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**THE PATRIARCHAL LANGUAGE ON WOMAN'S BODY DISCOURSE: USTAZ ADI
HIDAYAT'S PREACHING**

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Abstract

The discourse analysis aims to evaluate the patriarchal language of Muhammadiyah's clerics, Adi Hidayat, on women's body. The data (7-minute Youtube video transcripts) were taken based on stratified purposeful sampling and were analyzed using M.A.K Halliday's transitivity system and the three domains interaction of appraisal theory of J.R. Martin and P.R.R. White. It was found that from the language of Hidayat's preaching, the discourse on woman's body was operationalized based on the notions of "jahiliyyah" and "non jahiliyyah". The operation dominantly deployed relational process along with negative evaluations in intensive heteroglossic expressions.

Keyword: Discourse Analysis, Patriarchal Language, Adi Hidayat, Woman's body, Jahiliyah and non Jahiliyah.

INTRODUCTION

Body and sexuality are often synonymous with women, and this is interesting enough to discuss. In body discourse and sexuality, especially women, it is never separated from gender, especially masculine, because in the discourse there will be language, so in the discourse it will be very related to the so-called masculine language of heteronormative.

In this study will be studied about the language used by religious leaders or speakers (in this case ustaz Muhammadiyah, Adi Hidayat), when discussing the body and sexuality of women according to islamic views.

In Islam women do not wear a hijab/veil/niqab, which can be interpreted as a headgear/face that is only open on the face, but in other parts of the world, women who embrace Islam some use burqas, which are clothes that cover the whole body, but have materials that tend to be slightly translucent, which if laypeople see or are non-Muslim will be judged strange, or too extreme.

Many of the feminists are in control, restraint, or restrictions on the body as well as female sexuality (Priyatna, 2018; Selby, 2014; Calhoun et al., 2011; Fadil, 2011; Jakobsen and Pellegrini, 2003, 2008; Mahmood, 2009).

In the Muhammadiyah tradition itself, women are given enough space to play a role in the public domain. Founder of Muhammadiyah KH. Ahmad Dahlan, is very aware of the role of women in the advancement of Islam, hence KH. Ahmad Dahlan founded "Aisyiyah", a Muslim women's movement in Indonesia, founded by Muhammadiyah (Tafsir, 2015:2).

Indonesia itself is generally more adhered to patriarchal culture, so gender roles will be heavily influenced by masculine ideology, Bashin in Hisyam (2017) states that adult men should, dress and behave as mature men in general, and as we know that adult males are equivalent to the nature of responsibility, self-reliance, and leader spirit.

Women's bodies are very synonymous with sexuality. So far sexuality is still considered a very sensitive topic. most people are still reluctant and ashamed to talk about sexuality, especially Indonesians who have an easterly culture who still consider the issue of sexuality to be very personal and ashamed to talk about it. Women are personally still identified with the value natural tendency (Hermanita, 2018).

As mentioned above, women are very close natural tendency, but the value natural tendency itself is still not agreed upon. Traditional understanding groups consider the value of women's natural tendency often tightened by their domestic roles such as cooking, washing, and preparing food.

But in feminists the value natural tendency is not related to domestic roles but rather to something ingrained, irreversible, and uninterchangeable, such as menstruation, pregnancy, and breastfeeding, whereas men experience wet dreams, have sperm, have larger muscles, grow mustaches and beards.

The female body becomes an object of power that can be manipulated, trained, corrected into obedient, skilled and subject to the principles of propriety in the discourse of female domestication. Even in (Hayati, Hakimi, Ellsberg, & Emmelin, 2011) It is said that a woman's honor is measured by her obedience to men in the household, which is how faithful and able she is to maintain her marital relationship no matter what. In the domestic realm women are really forced to submit to male power.

Warren (Susilo & Kodir, 2016:318) says that hierarchical, dualistic (binary) and oppressive ways of thinking are masculine mindsets that have threatened women's safety and nature, then Susilo & Kodir added that female figures are always "naturalized" or "feminine". "naturalized" and associated as animals, such as chickens, cats, snakes, and so on, and "feminine" when said to be raped, overpowered, penetrated, worked on, and so on.

In Islam itself women are highly glorified, but when in the household women still have to obey the orders of the husband. the wife should strive to be a good life companion for her husband, and it is not permissible to reject the husband's invitation to have sexual intercourse which has been lawful by Allah SWT (Zulfikar, 2019:85).

Mentioned in surah Al Baqarah verse 187, women are clothes for their husbands, and vice versa. The word clothing there does not mean the equipment that is on the body, but as a protector for each other, in any case (Zulfikar, 2019:88).

The purpose of writing from this study is to describe how Ustaz Adi Hidayat views the female body and what kind of patriarchal language ustaz Adi Hidayat uses.

METHODS

Based on the title taken, the method to be used is the analysis of qualitative methods using Norman Fairclough's critical discourse analysis theory, supported by the transitivity system of M.A.K Halliday and appraisal theory by J.R Martin and P.R.R White to analyze the transcript of the lecture from Ustaz Muhammadiyah Adi Hidayat. The lecture contained patriartical language in the discussion of the female body in her talk.

Data sources are words, sentences, phrases, and clauses contained in the talk. The data was obtained by watching a video of the lecture from youtube carefully and carefully, then transcribed, after which it was re-selected into the table of M.A.K Halliday's transtivity system and continued with the appraisal theory table by J.R Martin and P.R.R White. From the data will be obtained presentase the results of the analysis and conclusions.

FINDINGS AND DISCUSSION

This chapter describes the findings and discussion of the patriarchal language on women's body in Adi Hidayat's preaching, Muhammadiyah cleric. The findings will focused on transitivity system of Systemic Functional Linguistic and Appraisal Theory, the findings will distributed into two sections, the ideational analysis and interpersonal analysis, while the discussion will include the lexical grammatical features, logical structures, and social functions.

Findings

TABLE I. PROCESS TYPES

Process Types	Adi Hidayat
	<i>Merias Wajah: Apakah Termasuk Tabarruj?</i>
Behavioural	-
Existential	4 (4%)
Material	24 (22%)
Mental	14 (13%)
Relational	62 (57%)
Verbal	4 (4%)
Clause	108(100%)

From the table above, the dominant process type in the transcripts of the preachings are relational processes with the percentage of 57%. Relational process is divided into two type: relational identifying and relational attributive. Relational identifying is used to identify the moral principles of women and relational attributive is used to characterized the physical appearances of women, as the clerics' commenting about women's behaviours.

The second dominant process type of their preachings is material process with the percentage of 22%. Material process is used to represent the behaviour of women embroiled in the context of the preachings as well as the clerics' commentary.

From the interpersonal analysis, it's found that the clerics appraise the behaviours and physical appearance of a woman in their preachings, leading to the employment of patriarchal language. The total of appraising items is as follow:

TABLE II. TOTAL OF APPRAISING ITEMS

Three Interacting Domains of Appraisal		Adi Hidayat	
Attitude	Affect	(+)	-
		(-)	-
	Judgement	(+)	9
		(-)	48
	Appreciation	(+)	-
		(-)	1
Engagement	Monogloss	6	
	Heterogloss	42	
Graduation	Focus	-	
	Force	46	
Total		152 Appraising Items	

From table 2, it can be seen that the clerics focus in appraising women in their preachings. From the attitude, Adi Hidayat particularly used negative judgements to evaluate women's behaviours and physical appearances. And for the engagement, the clerics mostly conveyed their preachings in the form of heteroglossic remarks to ensure that their opinions are reliable. These remarks are also reinforced by solidification of quality in the aspect of graduation. Hence, these findings showed the position of patriarchal language and the position of the clerics against women. This following tables and charts below are the elaborated results of each three interacting domains of appraisal.

TABLE III. CLASSIFICATION OF ATTITUDE

Classification of Attitude		Frequency	Percentage	
Affect	Positive	0	0%	0
	Negative	0	0%	%
Judgement	Positive	9	15%	9
	Negative	48	83%	8%
Appreciation	Positive	0	0%	2
	Negative	1	2%	%
58 Appraising Items			100%	

From the table and chart 3, it can be seen that judgement dominates the attitude sections. The percentage That filled by judgement with total percentage of 98%. To specified, positive judgement acquires 15% of the appraising items and negative judgement acquires staggering number of 83%. As judgement deals in assessing the human's character through the reference of ethics and social norms, and divided into two type, social esteem and social sanction (Martin & White, 2005). The negative judgement that the cleric used in his preachings are generally categorized as judgement of propriety, which owned to the social sanction. It is usually directed to the behaviour of women that are considered to be sacreligious according to Islamic law. For example, '*hanya karena malas*' (*selfish*) and '*merasa tidak penting*' (*unfair*) are a few judgement of propriety that are employed to appraise them.

TABLE IV. CLASSIFICATION OF ENGAGEMENT

Classification of Engagement		Frequency	Percentage	
Monogloss		6	12 %	
Heterogloss	Contract	27	56 %	88 %
	Expand	15	32 %	
48 Appraising Items			100%	

From table and chart 4, display that the clerics mostly delivered their preachings in the form of heteroglossic remarks. Exceeding the monogloss with the total percentage of 88%, heterogloss dominates the engagement sections. To be specifying the result, the contract heterogloss acquires 56% and the expand heterogloss just 32%. Resulting a little gap between the two sub-section, it showed that the clerics try to a little limited the alternative positions and voices as how often the heterogloss contract shows. It can be visible from a few example 'Jadi persoalan pertama tabarruj yang paling utama ada pada bagian wajah' (So, the first main

problem of tabarruj is on the face) [Clause 70 in *Merias Wajah: Apakah Termasuk Tabarruj?* by Adi Hidayat].

The use of monoglossic remarks point out that the preachings are conveyed only based on the cleric's viewpoint. However, the lack of references is covered and supported by Hadiths (the words of the Prophet Muhammad SAW), These result explained that even though Adi Hidayat try to used the patriarchal language in conveying their preachings, they are the professional ones that includes the original evaluation, and not just their own ideas.

TABLE V. CLASSIFICATION OF GRADUATION

Classification of Graduation		Frequency	Percentage	
Focus		0	0%	0%
Force	Intensification	46	100%	100%
	Quantification		0%	
46 Appraising Items			100%	

From the on table 5, we know that force is total dominating focus with the percentage of 100% in the analysis of graduation, with no comparison at all.

The result reinforced that the cleric produced their religious teachings to deliver the extent either for positive nor negative evaluation. All of the graduation presence in his preachings are in the shapes of force-intensification, this point out that the cleric try to strenghten the quality of their opinions. It can be showed from this sentence, '*Ini umumnya menampilkan bagian yang tampak terlihat indah*' (*This is generally to reveal parts that look beautiful*) (Clause 48 in *Merias Wajah: Apakah Termasuk Tabarruj?* by Adi Hidayat).

Discussion

Lexical Grammatical Features

Merias Wajah: Apakah termasuk Tabarruj? by Adi Hidayat delivered the religious teaching about an Islamic notion called *tabarruj*, which leads to the employment of patriarchal language on women's body. Mostly, the preaching assessed the actions of women, and characterized them

into *jahiliyyah* and *non-jahiliyyah*. From the total of 108 clauses, 62 relational processes dominate the structure of the preaching. Relational process was employed to classify and depict the actions of women as well as the cleric's commentary. The example of relational process (in bold) are:

Salah atau tidak? Oh belum tentu. (***Is it right or wrong? Oh, it depends.***) [Clause 3 - 4]

Itu gak ada masalah. (***It is okay.***) [Clause 6]

Hidayat, as the cleric, tried to introduce the topic of his preaching by questioning the moral of a woman's action and see-through the result responses towards it. Pronoun '*itu*' (*it*) in the above clauses, which is inclined to signify the action of a woman, and have roles as the carrier of attributes '*salah atau tidak*' (*right or wrong*) and '*gak ada masalah*' (*okay*), and the relational process (*is*) stands to describe them. The action of a woman that is described here is the initial purpose of her beautifying herself. In the meantime, the attributes within the two clauses stand as verdict of modesty which run as an assessment of the woman's ethics. Adi Hidayat stated that if the woman beautified herself to be purposefully seen by her husband, she is considered to be righteous. However, if it is intended for someone else, the woman is considered to be impish.

Hukum ini menunjukkan bahwa dilarang perempuan tampil menghiasi dirinya untuk sengaja dilihat menampakan diri, dilihat oleh orang-orang yang tidak berhak untuk melihatnya. (***This regulation shows that it is forbidden for women to appear fully dressed up to be intentionally seen by people who do not have the right to see them.***) [Clause 29 - 30]

Jadi persoalan pertama tabarruj yang paling utama ada pada bagian wajah. (***So, the first main matter of tabarruj is the face.***) [Clause 70]

With these two sentences above, Adi Hidayat intended to intricate the Islamic notion which is called *tabarruj* more specifically. In the first sentence, noun '*hukum ini*' (*this regulation*) which is tended to signify *tabarruj*, functions as the carrier of attribute '*dilarang perempuan tampil menghiasi dirinya untuk sengaja dilihat menampakan diri, dilihat oleh orang-orang yang tidak berhak untuk melihatnya*' (*it is forbidden for women to appear fully dressed up to be intentionally seen by people who do not have the right to see them*), and the relational process '*menunjukkan*' (*shows*) stands to depict it. Then, it follows with the second sentence, which indicate the important concern of *tabarruj*. The relational process (*is*) and identifier '*bagian*

wajah' (*the face*) identify 'persoalan pertama tabarruj yang paling utama' (*the first main matter of tabarruj*). Here, Hidayat strengthened the quality his remarks by using the adjectives of 'pertama' (*first*) and 'yang paling utama' (*main*) to grade the noun 'persoalan tabarruj' (*matter of tabarruj*). This infers a meaning that...

Sepakat para ulama, kebiasaan-kebiasaan orang jahiliyyah ketika bertabarruj, menampilkan yang paling indah. (*Ulamas are agreed, the habits of jahiliyyah people when they are doing tabarruj is showing their most beautiful parts.*) [Clause 37 - 38]

Sehingga banyak kebiasaan orang-orang jahiliyyah ketika tampil membuka bagian atasnya. (*So that, there are many habits of jahiliyyah people when they appear, they open their upper parts.*) [Clause 71]

Through the two sentences above, Hidayat tended to classify women's behaviours into *jahiliyyah* and *non-jahiliyyah*. In the first sentence, the relational process (*is*) and identifier 'menampilkan yang paling indah' (*showing their most beautiful parts*) identify 'kebiasaan - kebiasaan orang jahiliyyah ketika bertabarruj' (*the habits of jahiliyyah people when they are doing tabarruj*).

This clause is considered as a confirmation since it is supported by a statement from the scholar early. The statement consists of a validation from the scholar towards the determined situation as how the attribute 'sepakat' (*agreed*) is used in the earlier clause.

Following to this approval, Hidayat attempted to postulate the habits by uttering it in the second sentence above. Adverb (*there*) alongside existential process (*are*) operate to show the presence of 'banyak kebiasaan orang - orang jahiliyyah ketika tampil membuka bagian atasnya' (*many habits of jahiliyyah people when they appear, they open their upper parts*). Here, the clause 'membuka bagian atasnya' (*they open their upper parts*) specifies the women who do not wear hijab. Consequently, it can be said that Adi Hidayat intended to classify women who do not wear hijab into *jahiliyyah* while women who wear hijab into *non-jahiliyyah*.

Ini untuk menarik perhatian orang. (*It is to draw people's attention.*) [Clause 86]

Kecrekan gak dipegang, tapi bunyi gelangya udah begini. (*Kecrekan is not held but the sound of her bracelet is already like that.*) [Clause 90 - 91]

her beautiful hair), '*bentuk wajahnya*' (*the shape of her face*), and '*tampilan - tampilannya*' (*her appearance*) function as the carrier of attribute '*kelihatan*' (*visible*), and the relational process (*is*) stands to characterise it. The repetition of conjunction '*supaya*' (*so that*) as well as adjectives '*kelihatan*' (*visible*) within the sentence indicates an strengthening of quality. Hence, the cleric tended to grade the prominence of the women's ethics...

Karena ini urusan perempuan, jadi kalau dibuka agak lebih dalam tentang persoalan-persoalan itu, itu akan memudahkan bahasan hukum. (*Since this is matters of women, so if we get more into it, it will ease the discussion*)

Hidayat claimed that...

Ini untuk menarik perhatian orang. (*It is to draw people's attention*)

Kecrekan gak dipegang, tapi bunyi gelang nya udah begini. (*Kecrekan is not held but the sound of her bracelet is already like that*)

Hidayat tried to put his arguments into the actions of women that is regard as *tabarruj* through the two sentences above. In the first sentence, pronoun '*ini*' (*it*) which is tended to represent the actions of women, functions as the carrier of attribute '*untuk menarik perhatian orang*' (*to draw people's attention*), and the relational process (*is*) stands to characterise it. The actions of women that is described here are the intention of them wearing certain jewellery such as bracelet. Furthermore, the attribute '*untuk menarik perhatian orang*' (*to draw people's attention*) stands as negative verdict modesty which operate as an assessment of their ethics. This infers a meaning that the cleric deliberates the women who wear bracelet to be ignominious as they intentionally aim for public attention.

Following to this denunciation, Adi Hidayat inclined to equate the action with an analogy of a person who is carrying an musical instrument as how it is stated the second sentence. Noun '*kecrekan*' (*some kind of musical instrument*) functions as the carrier of attribute '*gak dipegang*' (*not held*), and the relational process (*is*) stands to depict it.

This clause is tailed with a secondary clause which comprehends the cleric's argument. Noun '*bunyi gelang nya*' (*the sound of her bracelet*) functions as the carrier of attribute '*sudah begini*'

(*already like that*), and the relational process (*is*) stands to characterise it. Here, the attribute show the loud noise that is generated from the bracelet. Therefore, this statement indicates a strong discontentment from the cleric to the women who wear jewellerys .

Ini bisa sangat berbahaya. (*This **can be** very dangerous.*)

Bisa bagian kepala, bisa bagian tubuh, mengenakan perhiasan tertentu, supaya diketahui oleh orang lain keberadaan dan keutamaan dirinya. (*It **can be** from the parts of her head, it **can be** from the parts of her body, wearing certain jewellerys, so that their existence and greatness are revealed to the public*)

In final point of his preaching, Adi Hidayat advised the audience by stating the the two sentences above. In the first sentence, pronoun '*ini*' (*this*), which is tended to characterize the implementation of *tabarruj*, functions as the carrier of attribute '*sangat berbahaya*' (*very dangerous*), and the relational process '*bisa*' (*can be*) stands to characterise it. Then, it is followed by the second sentence which contains all three concerns of *tabarruj* alongside the cleric's final argument. Pronoun (*it*), which is tended to characterize the implementation of *tabarruj*, functions as the carrier of attribute '*bagian kepala, bagian tubuh, mengenakan perhiasan tertentu*' (*from the parts of her head, from the parts of her body, and wearing certain jewellerys*), and the relational process '*bisa*' (*can be*) stands to characterise it. Here, the cleric strengthened the process and quality of his remarks as the adverb '*sangat*' (*very*) and the repetition of modal verb '*bisa*' (*can be*) were employed. Apart from this, Hidayat claimed that this implementation is women's way to expose their presence and greatness as the conjunction 'so that' is used after restating the three concerns of *tabarruj*.

Logical Structure

The lead of *Merias Wajah: Apakah termasuk Tabarruj?* by Adi Hidayat conclude an Islamic notion, which is called *tabarruj* that regulate the way women beautify themselves. He started his preaching by questioning whether is it right or wrong if women beautify themselves to be purposefully seen. Therefore, he stated that it is okay for women to put on cosmetics and get dressed up as long as it is for their husband. However, if it is intentionally to be seen by someone else, then it becomes an problem—the women are measured to have applied *tabarruj*.

Adi Hidayat introduced a hint of the meaning about *tabarruj* in his first statement, he started to intricate this notion precisely. In the first main point of the topic, he accentuated that some

parts of women's body that are commonly become the major point of *tabarruj* are parts of body which the women regard as the most beautiful.

Therefore, he claimed that those parts are the upper parts of their body, like face, hair, ears, and neck. He claimed that the highlight of women's beauty is their face by reason of the routine of people that usually judge women based on their faces. So that, people are able to identify, which one is the most attractive, less attractive, and unattractive.

Adi Hidayat tried to say that women will wear some jewellerys, such as bracelets, on their wrists and even on their ankles if they think the upper parts of their body is less attractive. Then, he claimed that wearing some jewellerys is women's technique to lure the attention., He also said that these type of women are the same as *jahiliyyah* people (in this case, women) who tend to go outside, bragging off the good posture of their body, particularly their head and some jewellerys to other people.

In General, several proofs are found in this preaching: women, husband, and scholar. So, the cleric exclusively appraised women in his preaching. He tried to convict them as immoral by using negative modesty, like: '*tabarruj*', '*jahiliyyah*', '*persoalan pertama yang paling utama*' (the first main problem), '*supaya kelihatan bentuk wajahnya*' (so that the shape of her face is seen), '*ingin kelihatan bagaimana bentuk tubuhnya*' (wants to show the shape of her body), '*untuk menarik perhatian orang*' (to draw people's attention), Hence, this implementation of negative modesty implies a meaning that women do not have liberty to choose what they want to wear on their own body.

Social Function

In *Merias Wajah: Apakah termasuk Tabarruj?* by Adi Hidayat, the cleric wants to speak that women are only acceptable to dress up for their husband and if it is intentionally for someone else, it will be considered to be incorrect. He inclines to say that women's behaviors which are considered to be incorrect belongs to *jahiliyyah*. Hidayat wants the audiences to be certain of that women who let the upper parts of their body opened, who wears clothes that too tight, and who wear jewellerys are considered immoral. He line up this statement with an analogy of a person holding a *kecrekan* (an musical instrument which is usually used by Indonesian she-male busker).

CONCLUSION

Ustaz Adi Hidayat evaluated women's behaviors through the initial purpose of their adornments, The patriarchal language on women's body in the preaching are mostly applied by using relational processes with negative judgement of modesty within strengthened heteroglossic remarks to convict women and as immoral, impervious, impish, selfish, and unfair. This disapproval is intended to women who let the upper parts of their body opened and wear certain jewelries in the public spaces, also for the women who defy their husband. With this the clerics placed the women's body as a supervisory discourse that essential to be controlled by men. Hereafter, it implies a meaning that men remain dominant while women remain obedient.

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