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Suprasegmental Phonology Used in *Star Wars: The Last Jedi Trailer* Movie on Implying the Characters' Purpose and Emotion in EFL Classroom

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Abstract—Suprasegmental plays important role in learning English sounds, especially pronunciation, but it is very different when they are used in some fantasy, action, and sci-fi movies. The stress and intonation sometimes are pronounced out of the types of suprasegmental theories. This present study was intended to examine and figure out the relation between stress and intonation in *Star Wars: The Last Jedi* trailer movie in the purpose and emotion of each characters in general. It was conducted by using a descriptive qualitative analysis in a small project to 44 students at a higher institution. The research instruments used in the research are 1 subtitle of a movie trailer, and interview. It revealed that strong stress and rise intonation are used to explain about something that they want to focus, explain and show someone's emotion such as they want something, get a help, express worried, anger, warn someone, ambition on something, to convince another, and also give someone a challenge. The result of the study also highlighted that strong form and fall intonation are used to show their emotions.

Keywords—Suprasegmental phonology; movie, character; emotion; EFL

I. INTRODUCTION

With the rapid development of educational technology and emphasis on listening, and oral skills in Indonesia, teaching for English majors in Indonesian universities and colleges has been expanding continuously since 1980. As one of the main sources of authentic language learning materials, English videos such as movies and soap operas are widely used in EFL as a useful and versatile way of ensuring that also students in EFL settings get to hear the foreign language and get a chance to develop their listening and speaking skills with authentic language as their model [1]. Although the effects of audio and visual aids on language learning are very complex and researchers as well as language teachers cannot agree with each other on the specific processes and details of how visual aids can facilitate language learning [2,3], there is unanimous agreement that authentic English videos as audio and visual aids have positive effects on the enhancement of EFL learners' listening and speaking skills. However, as an independent course, teaching English through videos does not have well-established methodology and recognized as patterns. As a result, teachers do not have clear goals in mind in their

classroom, random and improvised, which frequently gives rise to the inefficiency in the use of video materials in EFL classrooms. One of the approaches to these issues is to hammer out a pedagogical framework for teaching suprasegmental phonology with video or movie to guide teachers' activities.

In this context, the phonological awareness relates to spoken text produced in movie subtitling. Phonological awareness is a segmental phonology skill, referring to the awareness of separate sound units in speech and the ability to manipulate these. Suprasegmental phonology refers to intonation patterns, stress placement and rhythm in spoken language; also called prosody. To date however, a study combining analysis of both suprasegmental phonology and implied purposed used by the characters in this movie, especially in teaching English sounds in universities, are scarce. Furthermore, there is some evidence that decoding is segmental phonology [4,5] as well as to suprasegmental phonology [6,7]. Stress and intonation are important for speaking in English, but sometimes EFL learners did not know how important it is. Besides that, stress and intonation are very difficult to analyse. They are very complex and need more attention and focus. So that, the EFL learners are difficult to pronounce some word fluently, with their stress and intonation, and caused some misunderstanding to the English speaker. Some difficulties such as stress and intonation also occur in fantasy and action genre film. Related research show that 'giving priority to the suprasegmental aspects of English not only improves learners' comprehensibility but is also less frustrating for students because greater change can be effected' [8]. Similarly, some other linguists [9,10] provide theoretical evidence about pronunciation instruction. Although these resources base their statements on a theoretical understanding of prosody in discourse, they offer little, empirical evidence to support their claims about how suprasegmentals affect the intelligibility of non native speech. A close look to related research shows that either there have been very few studies so far which test the effectiveness of computer-assisted pronunciation training or the studies which provide empirical evidence about the use of videos in language classroom mostly focus on the development of reading and listening skills other than pronunciation [11,12].

Therefore, the teaching aspect of pronunciation, including stress and intonation has frequently fallen behind that of four basic skills in English. The importance of the issue is apparent that phonological mastery according to Common European Framework of Reference (CEFR) for languages [13]. However, especially in education, pronunciation training seems to be one of the neglected area among the competency development of non native speaker.

In this study, most of the fantasy and action movie use strong stress form and rise intonation which can make several EFL learners difficult to understand it, and some new vocabulary that they have not heard before makes several EFL learners were difficult to analyse the stress and intonation. Star Wars Sequel is one of the action, fantasy, and sci-fi movie that full of action and lots of new vocabulary that can not be understood easily for several new Star Wars fans because of this popular trailer of Star Wars latest movie's relation between stress and intonation. On the basis of the students classroom practice, this paper examines the key issues in figuring out of suprasegmentals phonology with movie materials and explains the relation between stress and intonation used in the movie in order to know in the purpose of each characters which was conducted by EFL students in the classroom.

II. REVIEW OF RELATED LITERATURE

Some previous studies were conducted related to movie trailers, especially in commentary movies and visual evaluation [14,15,16], for example, film commentary, visual features analysis, comparing history and film analysis. Two of these studies concerned with then another study explored the persuasive film trailers using Kress-Van Leeuwen's multimodal analysis by considering the verbal and aural relationship when creating evaluative meaning. Most of these studies focused on analysing trailer text, the immediate from film and industrial context to social and historical development, and analytical context film as multimodal promotional texts. Furthermore most of them only commented on film project advancement, historical aspects, people views on film and narrative evaluation, only little known about how movie trailers could be used in learning suprasegmental phonology and knowing the characters' emotion and purpose. Meanwhile, other studies conducted in order to explore both the history and the aesthetic representation of the trailer in entertainment industries, and explain the status of film trailer and place it in a cinematic culture [17,18] but these studies only focused on the possibility of trailers as a cultural phenomenon, simultaneous marketing trend and innovation and self-expression give way to profit-making and commercialism. Again, most of them did not observe the benefits of using trailers as teaching media in learning language especially related to the features of English sounds; it was only focused on the artistic process and promoting the potential film using cultural landscape. In other words, a few studies were conducted related to using trailers in learning suprasegmental phonology. As such, this study is conducted to fill the research gap. Among suprasegmental features, intonation and stress are the crucial elements for language acquisition and learning. In the related domain, 'intonation' is defined as the variation of

pitch when speaking, the 'music' of a language the important element of a good accent. In other words, English has a number of intonation patterns which add conventionalized meanings to the utterance: statement, questions, surprise, sarcasm and teasing. 'Stress' is also referred to as a relative emphasis that may be given to certain syllables in a word and the similar patterns of phonetic prominence inside syllable in many languages, changing the stressed syllable can also change the meaning of a word; in English, it is realized to change the types of words (i.e. noun-verb pairs). Besides the aforementioned linguistic definitions, with a sociolinguistic point of view, they are seen as a set of phonological features that "seem to be crucial as safeguards of mutual intelligibility in interlanguage talk"[19].

In related research, it is clear that many non-native speakers of English from different linguistic backgrounds have difficulty mastering the intonation and stress in English [20,21]. They experience two major problems with intonation and stress: misplacing and putting them everywhere in spoken discourse. In both cases, the EFL learners violate the communicative procedures and misinterpret the message the message and are, thus, misinterpreted too. Since such suprasegmentals play a crucial role in communication, their instruction should be involved in almost all educational curriculum of EFL settings. When the related research were examined, they show that NNs frequently violate the appropriate use of intonation and stress in the target language and this affect the processing and comprehension of the listener. This also causes the NSs negative evaluations as stated in Pennington's opinion[22]: '...as a basis for deciding which features to teach, research is needed to identify those phonological features to which native listeners attend most and react most strongly'. In order to become competent in these phonological features, there are many ways of instruction [23]. These are ranged from self-study and teacher instruction to the use of audios/videos and online tutoring programs. As well known, using videos in the classroom is widely recognized as an important resource for language teaching. A linguist [12] draws our attention to increasing number of foreign language programs beginning to integrate video materials into their curricula to optimize the students' comprehension of several features of the target language. In the literature, there is also a consensus that videos are more intrinsically motivating than audios made for EFL/ESL teaching since they embody the notion that 'a film with a story that wants to be told rather than a lesson that needs to be taught' [24]. Other linguists [25] state that the realism of movies provides a wealth of contextualized linguistic, paralinguistic and authentic cross-cultural information, classroom listening comprehension and fluency practice. Through films, using longer pieces of discourse to allow students to practice stress and intonation is also beneficial, since most pronunciation books provide short, limited contexts for practising their suprasegmental features. As a consequence, movie provide opportunity of being exposed to different native speaker voices, slang, reduced speeches, stress, accents, and dialects and they offer endless opportunities for pedagogically sound activities for developing fluency. Accordingly, it is significant to conduct a study to capture how

the students learn suprasegmental phonology using a trailer movie.

III. METHODOLOGY

Using a descriptive analytic approach through a small-case project study, this paper investigate the key aspects of suprasegmental phonemes, the implied character in the movie and proposals to stress-intonation and their relation to the speakers' purpose in the movie [26]. This study was conducted at State Islamic Institute of Tulungagung. Forty four (44) participants took part in this research, 22 students analysed the short video movie. Research instruments include: 1) a You Tube video containing suprasegmental phonemes in characters interaction, 2)interviews on perception of analysing suprasegmental phonemes, towards any words, phrases, or clauses used in uttering expressions by the characters in the short movie. The procedure of the study are 1)find a 2-minutes-duration video(s) with its subtitle; make the off line /mode to make it easier to analyse; write down the subtitles and transcribe them by using Oxford dictionary and the newest IPA KIEL; find, read, and write down the theories of phonological awareness including suprasegmental phonological aspect i.e stress and intonation[27] ; find all the aspects to make it easier to analyse the intonation and stress; make an outline the specific matter; analyse them by using the theory of phonology awareness and considering EFL learning process in classroom [1]; finally draw a conclusion.

IV. RESULTS AND DISCUSSION

A. Results

The analysis of subtitles' transcription found 4 types of suprasegmental phonemes, namely, intonation, syllable, stress, aspects of connected speech and 3 subtypes of segmental phonemes. In particular, intonation is the most frequently occurs in the movie conversation with the total number of frequency is 107 which can be seen in the figure 1 below.

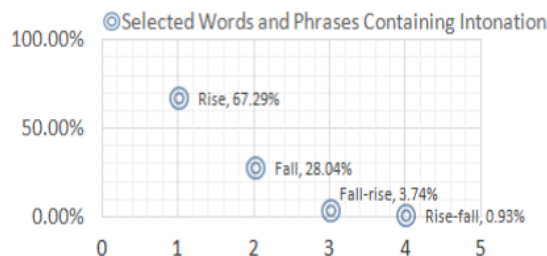


Fig. 1. Selected Words and Phrases Containing Intonation

The four subtypes of intonation in the subtitle and transcription of Star Wars: The Last Jedi Trailer Video are 1) Rise [arv], 2)Fall[let], 3)Fall-Rise[ænd] [aɪ], and 4) Rise-fall[tu:] [bi:]. The number of rise intonation is 72 times, the fall is 30 times, fall-rise is 4 times and the rise-fall is 1 time.

Next, it is followed by syllable as the second type of segmental phonemes which has three subtypes. They are MS (Minimum Syllable), OS (Open Syllable), and CS (Close Syllable).

The following figure shows the numbers of frequency, percentage, and example produced by the characters in the movie.

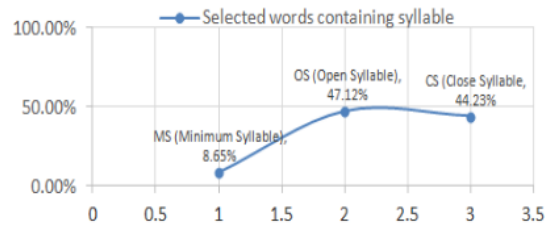


Fig. 2. Selected words containing syllable

The numbers of stress displayed in the figure 2 above represent 3 subtypes and 104 syllables frequency. Figure 2 demonstrates the syllables frequency of words performed by the characters. In the utterances produced by the characters, it can be seen that most of the characters tend to use open syllable (49 times) for example "you", then it is followed the closed syllable (46 times) as /special/ ['speʃl]. They also used syllable (9 times) on minimum syllable (MS) are [ə].

Then the third type of suprasegmental phoneme is stress which has 90 frequencies. Stress consists of 2 subtypes, namely (a) strong form and (b) weak form. The following figure shows the numbers of selected words containing strong form and weak form found in the characters' interactions.

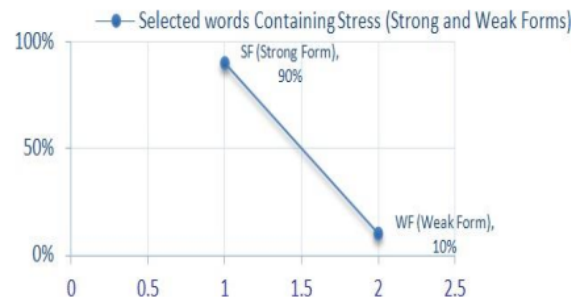


Fig. 3. Selected words Containing Stress (Strong and Weak Forms)

It is worth mentioning that the Star Wars' characters have preferences in construing content in strong forms by maintaining their emotional condition. As a result they used the expressions using strong forms (81 times) fire ['faɪə] and only used weak form (9 times) bum [bʌm].

The fourth type is aspects of connected speech which has seven subtypes: (a) linking (Come on! [kʌmɒn]), (b) assimilation (And I [ændaɪ]), (c) intrusive (Burn [bɜ:rn]), (d) dark /l/ (All [ɔ:l]), (e)clear /l/ (Fullfil [fʊl'fɪl]), (f)contraction (That's [ðætʃ]), and (g) elision (Power ['paʊə]). The following figure shows numbers of selected words, phrases and sentences containing aspect of connected speech that were used by the characters interactions.

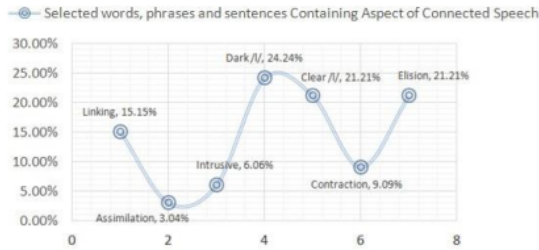


Fig. 4. Selected words, phrases and sentences Containing Aspect of Connected Speech

The numbers of aspects of connected speech displayed in the figure above represent the 7 subtypes and 33 aspect of connected speech frequency. It demonstrates the aspect of connected speech frequency of words, phrase and sentences performed by the characters in film interaction.

Next, it was found 4 subtypes of segmental sounds, namely consonant, vowels diphthong and triphthong. In particular, consonant is the most frequently occurs in the conversation with the total number of sounds is 327 which can be seen in the figure below.

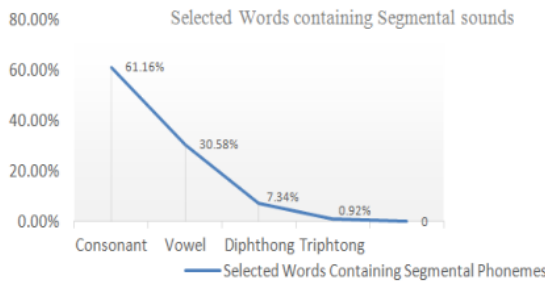


Fig. 5. Selected Words Containing Segmental Phonemes

The numbers of segmental sounds displayed in the figure above represent 4 subtypes and 327 sounds frequency. It demonstrates the frequency of words performed by the characters in the movie interactions. In the utterances produced by the characters, it can be seen that most of the characters used consonant for example n sound in “enough [ɪˈnʌf]” (200 times), they also used vowel (100 times) as /u/ vowel in “to [tu:]”, diphthong (24) in the word, “show [ʃəʊ], and triphthong (3 times) for example: “power [ˈpaʊə].

The second research questions found that stress-intonation have relation to the speakers’ aim or purpose. From data analysis, it can be seen that most of the speakers or characters used stress and intonation in conducting interaction, definitely they implied their own purposes and analysed from the relation between stress-intonation and the speakers’ aim or purpose according to the phonological roles which can be seen in the table 1 below.

TABLE I. SELECTED SENTENCES CONTAINING RELATION BETWEEN STRESS-INTONATION AND THE CHARACTER’S PURPOSE

No	Sentence	Explanation Stress and Intonation
1	29 When I found you, I saw raw untamed power and beyond that something truly special.	Stress on syllables occur in untamed [ʌnˈteɪmɪd], power [ˈpaʊə], beyond [biˈjɒnd], something [ˈsʌmθɪŋ], truly [ˈtruːli], and special [ˈspeʃl]. Stress form that occurs in the sentence is strong form. Intonation that occurs in the sentence are F-R, R, F, R, R, R, F, F, F, F, F, F, F, R.
2	Something inside me has always been there, then I was awake and I need help.	Stress on syllables occur in something [ˈsʌmθɪŋ], inside [mˈsaɪd], always [ˈɔːlweɪz], and awake [əˈweɪk]. Stress form that occurs in the sentence is strong form, except in word “was”. Intonation that occurs in the sentence are F, F, R, R, R, F, F, R, F, R, F-R, R, R.
3	26 I've seen this raw strength only once before. It didn't scare me enough then. It does now.	Stress on syllables occur in only [ˈɒnli], before [bɪˈfɔːr], enough [ɪˈnʌf]. Stress form that occurs in the sentence is strong form, except “once”, “before”, “didn’t”, and “scare”. Intonation that occurs in the sentence are R, F, R, R, R, R, R, F, R, R, R, F, F, R, R, R.
4	Let the past die. Kill it if you have to. That's the only way to become what you are meant to be.	Stress on syllables occur in only [ˈɒnli] and become [bɪˈkʌm]. Stress form that occurs in the sentence is strong form, except “are”. Intonation that occurs in the sentence are F, F, R, F, R, R, R, R, R, R, R, R, R, F, R, F, R-F.
5	We are the spark, that will light the fire, that will burn the First Order down.	Stress on syllables occur in fire [ˈfaɪə] and order [ˈɔːdɔ]. Stress form that occurs in the sentence is strong form, except “that”, “will” and “burn”. Intonation that occurs in the sentence are R, R, R, R, R, R, R, R, R, R-F, R, R, F, F, R.
6	Come on!	There's no stress on syllables that occur in the sentence. Stress form that occurs in the sentence is strong form. Intonation that occurs in the sentence is R-F.
7	This is not going to go the way you think.	There's no stress on syllables that occur in the sentence. Stress form that occurs in the sentence is strong form. Intonation that occurs in the sentence are R, R, R, R, F, R, R, R, R, R.
8	Fulfil your destiny.	Stress on syllables occur in fulfil [fʊlˈfɪl] and destiny [ˈdestɪni]. Stress form that occurs in the sentence is strong form. Intonation that occurs in the sentence are R, F, F.
9	I need someone to show me my place in all this.	Stress on syllables occur in someone [ˈsʌmwʌn]. Stress form that occurs in the sentence is strong form. Intonation that occurs in the sentence are F, F, F, R, R, R, F, F, R, R, R. Note: R: Rise F: Fall F-R: Fall-Rise R-S: Rise-Fall

All the selected characters used the stress in the words are just to define them into nouns, full verbs, adjectives, or adverb. In other words, the relation of using among stress on

syllable, their strong forms, and in connected speech, the speaker wants to emphasize on the word s/he wants to draw attention to the fact that means a particular. The intonation used by the characters also indicates encouraging, request, and indicates statements without implication, feel scary, command, ensuring and definiteness.

B. Discussion

From all the findings above, type of stress form which dominated in the movie is strong form (90%), and weak form only 10%. The type of intonation are rise, fall, rise-fall, and fall-rise and the most dominant is rise intonation (67.29%), then followed by fall intonation(28.04%), next is fall-rise (3.74%), the last is rise-fall intonation (0.93%). Based on the findings, it could be said that the relation of stress and intonation (100%) it occurred in word in order to define them into nouns, full verbs, adjectives, or adverb. On the contrary, the relation between stress on syllable, their strong forms, and aspect of connected speech, most of the speaker has an aim to emphasize on the word he wants to draw attention to the fact that means a particular, and then intends to emphasize his opinion and to contrast it with other people's view, lastly the characters may have in mind a contrast between need and want.

It also was found that most of the intonation has not the same similarities with the theories of types in suprasegmental variable. Some of the sentences were not a question or request, in the fact, they used fall intonation and mostly, they use a rise intonation with a high tone or stress to describe or explain something. It means that it is difficult to learn and analyse the intonation through studying sequential, prosodic, paralinguistic, as a foreign learners. It is in line with Roach's theory[28], within the area of prosodic components most generalism tend to be very broad and obvious: wider speech range tends to be used in excited or enthusiasm speaking, slower speed is typical of the speech of someone who is tired or bored, and soon. Most of the generalisations one could make probably true for a lot of other language as well. In short, of the rules and generalisations that could be made about conveying attitudes through the intonation, those which are not actually wrong are likely to be too trivial to be worth learning.

Based on the interview's result that most of the students witnessed that many occasions when foreigner have unintentionally caused misunderstanding or even offence in speaking to an English person, but they can remember very few occasions when this could be attributed to "using the wrong intonation" except when it caused a different grammatical learning. In short, intonation and stress are not only analysed using the types of suprasegmental but also the attitudes and grammatical meaning. In contrast, the types of suprasegmental variables do not work in the analysing the intonation in the movie, then the analysis moves on the grammatical meaning. In the grammatical function of intonation, most of the intonation suited to it. As the result, the word "grammatical" tends to be used in very loose sense in this context. It is usual to illustrate the grammatical function by inventing sentences which written are ambiguous, and which ambiguity can be only removed by using different

intonation[28]. Then every characters has their purposes, and they stressed what they want to focus on, for example, antagonist character has an aim to find and train someone with the special unique power, the raw untamed power. He used more strong stress in words "found", "raw", "untamed", "power", and "special" and also used rise intonation to explain that he wanted that, attracted it, and had to get someone whose the raw untamed power. The protagonist used stress and intonation is to find someone who can help her to control her unknown power inside her. It can be seen by using more strong stress in the words "something", "inside", "always", "awake", "need", and "help", she also used rise intonation in words "need" and "help". It means that, she wants someone to know that she needs help right now. The fall rise in words "something" and "inside" showed that she does not know what kind of power in hers and she can not control it. In short, she was afraid with her power.

The results of interview data also revealed that the participants believe the importance of using film or movie as audio-visual materials while learning the suprasegmental features of target language such as intonation and stress patterns. It is supported by the theory of phonology/phonological awareness that refers to the sound structure of speech in particular, to perception, representation and production including intonation, stress, timing, and syllable, in other words, by knowing and mastering the phonological awareness means the students have the ability to attend explicitly to the phonological structure of spoken words, rather than just to their meanings and syntactic roles[27,28]. It seems to show how powerful the movie on the improvement of knowing intonation and stress pattern. It is in line with the Chun's research who diagnoses that intonation patterns as the neglected area on the way to communicative competence [29]. Throughout the interviews, participants assert the effectiveness of the use of films or movie to enhance their pronunciation and suprasegmental phonology skills both in general and with specific emphasis to intonation and stress system in English. Suprasegmentals also contributes to sociolinguistic competence, intonation contributes to their interpretation of utterances as asking for a help, attracting others and contrasting need from want. Through self study, the films or movie was advocated by the participants since they decrease the anxiety level and increase the level of motivation of NNs in perception and production level (82%). This finding is in line with Worde's study who examined the perspectives of students' foreign language anxiety[30]. The participants also indicate that films or movie serve real and authentic language and consist of much more interaction in them, and thus motivating as it is in the studies of some other linguists [31,32]. A few of the participants (28%) found it very beneficial as long as studied regularly. When the individual results of these learners are examined, it is clearly seen that they have utilized the programs only once or twice during the term.

V. CONCLUSION AND SUGGESTIONS

To my knowledge, prior to this study only a few researches were conducted to investigate the use of suprasegmental phonemes, particularly in EFL context and specifically to

know some ambiguities between the intonation, stress, and its purposes. Most previous research examined the effects of achievement in suprasegmental phonemes research, adopting Pourhosein's feature of English pronunciation [33]. In the present study, rise intonation and strong stress can be considered to be the most dominant. This implies that rise intonation (67.29%) and the strong stress (90%) are very influential.

In fact, the relation between stress-intonation and aim most of characters showed their focus on showing their emotions. Most of the patterns in the dialogue are strong stress - rise intonation and strong stress-fall intonation. In conclusion, strong stress and rise intonation are used to explain about something that they want to focus, explain and show their emotion, tell someone to get help, worried and anger, warn someone, ambition on something, convince another, and give someone a challenge. Moreover, strong form and fall intonation are used to show their scared, confused, request and hatred. This study has several limitations, first findings are based on students who voluntarily chose to respond to the interview and analyse the subtitles, the second limitation of this study would be to the time period when the data were collected during a specific time span (October-November, 2017), minimum movie which was analysed [34]. Further studies need to focus on collecting and analysing longitudinal data. This suggests that future research should focus on comparing results from voluntary and non voluntary students from other subjects at higher institutions.

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