turning buildings into signs of deep structural harm, which is an image of home doorways portrayed as a graveyard, showing the so-called “topographies of haunting” (Luckhurst, 2008, p. 88; LaCapra, 2001).

Displacement is rendered not as an aberration but as a routine collective ordeal. Kiara’s narration of eviction notices generalizes the harm beyond a single family:

You don’t have to read one of these papers to know what they say, everyone been getting them... taped as this one and placed on the door of the studio apartment that’s been in my family for decades. We all known Vernon was a sellout... when the pockets are roaming around Oakland, looking for the next lot of us to scrape out from the city’s insides” (Mottley, 2022, p. 9).

In this quotation, the phrase “everyone been getting them” turns the eviction into cultural trauma, revealing a pattern of repeated, neighborhood-wide displacement that disconnects people from the memories tied to their homes (Kaplan, 2005). On the other hand, Mottley’s use of the metaphor “the pockets” that “scrape out” the city echoes with Rob Nixon’s idea of “slow violence,” the gradual but deeply damaging deterioration of people’s life opportunities caused by economic and political systems (Nixon, 2011). When rent spikes arrive, “Vernon says rent is doubled. He smiles like our hunger is a joke” (Mottley, 2022, p. 34). Hence, the novel tries to show how policy and profit function as forces of displacement that produce immediate material harm and lasting cultural loss, and these dynamics reflect findings on the eviction economy’s cyclical harms, where displacement serves as both a cause and a result of poverty. It is also reshaping community life around instability and loss (Desmond, 2016). In postclassical terms, these recurring losses function not simply as the background for trauma but as its driving force, producing the conditions that let grief circulate as a collective experience, which is the core notion of this theory.

Communal mourning thus emerges as the social afterlife of displacement. The city’s ordinary spaces become ritual sites where loss is collectively processed and repeated as “J’s... is one of many death hotels in East Oakland... welcoming in bodies and more bodies” (Mottley, 2022, p. 15). It is a clear observation that the line “We’ve been to enough funerals in our lives to know nobody grieving wants no damn cheese” (Mottley, 2022, p. 16) blends grief into

everyday life through cheap meals and forgotten or even unnamed streets, which shows that mourning has turned into a daily routine, nothing new, just things repeated over and over. Such scenes reflect what cultural-trauma theorists describe as the formation of shared practices, as the candles, vigils, and silences through which communities express and hold injury (Kaplan, 2005). However, they also reflect postmemory's understanding of transmission, in which the practices and affects allow later generations to come to inhabit losses they did not individually experience but nonetheless carry (Hirsch, 2008). In this space, the neighborhood breathes together in the wake of repeated displacements that they consider a daily routine, get used to it, and produce shared gestures that both preserve pain and express endurance. The combined effect of these rituals is not simply comforting, but revealing and making visible how structural violence shapes everyday life into cycles of a mixture of loss, departure, and remembrance. For that reason, *Nightcrawling* demonstrates a core postclassical insight, in which dispossession is recurrent. The mourning stops being a single event and instead becomes a cultural atmosphere and, in fact, a collective way of living through continual loss. (Craps, 2013; Eyerman, 2001).

Shared precarity: Hunger, hustling, and generational neglect

In *Nightcrawling*, deprivation is not a background texture but the structuring horizon of everyday life, and hunger becomes the clearest register of how precarity binds a community into a shared rhythm of injury. Early in the novel, Kiara narrates, "We count crackers for dinner, measure the space between hunger and sleep. Sometimes I make believe the ache in my stomach is laughter" (Mottley, 2022, p. 18). The precision of "count" turns eating into arithmetic, while the conversion of "ache" into "laughter" exposes the adaptive performances required to endure material lack. Reading through postclassical trauma theory, such scenes depict trauma as environmentally mediated: scarcity is not only a physiological deficit but a cultural atmosphere that organizes time, relations, and self-presentation (Balaev, 2012; Craps, 2013). Moreover, some scholars of structural violence help clarify why such injury persists. Farmer (2004) shows that routine of everyday deprivations, like food insecurity, are patterned outcomes of political and economic structures, not because of a simple individual failure. Similarly, Das (2007) argues that communities absorb these harms into the "ordinary," where survival depends on accepting what should be unbearable. Therefore, Kiara's hunger can be read as cultural trauma, since it has the elements of shared, repeated, and continually reproduced by forces larger than the household.

Precarity also reorganizes the moral economy of work, recasting "hustling" from deviance into a communal survival ethic. "Everybody on our block got some kind of hustle, some way of staying fed in a city that don't see us" (Mottley, 2022, p. 23), Kiara observes, translating marginal labor into a collective identity under civic erasure. Butler's (2004) account of precarious life illuminates the sentence's double movement: the city's failure to recognize certain lives as grievable or supportable produces vulnerability that in turn necessitates unprotected forms of work. Ethnographic studies of urban survival economies likewise show how informal labor arises where formal opportunity is systematically withdrawn, binding residents to stigmatized practices that nonetheless sustain households (Bourgois, 1995). In this sense, hustling in *Nightcrawling* is a socially distributed response to scarcity rather than a solitary moral failure; it records how trauma ramifies across blocks, compressing agency into a narrow corridor between exposure and endurance. The communal "we" of Kiara's sentence refuses the isolating grammar of individual blame, insisting that deprivation is structurally allocated and therefore collectively borne.

Speaking of generational neglect brings these dynamics into focus within the family, where the lack of care functions both as a result and a driving force of structural harm. In the case of Kiara, it is when she notes that

“Mama gone again. It’s me and Marcus left to figure out dinner, but Marcus don’t look at the fridge. He looks at his notebook, writing rhymes while the shelves stay empty” (Mottley, 2022, p. 41).

In this quotation, the empty refrigerator represents a double absence, in both physical nourishment and emotional care. Meanwhile, the adverb “again” signals that neglect is habitual rather than occasional. Postclassical trauma, as a theory, identifies this pattern as a form of communal wound, which is clear evidence that this theory is evident within this novel. It is clearly illustrated by how injury moves across generations when institutions fail, and children are forced to assume adult responsibilities (Craps, 2013). Moreover, social-scientific studies of “adultification” clarify how scarcity turns children into caregivers and providers, which in fact reshapes their normal developmental trajectories and redefines family roles (Burton, 2007). Hartman’s (1997) analysis of the afterlife of slavery further situates such private scenes within a longer history of racialized abandonment, where Black children’s labor of care is demanded in the vacuum left by carceral, economic, and civic dispossession. In Mottley’s novel, Kiara’s assumption of responsibility for Trevor is not only tender; it is the social labor that keeps a household from collapse, even as it deepens the inscription of neglect as cultural memory.

When looking at the economic struggles, generational neglect, and the passing down of pain, it becomes clear that they are closely intertwined and are, in fact, three sides of the same coin, with hunger being the one that can bring them to a head. Black markets spring up as people turn to them in a bid to feed themselves and their families, and are, in turn, characterized by their brutal and exposing nature and shame, as children often feel pushed to adulthood by their parents before their time. Recognized as “well-known and accepted”, this can normalize the round trip through a period of scarcity, makes difficult or impossible to confront the stories of pain they need to confront. Oakland isn’t just the background in this narrative, but in essence, it is designed to teach. Helping people slice up food, speak like locals, and do housework when there isn’t much to go around. Trauma isn’t something that happens suddenly, but grows over time into a permanent state. How communities choose to respond, the stories they tell, and the identities they get are also basically, inextricably linked. Thus, *Nightcrawling* shows that hunger, hustling, and neglect are connected, that every pain we endure is carried by both the people and the locations we live in and passed down until it becomes routine, which is regarded as the way life is supposed to be (Butler, 2004; Das, 2007; Farmer, 2004).

Policing, incarceration, and communal harm

Nightcrawling frames policing not as episodic law enforcement but as a diffuse regime that criminalizes place and circulates harm through neighborhoods. Kiara’s observation, “When the cops come, they don’t come for one of us, they come for all of us. Whole blocks get swept up like we guilty just for living here” (Mottley, 2022, p. 56), condenses the novel’s carceral geography into a grammar of collective exposure. The sentence relocates culpability from individual acts to residential belonging, rendering the address itself a mark of suspicion. Read through Postclassical Trauma Theory, this is trauma as a structural condition: fear and injury are distributed, endured even by those who have no direct contact with arrest but who live under its constant anticipation (Craps, 2013; Balaev, 2012). Alexander’s (2010) account of racialized criminalization clarifies how entire communities can be discursively aligned with crime, while Ritchie (2017) shows that such alignment bears distinct gendered consequences for Black women whose bodies and testimony are systematically devalued. The text thereby reveals a system in which policing is less an event than an atmosphere, saturating domestic interiors with the knowledge that safety cannot be presumed, only managed through vigilance and constraint.

This atmosphere is sustained by internalized surveillance and the constant self-monitoring shaped by the expectation of state oversight. Thus, the voices in the novel, like

neighbors listening, doors half-open, and footsteps, are collective in their nature and blend together, evoking Foucault's (1977) notions about disciplinary society. However, the situation in Oakland is different as the disciplinary gaze is both racialized and spatialized as it is fixed specifically on Black neighborhoods. Supporting this idea, Browne (2015) describes this condition as the surveillance of Blackness, where visibility itself becomes dangerous and everyday movement turns into an act of managing risk. What is equally important is that in *Nightcrawling*, the community creates and follows shared rules that are, in one way or another, imposed on them. For example, one of the rules is how to move when they are together and the type of conversation. To put it simply, they use them as protective routines and hard-earned strategies to navigate a world that treats Black presence as a threat to them. However, these routines reflect postclassical trauma's main focus on environmental mediation, which shows that trauma is not only remembered but acted out through habits and daily choices (Craps, 2013). Thus, they create a collective sense of caution that looks like a rhythm of sound and space through which residents try to avoid harm while keeping alive the awareness of danger that connects them.

Incarceration extends this choreography by removing bodies and redistributing grief. When Marcus is arrested, Kiara notes, "When Marcus went inside, the whole building went quiet. Like we all lost somebody at once" (Mottley, 2022, p. 92). The simile of death translates imprisonment into communal bereavement, where absence is experienced as a building-wide wound rather than a private sorrow. Comfort (2008) documents how families and partners "do time together," absorbing logistical burdens and emotional losses; Western and Pettit (2010) describe incarceration as a normalized life-course event in disadvantaged neighborhoods; and Wildeman and Western (2010) show how it produces cumulative disadvantage for children and kin. Placed alongside these findings, Mottley's scene reads as both ethnographically plausible and formally acute: the sudden quiet functions like a ritual cue, inaugurating a period of suspended life in which neighbors reorganize care, finances, and attention around a newly missing person. Within a postclassical frame, incarceration is not the endpoint of policing but the next station on a carceral continuum, the institutional technology by which communal injury is formalized and prolonged.

The section's focus on communal harm also clarifies how policing and imprisonment shape gendered experience even when scenes are not explicitly sexualized. Ritchie (2017) demonstrates that Black women face distinct vulnerabilities at the intersection of policing and poverty—exposure to coercion, disbelief of claims, and the conversion of survival strategies into grounds for punishment. In Mottley's Oakland, this gendered exposure is not limited to moments of assault; it threads through the anticipatory labor of care, the informal economies Kiara must enter to sustain her household, and the silences women share as a language of safety. The novel thereby extends the argument beyond "bad apples" or singular abuses to show a systemic fabric in which gender, race, and class co-produce persistent harm. By situating women's vulnerability within a neighborhood's carceral routine, *Nightcrawling* exemplifies a postclassical insight: trauma is cultural and relational, reproduced by institutions and learned as practice, not merely suffered as memory (Balaev, 2012; Craps, 2013; Alexander, 2010).

All in all, these scenes position *Nightcrawling* as a critique of police power as collective punishment that not only affects a single individual but a large group of people, making them live in incarceration as communal literal living death. Therefore, the novel's approach is both representational and analytical, tracking how sound, routine, and any other everyday routines are reshaped by the threat and aftermath of state violence. Thus, it reframes trauma from an individual psychological event into a shared experience of time, where the feelings of fear, loss, and vigilance move across both communities in current times and next generations. Moreover, this circulation forms the central focus of the current study within Postclassical Trauma Theory, as the processes that make harm feel ordinary and the rituals through which communities hold themselves together to make the so-called systems or power that render those

rituals necessary in the first place. Finally, Mottley's contribution is to give that circulation a local habitation or specific space, for example, Oakland's corridors, stairwells, and streets, where communal harm is both experienced and articulated into a turning lived experience by this community into literary testimony.

Gendered dimensions of trauma

Nightcrawling renders gendered harm as a structural condition that precedes and exceeds any single incident, aligning closely with Postclassical Trauma Theory's emphasis on culturally embedded injury. From Kiara's perspective, surveillance and commodification attach to her body before consent is even articulated, revealing how vulnerability is produced by social position rather than individual choice. The scene in which a man sizes her up makes the pre-consensual expropriation unmistakable:

He asks me what I got to give, and I know he don't mean no money. I feel his eyes on me, weighing my body like it's already his. I ain't even said yes, but my silence is enough (Mottley, 2022, p. 37).

The verbs "weighing" and the construction "already his" establish a prior claim or just a clear assertion of Kiara's body, where objectification or embodiment is translated into something close to a tradable currency. Moreover, intersectionality explains why this claim is attached to it so persistently, since the convergence of race, gender, and class organizes which bodies become read as available objects, and which silences are misinterpreted as consent (Crenshaw, 1991; Collins, 2000). Furthermore, from a post-classical perspective, the scene suggests that trauma should not be understood simply as a psychological reaction that emerges after the event. Instead, it functions as an organized cultural pattern that imprints the vulnerability and exposure of Black women, presenting these conditions as if they were normal aspects of everyday life (Balaev, 2012; Craps, 2013). What is equally important, the affective economy here is not private; it is public and learned, where recognition, desire, and fear circulate through a social field that reads Black femininity as both hypervisible and unprotected (Sharpe, 2016).

The stakes of gendered vulnerability are unmistakably material, since the economic instability turns constant exposure into a forced survival economy. For example, when rent and hunger collide, Kiara explains the chain of cause and effect with devastating clarity as she states that

"When the landlord knocks, when the rent is due, when Trevor asks for food, I know what I have to do. I walk the streets at night, find men who pay enough to keep us inside another month" (Mottley, 2022, p. 67).

Furthermore, the conditional rhythm, like rent, hunger, and response, traces structural pressure and not free choice. In simple words, the Feminist and carceral scholars have shown that under any deprivation, the boundary between labor and coercion collapses, so that the body becomes the means through which the markets, landlords, and the state enforce control (Davis, 1981). Moreover, Ritchie (2017) demonstrates that systems of criminalization transform these survival strategies into reasons for punishment or disbelief, which subjects Black women to even greater surveillance when necessity intersects with stigma. However, in Mottley's Oakland, gender-related trauma does not emerge as a separate incident, but as a continuous daily state of endurance, manifested in working at night, speaking cautiously, and moving with calculation. Therefore, the body pays the price for maintaining the family's cohesion and survival.

In the novel, silence also appears as a kind of work that women do; it is not just the absence of speech, but a way to learn from them in order to stay safe and communicate at the same time. In other words, the women's calmness, mutual glances, unspoken details, and innuendos among them all act as a means of protection that identifies danger without provoking it. From a postclassical perspective, this becomes a traumatic cultural practice, as knowledge is transmitted among women as what a woman does in a time of danger, rather than as direct speech spoken out (Hirsch, 2008). Furthermore, this is also consistent with black feminist analyses of dominant stereotypes and the continued marginalization of Black women's voices, as speech often leads to disbelief or punishment. Therefore, silence may become a means of protection, as not speaking can keep them away from harm (Ritchie, 2017). However, the point here is not that silence heals the damage, because it is not, but rather that silence within the prison world depicted in the novel serves as a social means of reducing vulnerability, even if at the same time it maintains the same conditions that make speech dangerous (Sharpe, 2016). From a postclassical perspective, this is a vivid picture of culture shock, an inherited set of survival that binds women together through what cannot be safely spoken.

Finally, *Nightcrawling* shows that gender-related trauma does not remain transient but rather leaves a lasting mark on the body, until it becomes like an extended history that affects cognition, memory, and self-perception. In the final pages of the novel, Kiara views her skin as an archive, or “map” that preserves the trace of the accumulated damage and does not allow it to disappear (Mottley, 2022, p. 243). Therefore, postclassical trauma theory contributes to the reading of this effect as a cultural effect, not just an internal and individual psychological state, but rather a product of inherited institutions and norms, and not just marks that appear on the body of a single individual (Balaev, 2012; Craps, 2013). As Scarry (1985) states, when talking about how pain “makes and unmakes” the world, the image of the map here is important because the harm reshapes space and time in human life, and at the same time makes the body a witness to and evidence of this harm. However, when understood through analyses of black feminism and writings that discussed life after violence, the “map” also signifies a cultural outlook that devalues certain people, makes them constantly exposed, and makes it always unlikely to believe them (Collins, 2000; Sharpe, 2016). What is clear here is a situation governed by gender and race considerations and not just an individual wound, where exploitation is pre-present, silence is misinterpreted, and the continuation of life becomes a burden borne by the body itself. This is precisely what postclassical trauma theory shows and emphasizes.

CONCLUSION

This study has argued that *Nightcrawling* reimagines trauma in decisively postclassical terms, relocating harm from an individual, event-based rupture to a cultural condition produced and sustained by structural forces. Building on the theoretical shift outlined in the Introduction and Review of Literature, and operationalized through a close-reading Methodology attentive to space, ritual, and embodiment, the analysis demonstrates how Mottley's Oakland renders trauma as environmentally mediated, communally shared, and historically sedimented. Rather than privileging flashback, belatedness, or unspeakability as master tropes, the novel maps how injury circulates through institutions—housing markets, policing regimes, carceral systems—and through the everyday practices by which communities endure them. This reframing does not deny psychic pain; it contextualizes it, showing that narrative form and urban form co-produce the meanings, habits, and atmospheres through which suffering becomes ordinary. As a result, *Nightcrawling* functions not only as testimony but as a diagnosis, transforming the city's corridors, thresholds, and bodies into an archive of collective experience.

Each primary section contributes a discrete vantage on this collective archive while reinforcing the same postclassical logic. Community Grief and Urban Displacement showed how mass evictions, destroyed homes, and funerals cause people to feel deeply connected to

one another in a shared sense of sorrow, making buildings more than just physical structures; they're a reminder of what's missing. *Shared Precarity: Hunger, Hustling and Generational Neglect* investigated how economic hardship dominates our lives and is used as a way of teaching, forcing people to come up against the harsh realities of scarcity, and causing people to turn to informal economies and premature care-giving, all the while, passing on the pain and scars to future generations. *Policing, Incarceration, and Community Harm* revealed the way in which the system takes over a neighborhood, turning it into an area where everyone is on edge, worried about being hurt, and doesn't always get over the shock of a loved one's death. The book also says that women, especially black women, bear the brunt of all these problems. When you take all these chapters together, *Nightcrawling* shows us that harm is a relationship thing, that it's the systems we have in place that cause the pain, and that we store this pain in buildings, hand it down through tradition and care, and write it all over people who don't have much protection.

The article's contribution is twofold. First, it offers a sustained postclassical reading of a contemporary Black urban novel, demonstrating how Mottley's narrative extends trauma studies beyond Eurocentric, event-centered frameworks and toward an account calibrated to structural violence, cultural memory, and communal survival. Thus, this intervention clarifies how literary form can register "slow" and distributed harms without relinquishing affective intensity or ethical urgency. Second, it delineates implications for trauma studies. Future work should (a) treat urban environment and civic infrastructure as media of trauma rather than as mere settings; (b) model analysis on communal repertoires of vigil, silence, and shared caregiving through which harm is both borne and resisted; and (c) center gendered exposure within carceral and economic logics, where vulnerability is produced by policy and misrecognized as choice. Methodologically, the approach highlights the value of thematically organized close reading that preserves narrative chronology while testing claims against established postclassical concepts. Conceptually, it encourages trauma scholarship to read contemporary texts like *Nightcrawling* as sites where collective injury is named and redistributed into cultural forms of endurance. In foregrounding Oakland's ordinary devastations and the extraordinary labor of survival, the novel, and this reading of it, press the field to theorize trauma where it most often resides, in the shared, the structural, and the everyday.

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YouTube as a Second Classroom: Self-Regulate Language Learning of Sociology Students in Blitar

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ABSTRACT

Technology is evolving at a rapid pace, affecting lecturers and students across the world in their efforts to harness educational journeys, particularly in English learning. YouTube is a free application that serves as an excellent program for Sociology students at the Islamic University of Balitar (Unisba) to grasp cultural elements in English. This qualitative study, conducted using a narrative technique, exposed the deeper experience of six sociology students who used this program for self-regulated learning in an ESP class. The findings were evaluated using assessment, revolution, and coda. The findings reveal that the students utilize YouTube regularly, they choose the proper information relevant to their major, they get feedback from the instructor, and they use it to supplement traditional ESP classes. The findings also show that the source category is the most prominent, as the students believe it helps them find a wide range of cultural elements on the internet. The findings show that social and cultural categories fail to be incorporated into the independent learning process, as students place greater emphasis on academic achievement rather than conducting research into specific cultural and linguistic contexts.

Keywords: narrative research, self-regulate language learning, Sociology students' perception, technology in language learning, YouTube

INTRODUCTION

In the post-COVID-19 era, English language teaching (ELT) in Blitar is becoming more virtual. This shift is due to the rapid expansion of technology and increasing demands in the current digital workplace. To stay competitive, the lecturer must adapt their teaching methods to accommodate the growth of remote learning across industries. The instructor must stay current on the rapid advancements in technology to keep the session engaging (Pasternak, 2019). The sociology students begin working on a project after the lecturer has conveniently presented a thorough virtual class meeting. The ESP lecturer can employ technology to teach cultural elements to sociology students (Muñoz-Luna & Taillefer, 2018). Technology-aided English language teaching facilitates flexible group work and digital reading materials that support specific English language learning goals (ESP) (Ali et al., 2024; Bocianu, 2018). Consequently, the students' overall mindset is impacted as they become more relaxed and are better equipped to handle the upcoming material in spoken language classes for English-specific objectives.

YouTube has become one of the most popular platforms for language learning. It offers great availability for sociology students, namely, free access to the application and free educational content for speaking classes. This application is effective for regular or even



informal language learning classes, especially for sociology majors at the Islamic University of Balitar (Unisba) in the 2024 academic year. The application helps sociology students study culture and text about social phenomena (Lütge & Merse, 2021). The quality of the lesson improves if the instructor uses YouTube to show the students what the material is about. Displaying material via YouTube creates an exciting environment to reduce students' stress (anxiety) toward the material. To comprehend the authentic text in social education, students use technology to improve language learning (Muñoz-Luna & Taillefer, 2018). This application presents the content in a manner that allows students to understand it from a variety of viewpoints.

According to the preliminary study's interview results, most students consider that the English language will have an impact on their future careers. However, they are unsure how to integrate their social education and the English language. Additionally, they are unaware of the function of the English language in social situations. It indicates that they are unaware of the precise objective of each subject and the reason behind the ESP class. According to Muñoz-Luna and Taillefer (2018), with the aid of technology, ESP lecturers can provide sociology students with the most recent data regarding social education, cultural elements, and the function of English in comprehending those aspects.

Studies have shown how YouTube can be used to develop foreign language skills. Syaputra et al. (2023) shows how effective YouTube is at encouraging students to speak more and participate more actively. Zega et al. (2024) prove how projects and videos on YouTube can help students to speak more confidently. Wahyudin (2024) looks at the role of foreign speakers on YouTube and how they can help students to understand intonation and expression more easily. However, there is a big problem with the research. All three studies focused on students learning English for school or college, and all three used research designs for projects or activities. To date, no specific research has been conducted into the use of YouTube as a tool for self-regulated language learning (SRL) in the context of English for Specific Purposes (ESP) for non-English language majors, particularly those studying sociology. The literature currently available does not yet address the needs of students of sociology, such as access to academic literature on a global scale, understanding of social phenomena, and analysis of cultural discourse with strategies for self-regulation in the process of curating and assimilating digital content independently outside of the classroom.

The necessity for this study is based on the shift in the paradigm of language education in the digital era, which demands autonomy on the part of the students in resolving the discrepancy between conventional curricula and the demands of professional competence. Sociology students need to learn English to access the latest sociological theories and analyse world events. Earlier studies show that YouTube is effective at improving English language skills (A.Y et al., 2023; Zega et al., 2024) . It can also build confidence by listening to native speakers (Wahyudin, 2024). But there has not been a study that specifically looks at how sociology students can use YouTube for self-regulated language learning in English for Specific Purposes (ESL). This needs to be filled by studying how students can learn a second language based on a subject they are interested in.

METHOD

Research design, instrument, and participants

This study investigated the language acquisition experiences of undergraduate sociology majors using a qualitative research methodology based on a narrative inquiry. This approach adopted a digital-based instructional strategy, utilizing YouTube as a medium for language learning. This strategy was employed by the Sociology Department of Unisba to support autonomous language acquisition through self-regulated learning methodologies. Moreover, the present study emphasized the pivotal role of innovation in facilitating language learning processes, characterized by enhanced flexibility and a strong emphasis on autonomy in

learning. The primary characteristics of narrative research lie in the elements of "the told" and "the unsaid" (Wertz & Charmaz, 2011). It was therefore essential to establish a correlation between YouTube's utilization as an educational platform and the attainment of academic success (Bold, 2012). In addition, the decision to choose sixth and seventh-semester sociology students as the participants of this study was made based on the sampling size and the quality of participants proposed by Kim (2020). According to Kim, the process of choosing students as participants needs to consider whether they are qualified to respond to the research issue about sociology education.

Data collection and data analysis

This research collected data through semi-structured interviews, guided by Bold's (2012) prompt sheet perspective and Kailani et al.'s (2023) interview. Students studying sociology as the subject and sociology education as the material were the subject of the study. As part of Bold's (2012) perspective on narrative construction, the researcher used a questionnaire to support the transcripts of interviews, following Lai and Gu's (2011) methodology, as cited in Kailani et al.'s (2023). In addition, this study followed Saunders et al.'s (2016) methodology to ensure the validity and reliability of narrative research. For example, the researcher presented the interview results from the six students to ensure accuracy, and two English teachers were involved to cross-check the research's conclusions and findings.

In doing this research about narrative context, the researcher followed Bold's (2012) perspective in doing data analysis. The researcher believed that structural analysis worked best in this research. From Bold's perspective, it is argued that detailed information and better change comparison of the narrative can be gained, including evaluation, resolution, and coda. In detail, the researcher had to find students majoring in sociology to answer the research questionnaire items. Six students consented to share their thoughts and experiences about using YouTube in Self-Regulate Language Learning. Then, they could show TOEFL test scores to demonstrate their ability to speak and write in English, which Bold calls this part the Experience-Centred Approach. Gathering the interview transcripts from the participants was the next stage. After that, the interview transcript was divided into five groups according to Bold's concept. Identifying the narrative structure was the final step. In this step, the researcher was able to determine whether or not the interviewees were lying and whether their stories were coherent or not.

FINDINGS AND DISCUSSION

Findings

The findings show that YouTube is used as an informal teaching tool for students of sociology, as defined in the framework of Lai and Gu (2011). This identifies six aspects of self-directed learning. The Resource category is the most popular with students, as found in A.Y. et al. (2023). They argue that YouTube significantly improves motivation and active student participation in teaching. The responses show what students prefer about digital teaching. This is similar to the findings of Zega et al. (2024), who found that using video online platforms improves students' grades.

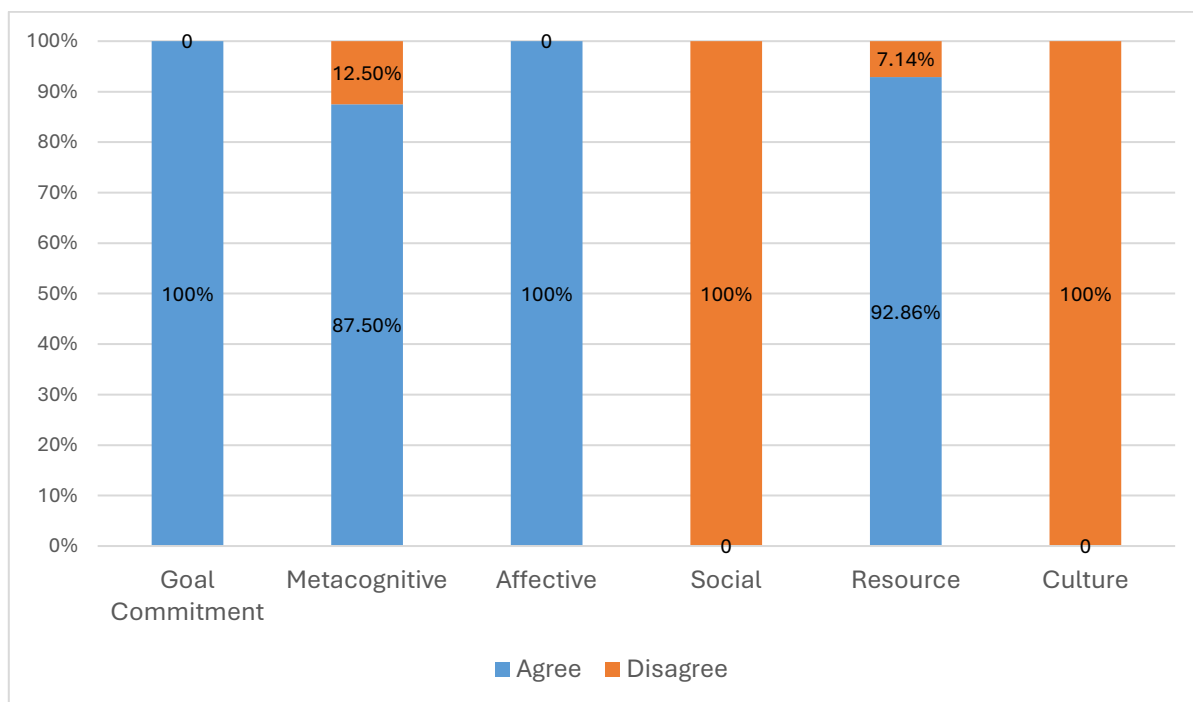


Figure 1. The percentage breakdown of informal learning source responses

The resource category has the highest agreement response, followed by the emotive and metacognitive categories, as the following table demonstrates. In the lecture-provided questionnaire, the majority of sociology students select the "strongly agree" and "agree" categories for the resource part. It happens because online learning, as a resource category, offers a wide range of practical meanings (Muñoz-Luna & Taillefer, 2018). By showing how language learning is used in the classroom and real-world situations, they assert that language learning applications are the answer to language learning in ESP classes. For sociology students, the practical application holds great significance since it may be utilized in everyday life and to help further their careers in the near future. Digital learning resources give significant input for students to study easily and at a reasonable cost (Ferrer et al., 2022; Harsasi, 2015; Lau et al., 2018).

Figure 1 demonstrates that students are uninterested in the social and cultural category because the questionnaire states that ICT has no relationship to understanding foreign cultures. Students who pick this option claim that they have no intention of traveling abroad in English, so they have no need for or interest in using ICT to understand culture. Additionally, when learning a language through ICT (e.g., YouTube), respondents say they have no interaction with the target culture. Online language learning in this study rarely gives the learner face-to-face time, which leads to incorrect social responses (Muñoz-Luna & Taillefer, 2018).

The lack of interest in the social and cultural facets of ICT-assisted language learning, since students are more concerned with improving their language skills than with comprehending other cultures. Without necessarily relating it to the cultural aspects of language, they can see ICT as a tool for honing their language skills. According to Muñoz-Luna and Taillefer (2018), when students are not interacting with L2, they lack social learning experiences. Due to their limited exposure to authentic cultural experiences through ICT-based learning, students feel a gap between language and culture. Cultural awareness may be given higher priority by the students depending on their own language learning goals and motivations.

Furthermore, the study reveals some interesting findings when Sociology students use YouTube for language acquisition. Based on an in-depth interview section, the study discovered that sociology students use YouTube for social purposes. This web-based tool provides virtual language learning, which may increase their desire to learn a foreign language. YouTube's videos are relevant to social education, and their visual appeal eliminates monotony and enhances conventional methods.

Discussion

This section presents a discussion of narrative research findings regarding sociology students. Referring to the perspective of Gale as quoted in Bold (2012), this analysis focuses on the contribution, impact, and experiences of students. This study uses data from Lai and Gu's (2011) research method, combining information from questionnaires and in-depth interviews to provide a comprehensive understanding of self-study. Integrating all the data allows for a deeper understanding of the YouTube study, providing context for the interview findings.

YouTube, a web-based platform, can be used to discuss a variety of topics related to self-regulation in English language learning. To understand the self-regulation of sociology, the researcher uses the paradigm proposed by Lai and Gu (2011). The findings of an investigation into how Sociology students utilize YouTube to learn English independently are as follows.

Table 1. The informal learning source for sociology students

| No. | Category | Agree | Disagree |
|-----|-----------------|-------|----------|
| 1 | Goal Commitment | 24 | 0 |
| 2 | Metacognitive | 126 | 18 |
| 3 | Affective | 154 | 0 |
| 4 | Social | 0 | 24 |
| 5 | Resource | 156 | 12 |
| 6 | Culture | 0 | 30 |

For lecturers, the accompanying chart provides a wealth of information regarding the variables affecting Unisba's sociology students' self-language learning. Achieving individual or collective goals requires self-regulated processes like planning, reflection, and the capacity to acquire sufficient resources, as highlighted by categories like Metacognitive (126 agree, 18 disagree) and Resource (156 agree, 12 disagree). The resounding consensus in these domains suggests that people applaud tactics that foster self-awareness and give them the resources they need to succeed. Conversely, the total amount of disagreement in Social (0 agree, 24 disagree) and Culture (0 agree, 30 disagree) indicates that these variables are either not given priority or are thought to be less important in the present situation.

The information above helps to clarify internal capacities (such as metacognition); for instance, it identifies the metacognitive categories that are important in the survey. The results suggest that participants choose the content based on their major rather than simply enjoying viewing YouTube videos. The YouTube video selection will benefit their careers because they will acquire English and social education at the same time. Selective attention will assist the students (Szyszka, 2017).

Still based on the table above, the findings have significant implications for practice and policy, as they highlight areas of strength and gaps that could be addressed to enhance effectiveness. For instance, the strong agreement in Affective (154 agree, 0 disagree) demonstrates the critical role of emotions and motivation in influencing actions and decision-making. Affective Dimension will shape the learning experience (Oxford, 2017). An LCD and free Wi-Fi are two examples. A policy may benefit from considering the fact that not all sociology students have sufficient internet usage, and providing an LCD can boost their

understanding in the classroom. However, the disagreement in Social and Culture highlights possible areas for change where individuals may feel unsupported by their social environment. The lecturer can offer information on cultural aspects that are underestimated or misunderstood. Clear information helps promote cultural understanding.

Bold (2012) asserts that researchers include an experience category in their findings. The table above provides a comprehensive and authentic picture of sociology students' life experiences. The agreement in Goal Commitment (24 agree, 0 disagree) highlights the importance of clearly defined goals in driving individuals' actions, making this category relatable to anyone who has strived for achievement. Similarly, the strong agreement in Affective shows how deeply emotions and motivation are embedded in real-world experiences, affirming the idea that emotional engagement is a vital part of success.

S1: "I have a target in learning foreign language, and ICT helps me a lot."

Based on the transcript, S1 shows question number 3 in the questionnaire about goal commitment. It indicates that he contrasts his learning experience in high school and on campus. He believes that he is learning a lot of technology to assist the English language because it is a worldwide language that will impact their profession in the near future.

ESP lecturers must give content based on the new curriculum and what works in real-life situations so that students can apply it immediately without waiting for graduation. According to Cook, as cited in Woodrow (2018), ESP places a strong emphasis on achieving out-of-class communication about social education. S1 interview transcripts demonstrate the efficacy of language acquisition. S1 can add a personal note while studying English on YouTube, just as they would in traditional ways. The technology can simplify this process by copying and pasting a specific channel into the browser's taskbar. Once S1 opens the browser, S1 automatically learns and repeats the channel's weakness. This strategy is easy, yet it provides a valuable real-life experience for learning English.

S1: "I like the new colour in every lecturer's presentation."

S1 describes how transitions and colours alter students' perceptions of topics. A fresh colour makes it easier to remember the new category and component. So, he can memorize each category presented by the lecturer. Based on the second transcript, the lecturer can make social education more engaging in class. They can begin by administering a little quiz to determine the students' knowledge background, and then adjust the knowledge to achieve the objective of language learning in an ESP lesson. The ESP lecturer must make the quiz flexible for students to grasp the concepts of context and motivation simultaneously (Bárcena et al., 2014). All students think that transitioning between material delivery is important, and the lecturer can create two paragraphs in a single display with multiple links that can lead directly to the YouTube channel to learn more about social education news. In this instance, the ESP lecturer must choose a sociology-related topic (Woodrow, 2018). According to observation data, these activities can reduce boredom and boost enjoyment in learning a foreign language.

Sociology students' employment of YouTube in their English language acquisition process

YouTube, a well-known online resource, might help students identify their cultural and social interests. Sociology students at Unisba utilize YouTube for entertainment, education, or social connection. This dynamic approach to connecting with the digital world might also be beneficial for English language learners in ESP classes.

S2: "I think YouTube is interesting. I know the obesity crisis in Indonesia and outside."

Bold's (2012) study serves as the foundation for narrative research, and the interview's transcript shows how utilizing this app helps one comprehend social relationships. According to S1, obesity is not just a problem in Indonesia, but also in other countries, such as China, where this study is being conducted. Chinese is not understood by S1, yet YouTube offers official subtitles for this phenomenon. Since learning English supports their sociology major, S1 is happy to learn the language based on actual social facts. According to S1 and his classmates, the digital transition in English language learning is a result of the fast economic expansion and urbanization that has caused a significant movement away from traditional diets and toward harmful Western cuisine. Population problems do indeed have many follow-up problems, for example, the problem of urbanization (Sulistyowati et al., 2022).

Sociology students regularly watch the channel because the software helps them understand obesity as a social phenomenon in Indonesia. It means that this action is an inspired action about the impact of social phenomena in explaining narrative research by Bold's (2012) study. They gain two benefits from this action since it enables them to study the English language and social life simultaneously. CALL systems can affect learner motivation to learn English (Lamb & Arisandy 2020). Based on the social life phenomena of obesity, sociology students assert that people and policymakers should critically assess their roles in tackling this epidemic. Policymakers can educate students about the importance of leading a healthy lifestyle and its effects. According to Lefebvre, as cited in Sumandiyar et al.'s (2020) study, if urbanization is not addressed, it can lead to the loss of spatial boundaries.

In terms of representation of the lived experience, the transcript of the conversation captures the lived experiences of students navigating a society that is quickly urbanizing and replacing traditional eating patterns with easy, high-calorie Western cuisine. Urbanization problems occur in various places (Amaya et al., 2024; Herawati & Mesra, 2024; Simamora, et al., 2024; Sumandiyar et al., 2020). It also shows that some sociology students who live in the city have difficulty adapting to the unhealthy habits that metropolitan areas impose on people. They have discussed it with a doctor, who explained that obesity is a complex disorder with major health consequences that can be caused by genetics or the environment. One of the aspects they observe is how Western food habits might contribute to poor eating patterns and weight gain.

The appeal of YouTube videos to students

For sociology students at Unisba Blitar who participate in this study, this application provides free coaching to learn English and sociology simultaneously. This web-based tool provides virtual language learning, which can increase their desire to learn foreign languages. Each of them has unique potential in terms of learning English. This accessibility democratizes language learning, enabling students to overcome financial barriers often associated with private language tutoring and empowering them to take responsibility for their linguistic development.

S3: "I love to see Indonesian success in US even just in food truck"

This section's contribution is a comparison of social systems in Indonesia and the United States. S3 says that working overseas provides numerous opportunities, even if they have a common job. In contrast, in Indonesia, owning a food truck is similar to gambling in reality. Watching YouTube provides knowledge of social life as a food truck in the United States, particularly in Williamsburg, Kentucky, based on S3 in-depth interview data. The interview transcript above discusses "Diaspora Indonesia" in Williamsburg, Kentucky. According to the

YouTube video and interview data, local governments in Kentucky can play an important role in encouraging immigrant-led initiatives. Local governments can help immigrant businesses and community leaders revive their communities by providing them with assistance and resources. This research helps sociology students at Unisba understand how immigrants might contribute to economic prosperity across the country. They need information about how social groups work and learn about the association process (Simamora et al., 2024; Sulistyowati et al., 2022).

The narrative finding in this section exemplifies the inspiring action of aiding immigrant entrepreneurs in their communities. The various educational and economic backgrounds cannot be used to justify not tolerating immigrants because both the local population and the immigrants are bound by rules that they must follow, such as paying taxes and obtaining permits to serve food in food trucks. S3 suggests that one of the reasons for Rudy and Yanny's trip is job availability, workplace balance, and security. Rudy and Yanny's journey from S3's YouTube video showcases how individuals and institutions can work together to create dynamic, inclusive communities. They need to understand how norms function as a sort of culture (Simamora et al., 2024; Sulistyowati et al., 2022). It means that this YouTube clip educates sociology students about the factors that promote Kentucky's culture while learning English. This result also teaches sociology students how to expand their vocabulary as part of learning the benefits of social groups in sociology contexts, both in English and Indonesian, by using YouTube subtitles. The conversation from this application helps students get a better understanding of language (Szyszka, 2017).

According to Bold's (2012) study, the real-life experiences in this section are of Indonesian immigrants (Rudy and Yanny) who wish to adapt to Kentucky administration and food-selling customs. The food must be sanitary and have a local authority's permission. The immigrants serve Indonesian cuisine as their area of expertise. Then they incorporate Japanese cuisine into the local community to increase food sales. Sharing their heritage while adapting to their new environment is an immigrant's real-life experience, and it is part of the cultural element (Simamora et al., 2024; Sulistyowati et al., 2022). S3 claims that vocabulary increases dramatically when students have a trigger to use English, such as speaking or doing something for a living, such as an immigrant. S3 adds that while mastering English vocabulary, the teacher requires him to converse with a native speaker. Slow start at first, but engaging in real-life conversation is a very different experience. They need motivation as a rehearsal before speaking (Szyszka, 2017).

Evaluations of the YouTube channel

One thing to consider when utilizing this free program is evaluation, meaning that the information should be appropriate for a certain group because each group has its own goal in learning a foreign language. The lecturer should analyse the relevance of YouTube videos on social education so that they can boot the targeted students.

S5: "I think tariff increase only happens in Indonesia, but it is global."

S5 believes that he has observed in real life that farmers in her area are scarce or expensive while attending university, and that there will be a significant change when Indonesia elects a new president in late 2024. It signifies that the transcript provides new information about the economic risks of Indonesian farmers. During this investigation, the sociology student (S5) discovers that another country also has a new trade policy regarding tariffs and farmers based on YouTube videos concerning "tariffs on U.S. agriculture".

S5 claims to have read the lecturer's textbook and that the tariff is a component of urban sociology. There must be a discussion about rates (Sumandiyar et al., 2020). He is excited to learn about the latest social developments in Indonesia and other countries, and he and his

classmates will discuss them all in class. Using YouTube as a web-based application, they can learn new English vocabulary about tariffs from YouTube transcripts and comprehend why tariffs exist in the US. This narrative result demonstrates to sociology students how to view the big picture of trade policy, particularly how it affects small farmers and rural communities. It means that each country faces economic issues that each society must address, as well as the importance of carefully considering trade policy.

According to Bold's (2012) study about the narrative view of the impact of the audience, the new tariff policy in the United States, as stated in S5, will cause food prices to rise. It means that it is harming farmers' livelihoods. It will affect people's lives since a new tariff policy should be developed from a human perspective rather than relying solely on numbers on a page (Astuti et al., 2023; Kartini & Margaret, 2021; Sumandiyar et al., 2020). This part also encourages politicians and economists to campaign for trade policies that prioritize the viability of farming communities, as both farmers and society require affordable and healthy food. This section will provide relevant information about how policymakers and economists function, as well as helpful feedback on urban sociology material for Unisba students. It will motivate the students to learn English with technology (Lamb & Arisandy, 2020).

According to Bold's (2012) study, practical experiences of narrative findings are farmers' vulnerabilities in a globalized market because they believe that the additional tariff will result in lower income and economic suffering. S5 and his classmates have witnessed that farmers in Indonesia must deal with unpredictable weather patterns, which means they do not have a consistent income, and the increased tariff has frustrated them. This topic will be difficult for students to understand if the lecturer solely relies on textbooks; however, audio-visuals from YouTube will provide them with a unique perspective and break down the intricacy of tariff economics and farming as part of urban sociological materials. It enhances EFL students' competency (Albahiri & Alhaj, 2020; Pires et al., 2021). More significantly, they learn new farming terms on YouTube.

Role in learning vs. traditional practices

In the modern era, lecturers and students must change their knowledge of how to use technology in language learning. Technology can help to make classes more productive and eliminate boredom. This section presents the findings on how visual appeal might assist standard approaches to teaching ESP classes.

S6: "I think the textbook cannot explain about social and culture, but the textbook is good for introduction."

S6 believes that the textbook provided by the lecturer is sufficient for understanding society in general. When it comes to social categories, social groups, and cultural forms, the situation is somewhat different since sociology students must understand cultural forms in real-life situations (Sulistyowati et al., 2022). YouTube offers free educational videos about the forms and elements of culture from around the world because seeing the form of culture directly costs a lot of money, according to S6.

The transcript above illustrates the importance of social knowledge, specifically language. The English language is an important cultural component. The purpose is not only to communicate from one group to another but also to express a notion in written and verbal formats. YouTube shows audiovisuals of how the English language functions in Indonesia and other countries, such as China. The application demonstrates that Sociology students at Unisba can trade and purchase a high-quality computer in China without using the Chinese language. This app also allows the lecturer to teach the social value of sociology to students while they learn English. Social values can be introduced by the lecturer through both explicit and implicit material (Feng, 2019).

The narrative finding in this section inspires the action to highlight the intricacies of communication while using the English language. Based on the interview data, all of the participants in this study believe that the English language will have an impact on their careers in the near future. Therefore, they require lectures to polish their prior knowledge in learning English, such as expressing emotions and conveying cultural values. Significant English communication strength for career success (Wahyuni, 2021). As a result, sociology students understand how to negotiate in groups and interact to obtain a high-end computer for their hobby and as a tool for their careers. Learning grammar and intonation while speaking English implies that students understand the need to know a simple sentence at the start. They have to reiterate everything (simple sentence course) because a simple statement can have multiple interpretations, and this fundamental skill is particularly useful for communicating within their social group and expressing a social phenomenon to society in English. This application can also serve as an external source for learning grammar, intonation, and short sentences to avoid boredom while learning. Context-dependent learning in class can cause state boredom in class (Pawlak et al., 2020).

According to Bold's (2012) study, the authentic experiences provided by this program help sociology students learn English quickly and affordably. This application's audiovisual feature can solve a lot of problems when learning English because sociology can set the pace of language learning, and shy students can catch up while learning about society. Taking note of a specific video can be a solution because it is part of the active viewing strategy (Qomaria & Zaim, 2021). Using this application for digital learning in this day and age allows students to be better prepared for class discussions. Finally, the students achieve higher scores, as they utilize the application for self-regulated language learning.

CONCLUSION

According to the findings above, there are six categories of how Sociology students use YouTube to learn English independently. The most prevalent self-regulated methods are resource, effective, and metacognitive, which are followed by metacognitive and goal commitment. Sociology students disagree that culture and social factors contribute to self-regulated English learning using technology. This means that sociology students can benefit from online classes on YouTube, which is a web-based tool relevant to social education. Visual audio can provide a more in-depth grasp of culture and the English language in real life. And, because there is no agreement on social and cultural categories, students mostly use this tool for audio-visual learning reasons rather than cultural research.

Another conclusion is that sociology students have different perceptions of using YouTube to learn English in ESP class, such as usage behaviour, content preference, evaluation, and influence on learning. It means that the participants frequently watch YouTube to learn English in order to assist their academic and future employment goals, such as learning new terms concerning food truck policy and tariffs. Furthermore, watching YouTube is a fantastic way for shy students to prepare themselves for classroom activities. More researchers should conduct similar studies with agriculture students to have a better understanding of the narrative experience of learning English through technology, particularly YouTube.

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An Analysis of Cognitive Dimensions in Reading Assessment Tasks of the *English for Nusantara* Grade 8 Textbook

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ABSTRACT

Reading assessment plays a crucial role in English language teaching, as it helps measure students' comprehension and supports the development of thinking skills. In Indonesia, the Merdeka Curriculum emphasizes learner autonomy and high-order thinking skills (HOTS), requiring textbooks to provide assessment tasks that go beyond factual recall. This study aims to examine the cognitive dimensions of reading assessment tasks in the *English for Nusantara* Grade 8 textbook. Using a descriptive quantitative design, this study analyzed reading assessment through content analysis based on Revised Bloom's Taxonomy. The reading questions were coded and categorized into one of six cognitive dimensions, and categorized as LOTS or HOTS. The findings reveal that lower-order thinking skills (LOTS) dominate the reading assessment tasks, with remembering (56.0%) and understanding (21.33%) being the most frequent, rather than HOTS questions. It implied that the reading assessment task in the *English for Nusantara* Grade 8 Textbook may not fully support the development of HOTS that promote students' critical and analytical reading abilities. These findings suggest that while the textbook partially aligns with the Merdeka Curriculum, greater emphasis on HOTS-based reading assessment is needed to better support students' critical thinking and the development of reading comprehension.

Keywords: Bloom's revised taxonomy, *English for Nusantara*, High Order Thinking Skills, reading assessment

INTRODUCTION

Reading assessment is one of the significant components of English language learning because it is capable of helping teachers evaluate students' comprehension, learning progress, and interpretation of the reading text (Alderson, 2000; Brown, 2004). In reference to Brown (2010), assessment plays a significant role in identifying strengths and weaknesses, enabling teachers to verify whether students are progressing as well as ensuring that teaching practices are entirely effective. In Indonesia, the application of Merdeka Curriculum reflects the importance of reading assessment because the adopted curriculum is characterized by a bias for adapting learning, critical learning, and higher-order cognitive skills. English textbooks as learning aids have a great responsibility in ensuring that the assessment tasks are in line with the goals of the learning curriculum, which plays a significant part in developing literacy skills (Cunningsworth, 1995; Sánchez and Valcárcel, 1999). Thus, examining how reading assessments are presented in textbooks becomes crucial for determining whether the materials effectively align with the Merdeka Curriculum and contribute to meaningful



reading instruction. In relation to these demands, reading assessment in textbooks should not only focus on literal comprehension but also promote High-Order Thinking Skills.

High-order thinking skills (HOTS) are a major part of learning in the 21st century. HOTS are extremely useful in developing students' critical analytical skills, which include analysis, evaluation, and creation of information. Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001) identifies such skills as high-level cognitive tasks that are far more complex than recalling and understanding. In English language learning, developing HOTS skills helps students in English language learning to make implicit meanings, judge an author's thoughts, relate the text to what is already known, and form a critical opinion on a reading activity (Grabe & Stoller, 2013). Hence, the reading tasks in English language textbooks are required to develop HOTS, making the students highly analytical, critical, and thoughtful readers (Berg, 2004). Thus, there is a need to conform to the latest developments in learning standards to facilitate students' learning process (Istiqomah & Maunah, 2020). The latest development has revealed that the types of exercise activities commonly used in textbooks significantly impact students' motivation to develop HOTS (Erdiana & Panjaitan, 2023; Ragab et al., 2024). Therefore, it is necessary to have a support tool in English language textbooks that incorporates HOTS skills to assist students in developing high-level critical skills, particularly in reading activities.

Reading assessment tasks in a textbook are mostly varied in terms of the level of difficulty, depending on the amount of thinking a particular question demands. More complicated questions, therefore, demand students employ reasoning, interpretation, and judgement, which are part of HOTS (Damaianti et al., 2020). It is seen from studies that require the students to analyze, evaluate, or combine ideas that they are harder since they require much deeper thinking rather than remembering the information (Altan, 2022; Monari, 2020). Factors such as students' motivation and support from others can also affect how well they use HOTS when answering difficult questions (Budsankom et al., 2015). The types of questions are useful in a reading assessment because they assist the students to think critically about what they read, to relate the thoughts, and to make a deeper-level interpretation of what is read. It is in line with the revised Bloom's Taxonomy because it claims that high-level thinking skills encompass skills such as analyzing, evaluating, and creating. Hence, textbooks are useful because they help students apply HOTS, which are essential for achieving curriculum objectives. Therefore, it is essential to include HOTS questions within textbooks to improve critical thinking and reading comprehension skills in students.

There have been several research studies that discuss the application of HOTS in English textbooks. It has been shown that most textbooks are still dominant in teaching LOTS, such as textbooks with title *Bright for grade 9*, *Smansa Nusantara for Class X, XI, XII*, *Bahasa Inggris SMA/MA/SMK/MAK kelas XII Edisi revisi 2018*, and *English SMK/MAK for Grade X, XI, XII* (Erdiana & Panjaitan, 2021; Febriyani et al, 2020; Fitriani & Kirana, 2021; Parel & Sujarwati, 2024; Shalihah et al, 2022). On the other hand, another researcher revealed that the textbook has a greater number of HOTS questions than LOTS, such as in the textbook *Work in Progress for Grade 10* (Husni, 2023; Manalu & Harahap, 2025; Putri et al, 2021). In Indonesia, research on assessments of previous textbooks has been conducted, but very limited research on the *English for Nusantara* textbooks following the Merdeka Curriculum has been carried out. Therefore, there is very limited information on the application of HOTS on the assessment tasks in the Grade 8 English textbooks.

Although textbooks are expected to foster the development of critical thinking, many textbooks still have reading assessment tasks that emphasize literal comprehension and factual recall. Such findings raise concern regarding whether the *English for Nusantara Grade 8* textbook provides an adequate number of HOTS-based questions. Since no research has focused specifically on the reading assessment tasks in the Grade 8 textbook, research would fill an important gap in the literature. It is not known whether the items of assessment

should require students to develop increasingly complex cognition in order to examine the text structure, assess the strength of arguments, or create new interpretations from what has been read. With limited empirical evidence available, further investigation shall be necessary to determine the degree to which this textbook promotes HOTS through its reading assessment activities.

To address this gap, the present study investigates the presence of high-order thinking skills in the reading assessment tasks of the *English for Nusantara Grade 8* textbook. Types of thinking skills found in the questions were categorized using Bloom's Revised Taxonomy. The current study, therefore, is going to answer the following research questions: How are the cognitive dimensions and the distribution of LOTS and HOTS represented in the reading exercises of the *English for Nusantara Grade 8* textbook based on the Revised Bloom's Taxonomy? This present study is significant because it provides useful information to teachers, textbook writers, and policymakers by helping them understand how well the reading assessment tasks support students' learning needs and curriculum goals. By understanding the strengths and weaknesses of reading assessment tasks in the textbook, educators will be better informed about how best to use or adapt the materials. Results are also supporting efforts toward the improvement of reading instruction so that students can meet the Merdeka Curriculum goals better and be prepared with strong critical thinking skills relevant in the 21st century.

METHOD

This research employs a descriptive quantitative design, which describes and measures a phenomenon as it exists, without manipulating any variable. According to Creswell (2012), descriptive quantitative research allows researchers to summarize data through numerical analysis, such as frequencies and percentages. In this study, the approach helps in describing how reading assessment tasks in the Grade 8 English textbook are distributed across different types and cognitive levels based on Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001). The taxonomy proposes six cognitive categories: remembering, understanding, applying, analyzing, evaluating, and creating. The first three categories represent LOTS, while the last three represent HOTS. Items that required recalling information were therefore categorized as Remembering (C1) skill, and those requiring interpretation were grouped as Understanding (C2). Items that require an application of the concepts to a new situation were classified under Applying (C3). The items that required breaking down information or identifying relationships were categorized as Analyzing (C4). Items that require judgment or giving an opinion were categorized as Evaluating (C5), and those items requiring the production of new ideas or responses were categorized as Creating (C6).

This study analyzed the reading assessment tasks in the *English for Nusantara* textbook for Grade 8 students. The textbook was selected because it is the recent textbook used for students as the official learning resource developed by the Ministry of Education, Culture, Research, and Technology for the Merdeka Curriculum in 2022. This textbook has five chapters consisting of reading texts and tasks related to reading comprehension. The task in this study was focused on the reading assessment questions in the reading texts. In addition, the research instrument was the checklist adapted from Pratiwi's (2014), according to the Revised Bloom's Taxonomy categories.

Table 1. Cognitive Categories and Their Indicators

| Cognitive Dimension Category | Cognitive Level | Indicator |
|-----------------------------------|--------------------|---|
| Low-Order Thinking Skills (LOTS) | Remembering (C1) | Identifying, recalling, recognizing, or retrieving explicit information from the text |
| Low-Order Thinking Skills (LOTS) | Understanding (C2) | Explaining ideas, interpreting meaning, summarizing, classifying, or describing information from the text |
| Low-Order Thinking Skills (LOTS) | Applying (C3) | Using information, concepts, or procedures from the text in a new or familiar context |
| High-Order Thinking Skills (HOTS) | Analyzing (C4) | Comparing, differentiating, organizing, examining relationships, identifying causes and effects, or drawing connections |
| High-Order Thinking Skills (HOTS) | Evaluating (C5) | Judging, critiquing, defending opinions, checking validity, or making decisions based on criteria |
| High-Order Thinking Skills (HOTS) | Creating (C6) | Producing new ideas, generating responses, developing solutions, or constructing original interpretations |

The cognitive level of each reading assessment was determined using certain indicators related to every cognitive level. Additionally, the categories were divided into two main types, such as LOTS consisting of remembering, understanding, and applying, and HOTS, comprising analyzing, evaluating, and creating.

Data collection systematically followed several steps. First of all, the researcher carefully reviewed the whole book to find all the reading sections. Next, every reading assessment question was copied and listed in another paper for analysis in the checklist instrument. The questions were checked and filtered to guarantee that they purely assess the reading skills of the students. The list of questions was checked twice for completeness. After collecting the data, the researchers followed several steps to assess the findings. The six steps of content analysis include document analysis, tabulation, coding, classification, analysis, and reporting, according to Krippendorff (1989). The researchers first analyzed the textbook and then found all the reading questions in it. These questions were then tabulated into a prepared checklist table. The researchers then coded each item using a coding system based on the cognitive dimension of the Revised Bloom's Taxonomy to find out the categorization of each question. Since the researcher worked with a co-rater during this process, accurate categorizations were made. Once the classification was completed, the researcher did some arithmetic to calculate the percentage of each cognitive category, thus discovering which were the most and least common dimensions. This, therefore, allowed for an evaluation of the distribution of lower-order and higher-order thinking skills in the *English for Nusantara Grade 8* textbook. In addition, all results were organized and reported by the researchers based on the completed analysis.

FINDINGS AND DISCUSSION

Findings

The analysis of the 75 items of reading assessment questions from the English for Nusantara Grade 8 textbook found that Lower-Order Thinking Skills (LOTS) presented 62 reading questions (82.67%) and High-Order Thinking Skills (HOTS) presented 13 reading questions (17.33%) in the reading assessment task. The most frequent question types that dominate the reading assessments in the five chapters are considered in LOTS dimensions, which are Remembering (C1) questions, accounting for the largest percentage with 56% of all questions, followed by Understanding (C2) questions with 21.33%, while HOTS dimension processes occur less frequently, with Evaluation (C5) at 9.33% being the largest.

Table 2. Distribution of Cognitive Dimensions across Chapters

| Cognitive Dimension | Ch 1 | Ch 2 | Ch 3 | Ch 4 | Ch 5 | Total | % |
|--|------|------|------|------|------|-----------|---------------|
| Low Order Thinking Skills (LOTS) | | | | | | | |
| Remembering (C1) | 12 | 10 | 4 | 8 | 8 | 42 | 56 % |
| Understanding (C2) | 3 | 3 | 2 | 4 | 4 | 16 | 21.33% |
| Applying (C3) | 1 | 1 | 0 | 1 | 1 | 4 | 5.33% |
| Total | | | | | | 62 | 82.67% |
| High Order Thinking Skills (HOTS) | | | | | | | |
| Analyzing (C4) | 1 | 1 | 0 | 1 | 1 | 4 | 5.33% |
| Evaluating (C5) | 1 | 1 | 1 | 2 | 2 | 7 | 9.33% |
| Creating (C6) | 0 | 1 | 0 | 0 | 1 | 2 | 2.67% |
| Total | | | | | | 13 | 17.33% |

In Table 2, Remembering (C1) is the most frequent cognitive dimension in all chapters throughout the textbook, with more than half the proportion (56%) of the total reading assessment questions. Most of these items mainly require students to recall explicit facts stated in the texts. The second most frequent cognitive dimension found was Understanding (C2). This suggests that basic interpretation and comprehension are also in focus. Higher-order thinking skills appear far less frequently, such as Analyzing, Evaluating, and Creating. The frequency of assessing questions was above that of Analyzing and Creating, while at the same time, the Creating level questions were the least represented throughout the textbook. Such a tendency might denote that even though HOTS are present, they are not equally distributed, and the amount remains limited.

The distribution thus explains that the proposed set of reading assessment tasks in the textbook is intended to measure students' surface-level comprehension rather than more profound, complex cognitive processing. Stronger representation of remembering and understanding would therefore mean that the students are more frequently required to find information and understand explicit meanings rather than being given ample opportunities to analyze relationships, evaluate ideas, or create original responses based on what they have read. This may reduce the possibility of students improving their higher-order thinking skills through the exercise of reading. Although the incorporation of some HOTS-based questions shows an attempt to keep pace with the current demands of the curriculum, their limited numbers and uneven distribution within chapters may reduce the overall impact of these activities on fostering critical and reflective reading skills among students.

Overall, LOTS questions comprise the majority of the reading assessment questions. Remembering comprises 42 questions (56.0%) of the total items that mainly require the students to recall explicit information from the text. An example is the question in Chapter 1, “*What did the people wear in the parade?*”, which requires details to be directly stated. Understanding is the next most frequent, with 16 questions (21.33%), and it requires interpretation or summary. For instance, the text in Chapter 4 asked the question “*How did the campaigns help reduce litter in NSW?*”, which will need students to understand and explain the information stated in the text. The category has the least representation with 4 questions (5.33%), wherein students are required to use textual information in a given task, such as identifying language features. For example, in Chapter 1, the question goes, “*Can you identify the time connectives in the text? Highlight them.*”

Table 3. Examples of LOTS Reading Assessment Questions found

| Questions | Cognitive Dimension |
|---|---------------------|
| “What did the people wear in the parade?” (p. 43, line 5) | Remembering (C1) |
| “How did the campaigns help reduce litter in NSW?” (p. 241, line 9) | Understanding (C2) |
| “Can you identify the time connectives in the text?” (p. 74, lines 27–28) | Applying (C3) |

On the contrary, HOTS-type questions are fewer in number, but they are mostly of the reason and opinion types. Analyzing (C4) has 4 questions (5.33%) of the total, asking the examinees to state reasons or connections within the text. For instance, in Chapter 2, the question is *"Why did the animals in the forest run away on the second day?"* In the Evaluating (C5) category, there are 7 questions with 9.3% of the total questions, asking the examinees to make judgments with reasons, as in *"Which moral lesson can you take from the story?"* in Chapter 4. The lowest category is Creating (C6), which comprises only 2 questions with 2.67% of the entire number of questions. In the creation category, questions are limited to Chapters 2 and 5, asking the examinees to come up with different responses, such as *"If you were the man, what would you do?"*

Table 4. Examples of HOTS Reading Assessment Questions Found

| Questions | Cognitive Dimension |
|--|---------------------|
| "Why did the animals in the forest run away on the second day?" (p. 135, line 8) | Analyzing (C4) |
| "Which moral lesson can you take from the story?" (p. 149, line 20) | Evaluating (C5) |
| "If you were the man, what would you do?" (p. 149, line 21) | Creating (C6) |

Overall, the findings demonstrate that the reading assessment tasks in the English for Nusantara Grade 8 textbook are heavily weighted toward LOTS, particularly remembering and understanding. Although HOTS-related questions are present across chapters, they occur in limited numbers, with creating-level questions being the least frequent, indicating restricted opportunities for students to engage in higher-level critical and creative reading.

Discussion

The purpose of this research is to analyze how the cognitive dimension and the use of LOTS and HOTS are depicted in the English for Nusantara Grade 8 textbooks according to the Revised Bloom's Taxonomy framework developed by Anderson & Krathwohl (2001). It has been found that all six dimensions of cognition, namely remembering, understanding, applying, analyzing, evaluating, and creating, are included in the textbooks. Nevertheless, the distributions of the six dimensions were imbalanced because LOTS were depicted much more often than HOTS in the reading comprehension questions of the textbook. In total, the results showed that LOTS dominated the textbook, where 82.67% of all reading assessment tasks were LOTS, whereas only 17.33% belonged to HOTS. These results indicate that the focus of the textbook lies in providing information that can be learnt through memorization instead of teaching students critical and analytical reading. The relevance of lower-level assessments is evident because they provide basic cognitive skills that are required for learning; however, an overemphasis on lower cognitive levels can limit students' practice of higher-order skills. According to Berg (2004), assessment does not only require assessing students' knowledge but also promoting higher-order thinking skills among students.

In terms of LOTS, the Remembering (C1) category was the most prevalent dimension at 56.00%, followed by understanding (C2) at 21.33%. In essence, most of the reading activities that were undertaken involved recollecting factual information from the texts being read. The questions that belonged to the remembering dimension required students to recognize information given in the passage, either in the form of names, occurrences, or any other description in the text. A good illustration is provided by the question: *"What did the people wear in the parade?"* Recalling information in a literal sense requires the remembering dimension, which is defined as recognizing and recalling learned facts, while understanding entails interpreting and explaining meaning. However, in the HOTS category, the Analyzing category (C4) accounts for 5.33%, Evaluation (C5) makes up 9.33%, and Creation (C6) makes up 2.67% of the reading exercises. This finding reveals that although there were some HOTS reading tasks in the textbook, their representations were still limited

in the assessment. The Analyzing category involved asking students to find out connections, comparisons, or interpretations of the text. On the other hand, the task that belongs to the Evaluation category is asking students to share their opinions about something in the text. The Creation category involved making students generate responses or ideas regarding the reading text.

Results from this study have proved to be similar to several other studies carried out before, which have indicated that English textbooks used in Indonesia tend to be more focused on LOTS than anything else. According to past literature, English textbooks like *Bright for grade 9*, *Smansa Nusantara for classes X to XII*, *Bahasa Inggris SMA/MA/SMK/MAK Kelas XII Edisi Revisi 2018*, and *English SMK/MAK for grades X to XII*, among others, were characterized by LOTS questions (Erdiana & Panjaitan, 2021; Febriyani et al., 2020; Fitriani & Kirana, 2021; Parel & Sujarwati, 2024; Shalihah et al., 2022). Nevertheless, the results differ from several studies where more questions based on HOTS have been found in English textbooks. The results obtained by researchers working with the *Work in Progress textbook for Grade 10* indicate a higher frequency of HOTS questions compared to LOTS questions (Husni, 2023; Manalu & Harahap, 2025; Putri et al., 2021).

These findings also imply some pedagogical significance for the English language teaching practices and textbook production. As the reading test tasks in the *English for Nusantara Grade 8* textbook are still dominated by LOTS, it is likely that there will be few chances for students to foster their critical reading, analysis, and reasoning skills using the textbook. There might also be questions about whether or not the textbook meets the objectives of the Merdeka Curriculum concerning fostering critical thinking, problem-solving, and higher-order cognitive skills among learners. Thus, English teachers should complement the textbook tasks with some extra reading questions oriented at higher-order thinking skills that require students to interpret, evaluate, compare, and create ideas based on their interpretation of texts. Similar recommendations can be given to the authors of English textbooks in Indonesia. Firstly, the current study addresses the issue of the lack of research on the topic under investigation. While there have been many studies on the representation of HOTS in English textbooks, few studies have focused on examining the presence of HOTS in the reading assessment questions of the *English for Nusantara Grade 8* textbook within the context of the Merdeka Curriculum. Thus, the present study sheds light on the extent to which the *English for Nusantara Grade 8* textbook nurtures higher-order thinking skills among students when performing reading exercises.

CONCLUSION

This study has presented an investigation of cognitive dimensions, and the distribution of both LOTS and HOTS assessment tasks was presented in reading activities within the *English for Nusantara Grade 8* textbook in relation to Bloom's Revised Taxonomy. The results indicate that all cognitive levels are represented in the examined textbook. These include remembering, understanding, and applying, which are considered LOTS level, and analyzing, evaluating, and creating, which are considered HOTS level. However, the presence of cognitive dimensions is found in the majority of reading assessment questions at LOTS, particularly remembering and understanding. HOTS such as analyzing, evaluating, and creating questions appear as well in a limited number, with creating-level questions being the least in all chapters. It indicates that while this partially aligns with the goals of the Merdeka Curriculum in the dimensions of critical thinking and higher-order cognitive development, it does not yet adequately allow students to engage in deeper analysis, deeper evaluation, and creative interpretation of texts. Further inclusion of HOTS-based reading assessment tasks may be required for closer correspondence with the reading comprehension

and critical thinking competencies students need, ensuring that the material of their textbooks works more closely toward the realization of the intended curriculum objectives.

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Smooth as butter: A discourse analysis of Adam Ragusea's seamless sponsorship segues as an art of marketing scriptwriting

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ABSTRACT

With the surge in social media creators and influencers, brands and companies have increasingly collaborated with them to extend their reach to mass audiences on social media platforms through sponsored segments. Transitioning from the main video content to the sponsorship showcases the language's role in retaining the audience's attention and interest. Examining Adam Ragusea's sponsorship segues, this article aims to dissect the idea flows and transition tools to seamlessly integrate sponsorship in content videos. This study conducted Fraser's Taxonomy-based discourse analysis of the sponsorship segment in 45 recipes and food science videos, selected using purposive sampling. The research found 10 types of idea flows that served as the segues into and out of the sponsorship segment, namely storytelling, cause-effect, comparison, problem-solution, repetition, need-solution, dissociation, analogy, contrast, and metaphor. It also found six transition tools unique to the specific idea flows, namely contrastive, elaborative, and inferential discourse markers, along with filler words, comparison, and visual-based transitions. Strategically utilizing different idea flows in the sponsorship segues can serve various creative narratives to maintain engagement, enhancing the effectiveness of the social media marketing for brands and content creators in terms of message relevance and reach.

Keywords: idea flow, social media marketing, sponsorship segues, transitional tools, video content

INTRODUCTION

"*Apapun makanannya, minumannya Teh Botol Sosro.*" This legendary tagline might be one of the most memorable examples of a smooth advertising segue in Indonesia. In commercials, the storytelling captures viewers' attention, and this tagline, "*whatever you eat, your drink got to be Teh Botol Sosro*", seamlessly shifts that attention to the promoted product. Effective advertisements integrate creative storytelling with seamless transitions to spark audience engagement and guide them toward the product while maintaining their retention as a form of marketing (Baker, 2021). Instead of simply listing a product's features in the ads, marketers must first capture attention and build up viewers' retention before introducing the product. Excellent scriptwriting for the ads encapsulates the storytelling and transitions into a comprehensive flow (Ailio, 2015), making it interesting and reaching a wide target audience. Aside from creating interesting ads and broadcasting them on their own platforms, brands these days can reach a broader target audience by collaborating with influencers or content creators through sponsorship.



In the era of content creation and influencers, sponsorship for influencer content has become a commonly used marketing strategy. Collaborating with influencers or content creators is perceived to enhance engagement, expand audience reach, and generate positive word of mouth for promoted products (Baker, 2021; Bakker, 2018; Boerman et al., 2017; Nurniati et al., 2023). Indeed, social media platforms are rich with product reviews, whether brand-sponsored or not, which can significantly boost product popularity and awareness as a word-of-mouth strategy (Akdim, 2021; Indrawati et al., 2023). Sun et al. (2023) share that advertisers or brands intentionally partner with content creators for sponsored content for product promotion. However, this marketing strategy brings forth mixed responses from the audience. As the audience of the creators/influencers and not necessarily the brands, they might perceive the ads as disrupting the viewing experience, causing negative perception and avoidance (Müller & Christandl, 2019; Sun et al., 2023), especially when creators do not disclose that their content is being sponsored. Sponsorship disclosure, the act of explicitly announcing sponsored content, is not only required by social media platforms but can also raise the creators' credibility (Giuffredi-Kähr et al., 2022; Jia et al., 2024), which fosters better ad acceptance. Therefore, it is up to creators' creativity to overcome this predicament by seamlessly disclosing sponsorship while still ensuring enjoyable content delivery for their viewers. To achieve this, creatively formulating seamless segue scriptwriting to smoothly introduce the sponsor is a plus point for creators to have.

Social media marketing

In today's digital age, social media feeds are filled with entertaining content that sometimes goes unnoticed as an ad until halfway through. In the era of social media platforms, sponsored content is a popular marketing strategy that brands use to promote products through influencers or content creators (Beckert et al., 2019; Mathur et al., 2018; Singh, 2021). As creators' popularity grows, the audience who enjoys their content and personas grows. This mass audience provides an opportunity for brands to increase their products' awareness. When creators do sponsored content, companies will have leverage on their visibility, reach, and engagement with a wider audience (Anjani & Irwansyah, 2020). It might seem similar to celebrity endorsement in traditional media, but in sponsored ads, creators can interact through their content (Masuda et al., 2022). This kind of marketing provides a reciprocal relationship between brands and creators, where creators include promotion in their content, whether implicitly or explicitly, in exchange for getting paid (Sun et al., 2023). This leads to creators playing a big role in modern marketing through their content and massive audience.

By collaborating with relatable and relevant influencers/creators, brands create a collegial relationship with content creators and practice online marketing and spread the word about their products or services. Word-of-mouth (WOM) marketing is an influential strategy as it can affect purchase decisions (Pfeuffer & Huh, 2020; Savitri et al., 2022) because consumers trust reviews of other customers' experiences with the product (Erkan & Evans, 2016). In their content, creators can share information about the product along with their reviews, making influencer marketing to be considered as a form of WOM marketing (Bakker, 2018). As the content is created in a digital platform, WOM marketing shifted into electronic WOM (e-WOM) (Ahmadi et al., 2023; Akdim, 2021; Indrawati et al., 2023). Brands collaborate with creators because, in addition to already having huge followers, they hold the power of trust and relevance, since their viewers, as prospective customers, tend to believe in the reviews and recommendations from the people they follow (Nurniati et al., 2023; Handono et al., 2024). The e-WOM strategy via influencer collaborations is perceived to be effective (Jia et al., 2024; Savitri et al., 2022), though some studies also underscore its weak correlation with purchasing decisions (Nurniati et al., 2023). The weak impact on purchase decisions can be caused by negative perceptions of the sponsored content.

Sponsored content can be an effective e-WOM strategy, but previous literature revealed that disclosing sponsorship can create a sense of mistrust and negative perceptions toward creators, eventually decreasing the strategy's effectiveness (Boerman et al., 2017; Lee & Kim, 2020; Müller & Christandl, 2019; Pfeuffer & Huh, 2020; Sun et al., 2023). However, undisclosed ads can confuse viewers, which may reduce the creators' credibility (Hwang & Jeong, 2016). Through clear and justified sponsorship, creators constitute a strong bond based on trust with their followers, ultimately improving their careers (Jia et al., 2024). This brings forward the issue of sponsorship disclosure that influencers must handle. One way to disclose sponsorship while still keeping the content entertaining is by using smooth transitions, like segues.

Language role in marketing strategies

When discussing several topics, a segue is needed to move from one topic to the next. In content writing or even a script for video content, segues help link regular content to ads naturally and creatively. The term segue is not widely used in writing but rather in the musical field. It refers to smooth transitions that guide the audience from one point to another (Longo, 2023; <https://theeditingco.com>, accessed in January 2025). This applies to creators who want to introduce sponsorships in their content. When they move from the main topic of their video, they use segues to make the transition seamless, rather than just blatantly showing and talking about the sponsored products. A simple format of sponsorship disclosure can elicit negative perceptions from viewers, as it disrupts their viewing experience (Hwang & Jeong, 2016; Stubb et al., 2019; Sun et al., 2023). Therefore, creators need to strategically formulate the script when introducing the sponsor to ameliorate the user experience. Scriptwriting involves creativity that turns simple facts about the product into an engaging story (Dayo et al., 2023). In the storytelling phases of the product, the segue acts as the initial impetus (Baker, 2021) that hooks the viewer to the sponsorship segment. To create such a segue, creators need to organize ideas and use transitional devices.

Planning the flow of ideas and utilizing transitional words are requisite for a flawless transition. Especially in video format, creators can display lots of information in a brief moment (Baker, 2021), thus requiring them to be tactful with their idea arrangement and delivery. For example, the creator can pose a problem by introducing the product as the answer using a cause-effect pattern (Aini et al., 2022), or they can share their interests and include the product as an essential part of their interests in their storytelling (Kim & Kim, 2020). However, when they start their segue, they need to have a logical flow to guide viewers toward the product, as logical flow corroborates coherent idea progression and transition (Barroga & Matanguihan, 2021).

To ensure a coherent and cohesive logical flow of ideas, the creators can use discourse markers such as transitional words. The discourse markers could be utterances such as *well*, *anyways*, or *by the way*, or transition words such as *so*, *and*, or *because* (Choemue & Bram, 2021; Fraser, 1999). There are various transition words available to convey different ideas. Creators can emphasize, compare, conclude, or share results, among other things, using transition words for their script. Despite that, the use of transitions in writing is sometimes still a challenge (Choemue & Bram, 2021). Both logical flow and transitional devices work in tandem to ensure smooth message delivery. Without the use of transitions and poor logical flow, the script will be disjointed, hindering the audience from getting the main message (Barroga & Matanguihan, 2021). Hence, this research aims to look into how these tools work in sponsored content scriptwriting.

Most of the recent literature delved into influencer marketing, especially since the rise of social media, but the transition to the sponsorship segment has not been thoroughly explored. Sun et al. (2023) studied the impact of sponsorship disclosure on the Bilibili platform. They found that sponsored content had negative effects on the audience. However, they also found that well-crafted and seamless ads could keep their retention and even provoke emotions.

Nurniati et al. (2023) and Handono et al. (2024) share the use of influencer marketing as an effective advertisement that significantly influences purchasing decisions. Jia et al. (2024) in their study reveal how disclosing sponsored content raises trust and credibility of the creators. That finding is also supported by Liu et al. (2024), that disclosing the sponsorship increases sponsorship literacy and a positive attitude toward the brand and creators. Stubb et al. (2019), along with Hwang and Jeong (2016), share that more detailed and justifiable ads had a better reception by the viewers. To achieve that, Baker (2021) tries to bridge the linguistic aspect with marketing through storytelling, which can be used to divert viewers' attention from the main content topic to the advertisement while ensuring retention and an enjoyable viewing experience. Nevertheless, existing studies have yet to explore the practical use of that storytelling technique in the segue to introduce sponsors in video content. Therefore, this study intends to fill the gap by examining the segues in sponsored videos, specifically focusing on the use of idea flow and transitions.

Despite its importance, the use of segues in sponsored content, especially on YouTube, is still underexplored. To address this gap, this research aims to examine the transition script to the sponsorship segment in Adam Ragusea's YouTube videos, providing insights into effective scriptwriting techniques and underscoring the indispensable impact of seamless transitions in enhancing audience retention and brand perception. Adam Ragusea is a YouTube content creator whose first video went viral with his New York-Style Pizza video in 2018. After that, he regularly posts food-related videos about recipes and food science, and sometimes talks about bodybuilding and aquaponics. His content is often sponsored, and he often gets comments on how smooth his ad transitions are, as in Figure 1.

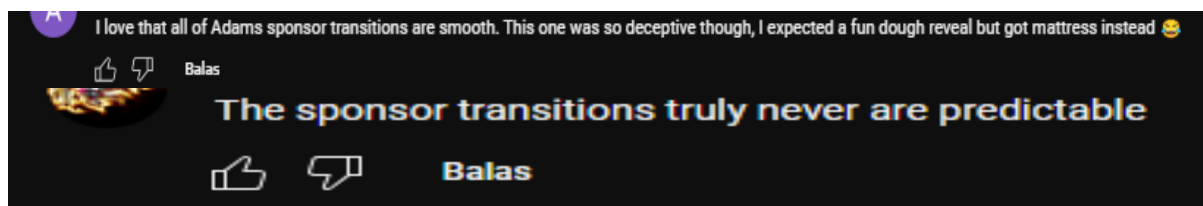


Figure 1. Subscribers' comments on Adam Ragusea's seamless transition to sponsorship

This study then addresses these questions: "How is the idea flow organized in sponsorship segues to ensure smooth transitions between content and advertisements?" and "What transitional signals are employed to signal transitions between content and sponsorship?" The implications of this study are to elucidate influencers/marketers to evaluate and refine their content scriptwriting and offer language learners real-life examples of logical idea ordering and transitional markers.

METHOD

To understand how sponsorship transitions are seamlessly integrated into influencer content, this study employed qualitative research to examine the structure and flow of segues. Qualitative research enables in-depth exploration of language use (Creswell, 2012). This study used a discourse analysis design that allowed the researcher to discover the use of language in the context (Gee, 2014), especially for the idea transition into sponsorship. By focusing on scriptwriting in segues, this study delved into how influencers introduce sponsored content while maintaining engagement with their audience.

The data were taken from Adam Ragusea's YouTube videos as the objects of this research. This research used 45 sponsored recipes and food science videos published in 2024 that were specifically not podcasts or infomercial videos reviewing the brands. They were coded into V1-V45. The videos were purposively sampled using predetermined criteria (Creswell, 2012), namely publication years and the video types. The researcher gathered the

data by focusing on the sponsorship disclosure part of the videos and then analyzing them using discourse analysis. The researcher first compiled the videos based on the predetermined criteria. Then, the researcher watched the videos, skipped to the section near the sponsorship disclosure, transitioned into the sponsorship section, and transcribed the script. The transcriptions were the data for the analysis.

To analyze the data, discourse analysis (Gee, 2014) was used to examine the logical flow of ideas within the sponsorship segue and to identify how different parts of the video are connected using transitional markers, by considering convergence, agreement, coverage, and linguistic details. For the idea flow, the researcher analyzed the kind of connection made in the segues between the initial and subsequent topics. For the transitional signal, this study used Fraser's Taxonomy, including contrastive, elaborative, inferential, and temporal and discourse markers (Fraser, 2009). This analysis allowed the researcher to determine how the influencer builds up to the sponsorship and the overall effectiveness of these segues. To enhance the trustworthiness of the findings, the coding and categorization results were repeatedly reviewed and cross-checked against the original video data to ensure consistency and accuracy in interpretation. After transcribing, the researcher marked the scripts leading to sponsorship disclosure, categorized the logical flow and transitional signal occurrences, and categorized the data before discussing them descriptively.

FINDINGS AND DISCUSSION

As videos generated by influencers or content creators have gradually been targeted by brands and companies, this research aims to investigate the segue formulation in retaining viewers' engagement while introducing sponsorship. The data gathered from Adam Ragusea's YouTube videos in 2024 were used to analyze the idea flow in the segues and the transitional signals used to ensure smooth transitions. Regarding the idea flow, the results showed that the segues connected the ideas from the main content with the sponsored content by relating specific aspects in various manners or smoothly shifting the ideas using repetitions. To assist that idea flow, the segues applied diverse language cues corresponding to the idea flow they supported.

Idea Flow in Videos' Sponsorship Segues

Rather than abruptly shifting to an ad, Adam Ragusea's videos presented a specified period in the script as a segue to bridge the main discussion of the video with the sponsorship segment. The segues employed different types of idea flow, including storytelling, cause-effect, comparison, problem-solution, repetition, need-solution, dissociation, analogy, contrast, and metaphor. Those segues were mostly used at the beginning of the ad as an introduction, connecting the main discussion to the ad segment. However, in some occurrences, the segues also happened at the end of the sponsored content as an outro to bridge that section back to the main discussion. The occurrence frequency is presented in Figure 2.

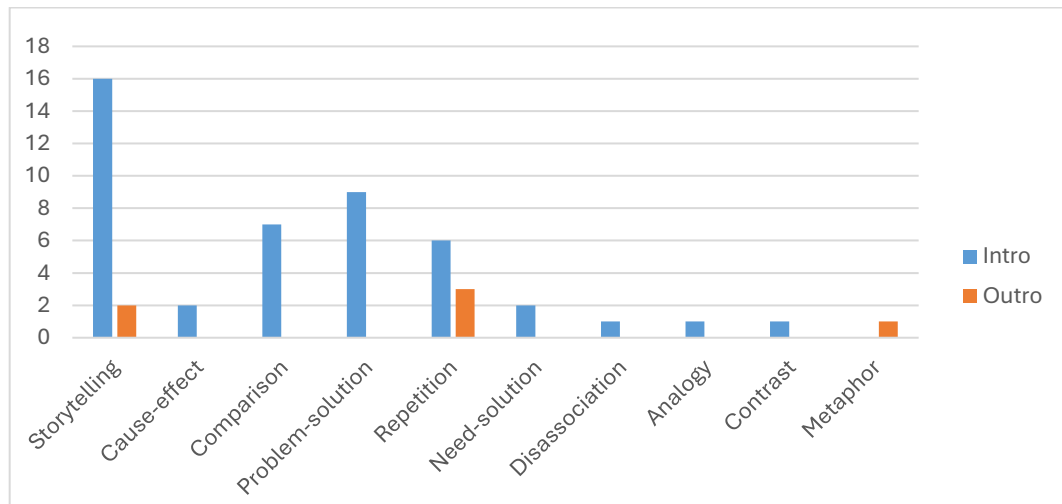


Figure 2. Idea flow in sponsorship segues

Figure 2 represents different idea flow types found in the 45 observed videos. This study found that the segues at the beginning of the ad parts were used to shift the attention from the main topic of the video to the incentivized content. The storytelling pattern was used the most (36%), followed by problem-solution (20%), comparison (16%), and repetition (14%). Cause-effect and need-solution patterns were both used twice each (4%), while the least used patterns were dissociation, analogy, and contrast; used once respectively (2%). Interestingly, despite mostly being used to introduce the ad segment, six videos used segues to guide the viewers back to the main topic of the video. The most used idea flow was repetition (50%), storytelling (33%), and lastly, metaphor (17%), which was only found once in the whole observed videos.

Storytelling

The observed videos used storytelling the most in the segues to move from the main discussion to the ad segment. Examples [1] and [2] show the use of this idea flow.

- [1] ...That's okay, I do not mind being a meme. Look at all of the material bounty that video among others has provided me with. I sleep just fine at night on my mattress from Helix Sleep, sponsor of this video. (V12)
- [2] ...and if you want to see what this pan can do, keep watching. Give that chicken a stir... (V17)

In the segues, the ideas were shifted by using storytelling to create a seamless flow. In Example [1], the beginning of the script talked about Adam's story being a meme and how it might have negatively impacted his life, yet he was doing fine. Then, the script used that story to shift to the sponsor by connecting the idea of sleeping well to the mattress brand he used for sleeping. In Example [2], the ad featured a pan from the Made In brand, in which the script highlighted the pan's great features. Then, it segued back into the content by connecting the pan's great features to how it was used in the actual cooking process, which became the video's main content, continuing the story about how the chicken was cooked. The use of storytelling can help retain viewers' attention, interest, and positive impressions (Hughes et al., 2016) as they think the video is still talking about the main content, but they are unconsciously directed to the sponsored segment. This is in line with Baker (2021), Maharani and Setiawati (2023), and Hughes et al. (2016), who emphasize that storytelling intrigues the attention and builds up anticipation and engagement, and using it as a segue keeps the retention because viewers are still wondering where the story leads.

Problem-solution

The second most-used flow is problem-solution. This type only occurred as the intro toward the sponsorship. Examples [3] and [4] show the use of problem-solution to introduce the endorsement.

- [3] We can just chill the spinach ring overnight until solid. Alright, I need to get this smell out of my nose. Let's go ahead and make some coffee; Trade Coffee is the sponsor of this video. (V13)
- [4] You can hear the beef start to crackle and fry in its own fat. And here, now, you can brown it some more. But, if the pan is proportionally too small, you get too much of that crackling and browning, and too much exposed surface area in the pan overheating and burning. So, should you get a 12-inch or a 10-inch frying pan? Hey, why not both? Get them from Made In, sponsor of this video. (V20)

Aside from storytelling, sometimes the segues were presented through a problem-solution pattern. This style progressed from the main discussion of the video, but then posed a problem, whether to himself or a common one that people might face in their daily lives. Then, the product is introduced as the solution to the aforementioned problem. Example [3] presents the problem based on the main discussion, that the cold spinach ring mixture had an overwhelming smell for Adam. To counter that smell (the problem), he introduced the product, some coffee whose aroma was so good it could deal with the smell. Similarly, Example [4] shows the problem with the pan surface area, that people might feel conflicted about the right size. Then, the product was introduced to solve that dilemma. The problem-solution pattern is one of the commonly found patterns across languages (Lam et al., 2022). Posing a relatable problem is a beneficial marketing strategy to attract viewers' sympathy and attention, as they will feel seen and understood for having the said problem, and they will keep their attention in the hope that the influencers or creators will provide the solutions. The problem-solution pattern is a commonly applied narrative in content writing to introduce the product as a superior solution to the problem, which raises the product's competitiveness. Therefore, this strategy aligns with Sudirjo (2023), which promotes product competitiveness through showing the solution to their problems.

Comparison

The next idea flow that was commonly found in the samples was comparison. Similar to the problem-solution pattern, this idea flow was also only used as the intro segue to introduce the product and not to introduce the main topic back after the ad segment. Examples [5] and [6] show the use of comparison in the samples.

- [5] These things are going to be almost as easy to assemble as my Helix Mattress from Helix Sleep, sponsor of this video. (V2)
- [6] You know what's just as simple and user-friendly as those two dishes? Squarespace, sponsor of this video. (V38)

The comparison pattern was used to highlight the best appeal of the products. In Example [5], the script initially talks about simple recipes for cooking beginners, and the segue compares the simplicity of the recipes with the effortlessness of the sponsored product assembly. Example [6] also has two recipes at the beginning, followed by a segue that highlights how the sponsored product was also user-friendly. The comparison pattern is used to show similarities between two things (Laia & Zagoto, 2024). The way the segues employed comparison helped seamless transitions to the product promotion, as they still progressed from the main discussion,

without abrupt disclosure of the ads. As mentioned by Kigure and Melberga (2024), sometimes creative wordplay makes the ads more interesting; the observed segues often play with words and create comparable connections. It mentioned the appeal of the thing being discussed in the main content to naturally shift to the sponsored part while accentuating the best quality of the product (Peng et al., 2024). This flow underlines the positive connection between the ad and the main content, which is the audience's main interest; thus, reducing their contempt for the ads. This is in line with Bhargava (2021), Kigure and Melberga (2024), and Sudirjo (2023), who state that providing a relatable sponsor that matches viewers' interests can increase their favor.

Repetition

Another rather common idea flow in the samples was repetition. This style focused more on the phrases instead of the topics. This pattern was used as an intro segue along with the outro, introducing the main discussion back after the ad segment. Examples [7] and [8] show the implementation of the repetition pattern.

- [7] Thank you, Squarespace, and thank you, cake. I love both of these kinds of cakes... (V36)
- [8] She thinks that she gets slightly crispier bottoms on these (bacon-wrapped sausages) if they get back in the oven again in the clean, dry, fresh pan. That'll get those piggies warm and toasty. And when you need to wrap up your little piggies: Bombas! That's right, Bombas is the sponsor of this video. (V42)

Example [7] is a repetition strategy used in the outro to reintroduce the main content, while Example [8] is from the intro segue to introduce the ad segment. The repetition strategy was employed when the segue topic did not necessarily build upon the initial discussion topic. To bridge the sequence even more, the script repeated the main phrase from the initial topic in the subsequent segue. It could be the phrases with the same meaning, as in Example [7], or with a different meaning, as in Example [8]. The word piggies at the beginning refers to sausages that were being cooked, while the repeated piggies word refers to toes that could be wrapped with socks from Bombas. The repeated phrases remained the main focus of the initial topic; in Example [7], the repeated phrase expresses gratitude for the product, followed by gratitude for cakes, the main discussion of the video, while in Example [8], the repeated word "piggies" is the main ingredient of the recipe.

Similar to the comparison pattern, the repetition strategy was used to establish a connection between the main content and the sponsored products. The repetition type that occurred in the samples was polyptoton, as the repeated phrases had similar word roots (Andini, 2018). The repetition emphasizes the main points and creates a sense of connection between the main content and the segue, creating a seamless transition. However, this finding is in contrast with Karunarathne and Thilini (2022), that the use of repetition should be limited, as it can lead to viewers' irritation and weaken the value of the ads. However, there was a distinct use of repetition in this context, as the repetition here was only for a hook to introduce the next idea and was not redundantly overused.

Cause-effect

Other idea flow patterns were used significantly less than the aforementioned patterns. Cause-effect and need-solution patterns were used twice, respectively, in the sample videos. Example [9] shows the use of the cause-effect pattern.

- [9] We eat more breakfast at home instead of going out so often. And I have no problems with that because this Trade Coffee is legit far better than any regular cup I've ever had from any brunch place. (V8)

Cause-effect and need-solution patterns were used less prevalently in the segues. Cause-effect flow presented the effect first in the segues, then posed the sponsored product as the cause. In Example [9], the effect is eating breakfast at home more, while the cause is the accessibility of good coffee provided by the sponsor. Cause-effect flow correlates the cause and consequence variables (Aini et al., 2022; Widyasari et al., 2022), and the segue narrative at the beginning acts as the result that makes the audience wonder what the cause is, hence maintaining their engagement throughout the transition. This result is in contrast to Birjandi et al. (2004) that the cause-effect pattern is commonly used. Instead, this pattern was used less in the observed videos, possibly due to the persuasive and advertising nature of the segue, instead of a full essay

Need-solution

Similar to the cause-effect pattern, the need-solution pattern was only used twice in the observed videos. Example [10] expresses the need-solution pattern.

- [10] If anyone ever going to name a street after me, then I need to manage my public image a bit better, and I need a new website where I get to present myself and my work the way that I want to, and it's never been easier to build a Squarespace site. (V22)

The researcher differentiated this pattern from the problem-solution pattern, as it presented the narrative less about a problem but just a need. Example [10] showed the need for a website builder and connected to the sponsored product as the solution. The need-solution pattern is commonly used as a marketing strategy (von Hippel & Kaulartz, 2021), rendering it a plausible pattern for a segue to introduce an ad. This finding aligns with Khan et al. (2022) and Sudirjo (2023) as companies create products to answer people's needs; therefore, presenting the needs in the segue helps spark interest from the audience with relatable needs, and it keeps them engaged as they wait for the solution.

Contrast, dissociation, and analogy

The researcher also found three patterns that were only used once each. Examples [11] to [13] show the use of contrast, dissociation, and analogy patterns in the videos.

- [11] It can sometimes feel as though everything that we humans have created in this world is coming back to try to kill us. And maybe that's for the best. Maybe we deserve it. But at least there are a few human creations out there that are trying to help us live longer, healthier, happier lives. And one of those is Gruns, the sponsor of this video. (V41)
- [12] Just because I'm going to be mounting a partial defence of Big Dairy, does not necessarily mean that I am in the pocket of Big Dairy. This video is not sponsored by Big Dairy. This video is sponsored by Neoplants. (V23)
- [13] And especially within the context of, like, Abrahamic religions where we associate heavenly things with up high and hellish things with down low, well, that seems like another reason to associate a dense cake with the devil and a light cake with the opposite of the devil. Of course, in my belief system, there's nothing remotely sinful or devilish about chocolate cake. In fact, I

would consider devil's food to be mana from heaven, much like Squarespace, sponsor of this video. (V36)

In addition to the more commonly used patterns, the researcher identified three unique idea flow patterns that appeared only once in the analyzed videos: contrast, dissociation, and analogy. Example [11] shows how the segue presents a contrast between the initial narrative, saying creations somehow go back and find a way to harm people, and the promoted product, which is beneficial for people instead. The contrast pattern is used to show the different qualities or nature of things (Laia & Zagoto, 2024). In Example [12], the script presents the dissociation from Big Dairy as a segue to the actual sponsor of the video. It diminished the possible allegation of being associated with Big Dairy and instead introduced the sponsor. This dissociative nature separates components that are often merged or assumed to be together (Cuervo, 2007). This result is in line with Rees (2009), stating that dissociation is often present in arguments and can be used to enhance persuasiveness and effectiveness. Another uncommon pattern is the use of analogy to introduce the sponsorship, as in Example [13]. The script at the beginning explains the origin of the devil and angel terms for cake, then connects that with an analogy for the sponsored product. Though it was not used a lot, the beneficial use of analogies in promotions is in line with Az Zahra (2024) and Goode et al. (2010) regarding the persuasiveness of analogies and the positive impacts on consumers, since analogies can be used to share information and influence perceptions. These patterns, although uncommon, could be applicable as a variation in content writing to introduce sponsorship.

Metaphor (outro only)

Unlike other flows, the idea flow using metaphor was only found in the outro segue, used to bridge the sponsored part back to the main content. Example [14] shows the use of a metaphor in the outro segue.

[14] ...and thank you to Squarespace. You are the gluten that holds this program together. (V5)

Despite the fact that the segue at the beginning of the sponsorship segment is more common, the results showed a devoid of metaphor use for the intro segue, yet it was used at the end to segue the main topic after the ad segment. Example [14] strategically used the metaphor of gluten, as the main topic of the video was about gluten. That metaphor functioned as a bridge that smoothly segued the sponsorship to the main content. This finding is in line with Az Zahra (2024), Kwon (2024), and Lambert et al. (2024), that the use of metaphors in advertising can be beneficial and create a more appealing narrative.

In summary, the sponsorship segues used various types of idea flow, such as storytelling, cause-effect, comparison, problem-solution, repetition, need-solution, dissociation, analogy, contrast, and metaphor. These patterns mostly appeared at the start of the ad segment to smoothly connect the main content to the promotion. Storytelling idea flow appeared the most in the observed videos (36%), followed by problem-solution, comparison, and repetition, while dissociation, analogy, and contrast were used once among the videos. In some cases, segues were also placed at the end of the sponsored section as the outro (N=6) to link the discussion back to the main topic. The outro used repetition the most (50%), followed by storytelling and metaphor, which only appeared once in the outro.

Transition signals used in connecting and shifting topics

To ensure a flawless idea flow in the segues, discourse markers and transition tools are needed in the transition between the main content and the sponsorship. In most cases, specific idea flows had their own unique discourse markers that indicate those flows. The segues

applied contrastive, elaborative, and inferential to assist the idea flow. In addition, the findings showed filler, comparison, and visual-based transitions that acted as transition signals to support the coherence and cohesion of the flow.

Contrastive discourse markers

Contrastive discourse markers were used to indicate a contrast between the first and subsequent ideas. Examples [15] to [17] show the use of the contrastive type of discourse marker.

- [15] Just because I'm going to be mounting a partial defense of big dairy, **does not necessarily mean** that I am in the pocket of Big Dairy. (V23)
- [16] I should eat nutritious, high-fiber food like this everyday, **but** like you, I live in the real world... (V4)
- [17] Maybe we deserve it. **But** at least there are a few human creations out there... (V41)

Contrastive discourse markers can be transitions that show contrasting relationships between ideas. Some examples of this type are *but*, *however*, or *yet*, but it can also be various phrases that reflect the contrast in the presented ideas (Choemue & Bram, 2021). Among the observed videos, the contrastive discourse markers were very often used in segues with dissociation, contrast, and problem-solution idea flows. Examples [16] and [17] show the use of the word *but* to give a contrast between the first clause and the following one. Specifically in problem-solution flow, usually the script first showed the problem, and the contrast was how Adam did not have that problem because the sponsored product solved that. As in Example [15], the contrast is shown by the use of *does not necessarily mean*, where Adam separated himself from the common stereotype or assumption. By contrasting the possible assumption that emerged from the first clause, the script created a dissociation that led up to the ad. The segues mostly used *but* to indicate contrast, and it is in line with Choemue and Bram (2021) that *but* is very prevalently used to indicate contrast. Those contrasts were used not only to debunk assumptions or separate the speaker's position, but also to create relatability with the audience or assurance. Those may attract the viewers' attention, beneficial for introducing the ad for promotion as an effective persuasion (Rees, 2009).

Elaborative discourse markers

After giving a certain idea or topic, the script used elaborative discourse markers to add further explanation. The use of this type of discourse marker is presented in Examples [18] and [19].

- [18] I live in the real world, **that is** one of many reasons I take DS-01, Daily Synbiotic from Seed, sponsor of this video. (V4)
- [19] ...there's nothing remotely sinful or devilish about chocolate cake. **In fact**, I would consider devil's food to be mana from heaven... (V36)

In using elaborative discourse markers, the segues firstly gave Adam's stances on the topic. To further elaborate on his take, the script used elaborative discourse markers. In Example [18], at first, the script shows the position Adam was in. Rather than stopping there and jumping to another message, the script employed an elaborative marker to show the relation of the subsequent sentence to the initial one. For example [19], the segue uses an elaborative marker *in fact* to further explain why devil's food is not devilish. Phrases such as 'that is' and 'in fact' are categorized as elaborative discourse markers as they indicate sentences that explain or support an idea or argument (Casio et al., 2022; Choemue & Bram, 2021). Elaborative

discourse markers were often used across different idea flows because of their elaborative nature. The use of this type of discourse marker is beneficial as the script starts with interesting or relatable takes by influencers or creators to elicit curiosity, then uses the discourse markers to seamlessly explain those takes and lead up to further explanation of the product.

Inferential discourse markers

The use of inferential discourse markers functions as a way to show the consequence or result of an action or cause. Examples [20] and [21] share the use of this type of discourse marker.

[20] I have no problems with that **because** this Trade Coffee is legit far better than any regular cup I've ever had from any brunch place (V8)

[21] If anyone ever going to name a street after me, **then** I need to manage my public image a bit better (V22)

Inferential discourse markers are used to show the impact, result, or summary indicated in the prior statement (Casio et al., 2022; Choemue & Bram, 2021; Fraser, 1999). They share the conclusion that can be inferred or assumed from the statement shared beforehand. In Example [20], the use of 'because' emphasizes the result of the initial statement. As for Example [21], the script uses 'then' to signify the expected outcome from the previous statement. This type of discourse marker was commonly used in idea flows that utilized inferred outcome, namely cause-effect, need-solution, and problem-solution flows. Those flows benefit from inferential discourse markers as they direct viewers' perception to the highlighted benefits of the products (Casio et al., 2022; Goode et al., 2010; Rabab'ah et al., 2022). All of the preceding messages in the segues led to the sponsorship products as the conclusion of the aforementioned statements.

Filler words

The script sometimes used filler words to seamlessly introduce the next topic. The use of filler words in the observed segues is presented in Examples [22] and [23].

[22] **Hey!** Did you notice the pan? This pan is from Made-in, sponsor of this video (V9)

[23] Then we reduce the heat and cover, and leave it for an hour. **Now that we have some downtime...** (V10)

In some cases, the segues might not try to show the connection between the initial part and the following one, but move away from the first part. To avoid the abrupt jump towards the new topic, the script often used filler words. In Example [22], the script initially talks about the cooking process. It then uses an interjection to indicate the end of the first topic and the start of the next topic. Similarly, in Example [23], the second sentence uses a filler to transition to the next topic, which was the sponsorship segment. Filler words can help speakers organize their idea flow and let the listeners process the information (Burrell et al., 2024). In the observed videos, the use of fillers is most prevalent in storytelling idea flow. This is perhaps because storytelling resembles everyday conversation, where filler words are less likely to be noticeable (Burrell et al., 2024). Though the videos employ filler words to construct seamless segues, the finding contradicts the findings of Burrell et al. (2024) that the use of filler words instead decreases trustworthiness, possibly posing negative effects in promotional segments.

Comparison

The segues with comparison idea flow had a unique signal to introduce the sponsor, namely the ‘as...as’ pattern. Example [5] above showcases the use of the ‘as...as’ pattern for comparison idea flow. Incidentally, that ‘as...as’ pattern only appeared on the comparison idea flow. Though comparison can be categorized as a contrastive type of discourse marker (Rapatruti et al., 2022), the results of this study highlight the use of the ‘as...as’ pattern as a tool to show comparison. This comparative nature swiftly introduced the ad in the script by connecting the qualities of the thing from the main content to the sponsored product. Therefore, although not directly connecting the topics themselves, the ‘as...as’ tool helped make a connection between the initial and subsequent topics, thereby avoiding an abrupt jump in the transition. That way, that pattern can assist the idea flow construction and make the segue coherent (Rapatruti et al., 2022).

Visual aids

In addition to the storytelling in the segues, the transition to the sponsorship segment was also often supported with visual aids in the video. In Figure 3, the segue employed the shot to highlight the pan being used to cook the food, which was the sponsor of the video. In this case, the transitions were not only guided by the seamless script but also by the visuals that strategically zoomed in on the sponsored product. The use of a visual-based transition was to support the segue script and provide the actual product samples in use. Additionally, seeing the sponsored product actually being used and doing the job well creates a good impression of the product. The use of visuals to aid segues is in line with (Ha, 2024), as visuals help attract viewers’ attention and make positive impressions, supporting the segues and product reception.



Figure 3. Visual aid in a sponsorship transition (V9)

In shifting ideas from the main content to the sponsorship segment, the segues used different kinds of transition signals. The transitions were in the form of discourse markers (namely contrastive, elaborative, and inferential discourse markers), filler words, and the comparison pattern ‘as...as’. In addition, the segues also utilized product shots to aid the transitions visually. Those transition aids were used to develop a smooth flow in the segue scriptwriting and prevent abrupt jumps from one idea to another.

CONCLUSION

This study examined the use of segues to introduce the sponsorships in Adam Ragusea’s videos. The analysis revealed that his segue scripts employ diverse logical flows, mainly storytelling, problem-solution, and comparison. In addition, it also used repetition, cause-effect, need-solution, dissociation, analogy, contrast, and metaphor to bridge content and advertisement naturally. These flows often appeared at the beginning of the sponsorship and occasionally at the end as an outro. To signal the transition, the segues integrated discourse

markers (contrastive, elaborative, and inferential), filler expressions, comparative pattern ("as...as"), and visual cues to maintain coherence in the idea flow.

The key findings of this study highlight the effective scripting techniques that can be instrumental for influencers and marketers to establish rapport with the audience and improve engagement through seamless advertising. Content creators can acquire the various idea flows and transition tools in their marketing repertoire to strategically deploy them in their script writing. The findings also offer practical examples for language learners about the real-world uses of transitional devices and idea organization. However, this study is limited by its focus on a single content creator and a finite number of videos, which may not fully represent the vast strategy range used to accommodate sponsorship transitions while maintaining viewers' retention. Additionally, the research does not cover the audience perceptions and the different cultural contexts, which may lead to a generalization towards other content creators from different cultural backgrounds. Future research is envisaged to expand the sample and explore audience perceptions of such transitions to better understand their impact on viewers' reception and retention.

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