ANALYSIS OF SPEECH DISORDER "STUTTERING" IN THE CHARACTER GLENN IN THE FILM *MENDARAT DARURAT*: A PSYCHOLINGUISTIC STUDY

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ABSTRACT

This study aims to analyze the representation of the speech disorder "stuttering" experienced by the character Glenn in the film Mendarat Darurat through a psycholinguistic approach. The data collection technique employed is in-depth observation of relevant scenes, along with transcription of Glenn's stuttered dialogues. The research method applied is descriptive qualitative, which explains the phenomenon by describing the characteristics of the subject under study without applying any experimental treatment. The descriptive qualitative procedure includes data collection, data organization, and data interpretation. The data analysis technique used is the interactive analysis model by Miles and Huberman, which involves three main steps: data reduction, data display, and conclusion drawing/verification. The data analyzed in this study consist of dialogues containing stuttering, with the data source being the film Mendarat Darurat. The analysis results indicate that there are 18 excerpts/dialogues that influence both the character's speech and behavior, offering insights into how speech disorders are represented in film media. It is hoped that the findings of this study will contribute to the understanding of speech disorder representations in media and their impact on audience perception.

Keywords: speech disorder; stuttering; film; psycholinguistic study

Introduction

Society is a collective formed by individuals who come together and constantly require communication to meet their needs. Through communication, each individual utilizes a language that has been mutually agreed upon within the group to enable the exchange of information (Fahmi & Rosidin, 2022). Consequently, language functions as a tool for communication among human beings (Dewi, 2022). Furthermore, Yonohudiyono asserts that interaction and all forms of social activity would collapse without language; thus, it is not an exaggeration to state that an individual's language proficiency significantly influences social interaction within a community (Zahra, 2022).

Moreover, language is introduced from within the womb, whether intentionally or unintentionally. As a child grows into toddlerhood, they are taught how to use language so that words can form sentences to enable communication. As age progresses, the language used continues to develop through the use of human sensory tools, allowing individuals to become proficient in communication (Fahmi & Rosidin, 2022). Communication processes occur in the form of sounds that can be understood by listeners. Internally, the study focuses on the internal structure of language, including phonology, morphology, syntax, semantics, and pragmatics—components of psycholinguistics (Hikmah & Mardiyah, 2022). Psycholinguistics also encompasses disciplines that address language disorders (Mufidah & Antono, 2019).

Language disorders are categorized into speech disorders, language disorders, cognitive disorders, and social-environmental disorders (Mufidah & Antono, 2019). Speech disorders affect the way individuals realize their utterances. A person with a speech disorder generally knows precisely what they want to say and what is appropriate for a given situation but experiences difficulty in producing the sounds necessary to communicate effectively (Mahendra, 2021). One type of neurological disorder that can impair speech ability is stuttering (Yunita et al., 2023). Stuttering is a communication disorder that disrupts the fluency of speech, resulting in disorganized, halting, and interrupted speech, with frequent repetitions of initial syllables and words. Once the speaker manages to articulate the repeated words, they are usually able to complete the sentence (Mahendra, 2021). The speech disorder known as stuttering is a disruption in speech patterns that leads to disfluency (Hikmah & Mardiyah, 2022). Stuttering is characterized by hesitant and fragmented speech, making the message received by the listener appear monotonous. The speaker tends to convey ambiguous meanings, preventing the listener from fully understanding the sentence being spoken (Hikmah & Mardiyah, 2022). Stuttering is classified as a communicative impairment (Fahmi & Rosidin, 2022). Listeners must be able to interpret the sounds they hear in such a way that those sounds form meaningful words that are contextually appropriate (Hikmah & Mardiyah, 2022). For listeners who are accustomed to interacting with individuals who stutter, this interpretive process often becomes intuitive and effortless (Hikmah & Mardiyah, 2022).

In this study, the author will examine the film *Mendarat Darurat*, directed by Pandji Pragiwaksono. *Mendarat Darurat* is a romance genre film that tells the story of a married couple who are suspicious of each other. The film has a duration of 113 minutes and stars Reza Rahadian, Luna Maya, Marissa Anita, and several other actors. The focus of this study is on Reza Rahadian, who plays the character Glenn, a person who stutters. There are several previous studies relevant to this research. The first is titled "Language Disorders in the Character Shahida in the Film *Bajrangi Bhaijaan* (A Psycholinguistic Study)." Based on the findings of that study, it can be concluded that the language disorder experienced by the character Shahida in the film *Bajrangi Bhaijaan* was resolved by recalling memories with Bajrangi, which ultimately enabled her to utter the name "Pawan," causing Bajrangi to turn around, approach Shahida, and embrace her. From this synopsis, it is evident that in the film *Bajrangi Bhaijaan*, the factor causing Shahida's inability to speak—referred to as speech impairment or muteness—was a result of a traumatic accident involving Shahida and her family.

The second study is titled "Language Disorders of the Character Abang in the Film *Rectoverso: Malaikat Juga Tahu* (A Psycholinguistic Study)." It is revealed that the film *Rectoverso: Malaikat Juga Tahu* tells the story of Abang, a character with intellectual disabilities who habitually arranges bars of soap into pyramid-like shapes until they reach one hundred in number and schedules the colors of clothes he plans to wash based on the day of the week. He is unable to communicate verbally in a proper manner, only capable of producing language used to support his routine activities. Although he is 38 years old, he possesses the mental capacity of a four-year-old child. Individuals with autism often experience significant difficulty in all aspects of communication, except for phonological aspects, which can still be partially acquired by some. His language development is not only delayed but also deviates from typical patterns.

The background of this film has encouraged the researcher to examine it in greater depth. The film *Mendarat Darurat*, directed by Panji Pragiwaksono, will be analyzed through a psycholinguistic approach. Accordingly, this study addresses two research problems:

1   What are the forms of the "stuttering" speech disorder experienced by the character "Glenn" in the film *Mendarat Darurat*?
2   How does the portrayal of speech disorder in the narrative context of the film influence the audience's perception and understanding of the condition?

The objective of this study is to describe the stuttering speech disorder experienced by Glenn in the film *Mendarat Darurat*. This research provides benefits to the author by enhancing personal understanding of stuttering and developing research skills. For readers, this study offers a deeper comprehension of stuttering within a psycholinguistic context, as well as valuable information for practitioners and greater public awareness regarding the importance of supporting individuals with speech disorders. Through this psycholinguistic approach, the researcher aims to gain a more profound understanding of how stuttering affects the character Glenn in the film and to acquire deeper insights into the psycholinguistic experiences of individuals with speech disorders.

Theoretical Framework

Psycholinguistics

Psycholinguistics studies psychological and neurobiological factors that influence how humans acquire, use, and comprehend language. These factors focus on understanding the processes involved in language behavior. Psycholinguistics is closely related to cognitive psychology. It is considered a cognitive process that enables individuals to produce grammatically correct and meaningful sentences (Hikmah & Mardiyah, 2022). When examining language, the study inevitably intersects with both its own field and other related disciplines. One such interdisciplinary field that

connects linguistics with another area of study is psycholinguistics. Etymologically, the term *psycholinguistics* is derived from the combination of two sciences: psychology and linguistics (Dewi, 2022). The term *psychology* is generally defined as the science that studies human behavior by analyzing the nature of responses and stimuli, as well as cognitive processes. Meanwhile, *linguistics* is commonly defined as the science that studies language (Harras & Bachari, 2009: 1).

Although psychology and linguistics are two distinct disciplines, each with its own methods and procedures, they share a common focus in terms of their formal object of study: both examine language. Psychology investigates the behavior or processes of language use, while linguistics analyzes language structure in terms of phonology, morphology, syntax, and semantics. Psycholinguistics, meanwhile, is concerned with the performance aspect of language competence. Initially, the term used for psycholinguistics was *linguistic psychology* and was also referred to as the *psychology of language*. Later, as a result of more focused and systematic collaboration, a new discipline emerged, now known as *psycholinguistics*. Within psycholinguistics, there is a subdiscipline that deals with language disorders. These disorders are categorized into speech disorders, language disorders, thought disorders, and social environmental disorders. Psycholinguistic language disorders concern a person's psychological or mental condition, which can often be observed in the surrounding environment. Thus, the study of language disorders provides new insights into the causes of such conditions in individuals (Dardjowidjojo, 2003: 3; Mufidah & Antono, 2019). The scope of psycholinguistic study includes the following:

1. Competence, referring to language processes in communication and cognition.
   In relation to competence, psycholinguistics examines the fundamental abilities possessed by individuals that enable them to acquire knowledge of a particular language and become members of its speech community. These fundamental abilities include implicit knowledge stored in the brain about grammatical rules, vocabulary, and their components, as well as how these components are combined to produce coherent utterances.
2. Acquisition – Language acquisition
   In this aspect, psycholinguistics explores the processes that occur in a person's (child's) brain when acquiring their first language (mother tongue).
3. Performance – Patterns of linguistic behavior
   Regarding performance, psycholinguistics investigates the actual use of language in concrete situations. Performance refers to the observable form of communication, resulting from the movement of speech organs in the human body, including the tongue, lips, throat, and vocal cords, to produce sound.
4. Verbal Association and Meaning Acquisition
   Meaning is an inseparable area of study within linguistics. People recognize that language use fundamentally involves expressing linguistic symbols to an interlocutor (Oktavia, 2016). Therefore, knowledge of the relationship between linguistic symbols or units and their meanings is essential for effective communication. Psycholinguistics studies the process through which meaning is acquired, commonly referred to as semantic acquisition.
5. Language Processes in Individuals with Abnormalities
   Psycholinguistics examines language disorders (such as aphasia and stuttering) that can affect communication and language processes. It also studies the factors that cause language disorders and the methods for treating these disorders.
6. Speech Perception and Cognition
   In this area, psycholinguistics explores how speech is interpreted. Speech perception involves three main processes: hearing, interpretation, and comprehension of all sounds produced by the speaker (Irham, 2019). The combination of these features in a sequential manner constitutes the core function of speech perception. It integrates not only the phonological and phonetic aspects of speech but also the syntactic and semantic elements of the spoken message.
7. Language Learning
   With regard to language learning, psycholinguistics investigates how language can be taught effectively so that it is mastered properly.
8. The Position of Psycholinguistics in Linguistic Science
   In the field of linguistics, psycholinguistics is categorized as a branch of macrolinguistics. It is referred to as macrolinguistics because psycholinguistics studies language in relation to fields outside of language itself. Psycholinguistics is one of the most complex and rapidly developing branches of linguistics. This is due to its openness to the findings of other disciplines, which serve as tools to interpret issues related to language acquisition, comprehension, and production.

Film

Film is a form of mass communication more commonly recognized by the public as a medium of entertainment. However, beyond its entertaining aspect, film also serves as a medium for conveying messages, which may influence and ultimately shape society (Wahyuni, 2023). To this day, film remains a highly popular medium across all segments of society, making it an effective tool for delivering messages to the public. The sequence of images captured in each second of a film constructs imagery and a system of signification influenced by iconicity within the film. Iconicity refers to signs that represent or depict something (Wahyuni, 2023).

A film is a visual medium that uses moving images to tell a story or convey a message to the audience. In general, a film consists of a series of images accompanied by audio, including dialogue, music, and other sound effects, played at high speed to create the illusion of motion. Films may take the form of narratives (telling a story with plot and character development) or non-narratives (focusing on visual experimentation, art, or documentation).

According to Prastista (2017), films are generally classified into several types: documentary, fiction, and experimental, which can be described as follows:

1. Documentary Film is a type of film that prioritizes the presentation of factual content. Documentary films focus solely on recording events that actually occurred.
2. Fiction Film is a type of film that contains personal symbols created by an individual based on their own imagination. Compared to documentary and experimental films, fiction films tend to be more complex, both in pre-production, production, and post-production stages.
3. Experimental Film is a type of film that does not follow a traditional plot but has a structure. This structure is heavily influenced by the filmmaker's ideas, concepts, emotions, and inner experiences.

Speech Disorder: Stuttering

Language activity begins with the encoding process in the speaker's mind, which is then manifested through language and received by the listener to be decoded (Fadilah, 2021). This process functions properly as long as there are no disruptions in the brain and speech organs, which are responsible for the production and perception of language. Impairments in brain function and speech organs result in speech disorders (Fadilah, 2021). One of the most common speech disorders is stuttering. Sekartini and Surjadinata (2015) define stuttering as a speech fluency disorder involving disfluency in word pronunciation or sentence flow, occurring in both children and adults.

This complaint is often accompanied by other symptoms such as frequent blinking, furrowed brows, clenched fists or uncontrolled hand movements, and tremors. These occur due to emotional restraint and frustration caused by the inability to complete an utterance (Fadilah, 2021). Generally, the speaker suddenly loses the idea of what to say, resulting in fragmented, repetitive utterances, and at times, an inability to produce any sound for a brief moment. This reaction is accompanied by muscle spasms in the neck and diaphragm, caused by a lack of coordination in the speech muscles (Hikmah & Mardiyah, 2022). Stuttering can affect anyone regardless of gender, age, or nationality. The severity of the condition varies, ranging from mild to severe, thus requiring different treatment approaches (Hikmah & Mardiyah, 2022). Stuttering is classified as a communicative disability (Fahmi & Rosidin, 2022).

Stuttering can negatively impact an individual's future professional opportunities, even if the person possesses the necessary abilities. For those who experience it, stuttering can be a deeply distressing issue, often leading to a fear of communicating with others. Individuals with stuttering may become withdrawn due to feelings of inferiority in social interactions, and may find it physically difficult to speak.

Several treatments can help individuals manage stuttering symptoms, including counseling, speech therapy, and medical prescriptions. While these interventions may not completely eliminate stuttering, they can significantly assist in controlling the symptoms experienced by those with the condition (Hikmah & Mardiyah, 2022). Some common characteristics of individuals who stutter include:

1. Prolongation of sounds in a word, such as "mmmmmmmmmakan" (e.g., "eaaaaaaat").
2. Repetition of sounds or syllables, for example, "ma-ma-ma-mama" or "a-a-a-a-nggur" ("g-g-g-g-grape").
3. Pauses or blocks, where a person may delay or be completely unable to produce a specific word.

Stuttering is influenced by several factors, including childhood development, genetic or hereditary factors, neurogenic disorders, family and social environments, as well as family behavior. In general, individuals with stuttering face obstacles in developing themselves. This is due to the social challenges commonly experienced by people with stuttering. These deficiencies often lead to psychological barriers, such as low self-esteem, which cause them to withdraw from social situations. These obstacles result in difficulties in adapting to their surrounding environment (Hikmah & Mardiyah, 2022).

Methods

The method used in this study follows qualitative principles (Asfar, 2016). According to Denzin and Lincoln (2009: 2), qualitative research is centered on diverse methods and work models that encompass interpretive and naturalistic approaches to its subject of study (Asfar, 2004). According to Mukhtar (2013: 10), the qualitative descriptive research method is a method used by researchers to discover knowledge or theories relevant to a specific time (Zahra, 2022). Descriptive methods contain data in the form of reports that include quotations to provide illustrations of report presentations, which may originate from interview transcripts, field notes, photographs, videotapes, personal documents, memos, and other official documents.

This study will employ a qualitative approach with content analysis to identify and analyze how the speech disorder of stuttering is represented in the dialogues and behaviors of the character Glenn in the film *Mendarat Darurat*. Data will be collected through in-depth observation of relevant scenes and detailed analysis of the narrative and psycholinguistic contexts surrounding the character's condition. Analytical techniques such as discourse analysis and thematic analysis will be utilized to explore key themes that emerge in the depiction of speech disorders within the film context.

The data used in this research consist of scenes in the film *Mendarat Darurat* that involve the stuttering of the character Glenn. Meanwhile, the data source for this study is the film *Mendarat Darurat* itself. The data collection technique employed is documentation. The researcher collects and compiles transcriptions of dialogues from scenes involving the character Glenn, particularly when he experiences speech disruptions. These transcriptions include spoken words, repetitions, and all forms of verbal disfluencies that appear. The researcher will also conduct visual observations of facial expressions, body movements, and the demeanor of the character Glenn during episodes of speech disruption. Furthermore, the researcher analyzes the overall film content to identify scenes relevant to Glenn's speech disorder and examines how this disorder is presented within the narrative context.

Data analysis is the process of systematically searching and arranging data obtained from interviews, field notes, and documentation by organizing the data into categories, breaking them into units, synthesizing, arranging them into patterns, selecting which are important and worthy of study, and drawing conclusions so they can be easily understood by both the researcher and others. Based on the explanation above, it can be concluded that the data analysis techniques employed by the researcher to complete this study are as follows:

1. Sufficiency of References
   Sufficiency of references refers to the adequacy of relevant literature and sources related to the object of study. By reading a wide range of books and sources, the researcher can determine whether the collected data align with the classification criteria or not, ensuring that the data obtained are appropriate to the research focus.
2. Placement of Data According to Classification
   The placement of data is carried out directly by the researcher. The selected data will be compiled into specific sections based on the type of information needed. After the data are categorized, the next step is to ensure their relevance through thorough observation.
3. Triangulation
   Triangulation is a method used by researchers to validate and analyze data. In this study, the researcher applies inter-researcher triangulation, which involves the participation of more than one individual in the process of data collection and analysis.

Result

The Speech Disorder "Stuttering" of the Character "Glenn" in the Film Mendarat Darurat
Data 1
Scene 1 (14.30)
Maya : *"Aku udah beliin martabak, ada diatas meja, kamu liat ngga?"* (I already bought martabak, it's on the table, did you see it?)
Glenn : *"L-liat, n-nanti a-aku ma-makan, abis ganti b-baju"* (saw it, later I'll eat it, after changing clothes)

Data Analysis:

From the dialogue excerpt above, Glenn exhibits clear signs of stuttering, as shown through syllable repetition and speech hesitations. When Maya asks whether Glenn has seen the martabak she bought, Glenn responds by repeating the word *"liat"* (saw) as *"l-liat"* (s-saw), and also repeats the syllables *"nanti"* (later) and *"aku"* (I) before delivering his message. This indicates Glenn's difficulty in expressing himself fluently.

Additionally, Glenn struggles to articulate words beginning with certain consonants, such as in *"liat"* (saw) and *"ma-makan"* (eat). These instances of syllable repetition and pauses in speech demonstrate a disruption in the natural flow of speaking. This may stem from difficulty in coordinating the movement of muscles in the mouth and throat.

Understanding these characteristics can be a basis for Glenn to seek help from speech-language pathologists or medical professionals, aiming to improve his communication ability. Based on this excerpt, the form of stuttering experienced by Glenn can be identified through the following features:

1. Syllable Repetition: Glenn repeats syllables within words, such as turning *"liat"* (see) into *"l-liat"* (see) and *"nanti"* (later) into *"n-nanti"* (later). This reflects difficulty in producing fluent and smooth speech.
2. Pauses in Conversation: Glenn experiences notable pauses while speaking, as in *"a-aku ma-makan"* (I'll eat). These breaks interfere with the flow of conversation and reveal trouble in maintaining speech rhythm.
3. Difficulty with Initial Consonants: Glenn appears to have difficulty pronouncing words that begin with certain consonants, such as in *"liat"* (see) and *"ma-makan"* (eat), indicating a problem with muscle control involved in speech production.

From these characteristics, it can be concluded that Glenn experiences stuttering in forms that include syllable repetition, pauses in conversation, and difficulty pronouncing initial consonants.

Data 2 :
Scene 2 (16.43)
Glenn : *"L-lo liat Kania nggak? Ju-judes amat, gila dari du-dulu, heran gua a- cakep-ca-kep galak, pantes jo-jomblo".* (do you s-see Kania? such a snob, she's been like that s-since forever, crazy, pretty but mean, no wonder she's single)
Yahya : *"Lah gue juga jomblo"* (Well, I'm single too)
Glenn : *"Ta-tapi kan, lo g-ga cakep"* (But you're not p-pretty)
Yahya : *"Tapi kan gue ga gagap"* (But at least I don't stutter)
Glenn : *"Brengsek"* (Jerk)
Yahya : *"Ngomong brengsek aja lancar lu, ga ada gagap-gagapnya"* (You say 'jerk' fluently. No stuttering at all)

Data Analysis:
In this excerpt from the film *Mendarat Darurat*, Glenn clearly exhibits a speech disorder known as stuttering. This disorder manifests as repetition of syllables or sounds, as seen in the words *"ju-judes"* (snob) in the original and *"a-a-cakep-ca-kep"* (pretty). Glenn also struggles to maintain fluency in his speech, illustrated by the segment "crazy, p-p-pretty but m-mean."

Additionally, Glenn encounters difficulty pronouncing more complex words such as "pretty" and "mean." The interaction between Glenn and Yahya demonstrates how such speech disorders can affect social interactions. Glenn expresses frustration with his own condition, particularly when comparing himself to others. Yahya's response—emphasizing that he does not stutter—illustrates the psychosocial impact of stuttering, especially in everyday conversational contexts.

Data 3
Scene 3 (33.10)

Glenn : *"K-ke malang, ma-mau ketemu vendor to-topeng kayu di paketsaji, nyari topeng kayu Panji Asmorobangun, a-a buat kebutuhan klien, pulang ha-hari kok, kurang lebih jam delapan aku udah di-dirumah, ma-maksudnya jam delapan u-udah a-a dirumah"* (G-going to Malang, w-want to meet the w-wooden mask vendor in Paketsaji, l-looking for a Panji Asmorobangun wooden mask, f-for a client's needs. I-I'll be back t-today, around eight I'll already be h-home)

Data Analysis:
From the dialogue excerpt in scene 11, it is clearly seen that Glenn is experiencing a speech disorder known as stuttering. Stuttering is a disorder that causes a person to have difficulty speaking fluently and smoothly. Glenn experiences particular difficulty with the initial consonants of words, such as in "k-ke malang" (to Malang) and "to-topeng" (wooden mask), where he pauses briefly before continuing. In addition, the repetition of certain syllables, such as in "ma-mau" (want to) and "di-dirumah" (at home), also indicates difficulty in regulating his speech rhythm. The pattern of repetition and pauses in his speech indicates a disruption in Glenn's speech flow. This may be caused by difficulty in controlling the movements of the muscles in his mouth and throat. The type of stuttering experienced by Glenn can be observed from several main characteristics:

1. Repetition of Initial Consonants: Glenn repeats the initial consonants of words, such as in "k-ke malang" (to Malang), "to-topeng" (wooden mask), and "di-dirumah" (at home). This shows difficulty in initiating words fluently and smoothly.

2. Syllable Repetition: Glenn also repeats certain syllables, such as in "ma-mau" (want to), "ha-hari" (day), and "jam delapan u-udah" (at eight o'clock). This syllable repetition disrupts the smoothness of speech flow and reflects difficulty in managing speech rhythm.
3. Pauses in Speech: Glenn pauses momentarily in his speech, as seen in "ma-maksudnya" (what I mean is) and "a-a dirumah" (at home). These pauses indicate difficulty in controlling the flow of speech, resulting in disruption of smooth communication.

From these characteristics, it can be concluded that Glenn is experiencing stuttering in the form of repetition of initial consonants, syllable repetition, and pauses in speech.

Speech Disorder "Stuttering" in the Film Mendarat Darurat Influences Audience Perception and Understanding

The portrayal of speech disorders within the narrative context of the film *Mendarat Darurat* can significantly influence how audiences perceive and understand such conditions. The following are several ways in which this portrayal may have an impact:

1. Education and Awareness
    Film can serve as a powerful medium for raising awareness about speech disorders and related conditions. By realistically depicting characters with speech impairments, films can provide deeper insight into the challenges faced by individuals with such disorders. Similarly, in this film, although the character Glenn exhibits a speech disorder, his portrayal as someone who otherwise lives a normal life may help educate the audience and foster greater awareness. This, in turn, can encourage viewers to be more appreciative and respectful of others, especially those who face difficulties different from their own.
2. Empathy and Understanding
    An accurate and empathetic portrayal of speech disorders can evoke empathy and understanding from the audience. By witnessing the character's struggles in the film, viewers are able to grasp the complexity of the condition on a deeper level. The character Glenn in *Mendarat Darurat*, who exhibits a speech disorder without being depicted through stereotypes, can help reduce the stigma associated with such conditions. This may help shift public perception of speech disorders from something viewed negatively to something better understood and accepted. As shown in the film, although Glenn stutters, he is able to socialize well, maintain a job, and lead a normal life.
3. Appreciation of Diversity
    The depiction of speech disorders in *Mendarat Darurat* also highlights the diversity within society. By portraying characters with various backgrounds and communication abilities, the film celebrates individual uniqueness and promotes acceptance of differences.
4. Inspiration and Motivation
    The character Glenn in *Mendarat Darurat*, who lives with a speech disorder yet manages to overcome his challenges, can serve as a source of inspiration and motivation for viewers facing similar difficulties. This representation can instill hope and reinforce the belief that with the right effort and determination, individuals with speech disorders can achieve their goals.

Therefore, the portrayal of speech disorders in *Mendarat Darurat* not only influences audience perception and understanding of the condition but also has the potential to significantly promote inclusion, awareness, and a deeper appreciation for human diversity.

Table 1. Transcription of Glenn's Stuttering Dialogues in the Film *Mendarat Darurat*

Number	Trend	Percentage
1	Scene 1 Time: 01.58 Lokasi : Lapangan kampus	Maya : *"Kenapa bawa tisu gulung?"* (Why are you carrying a roll of tissue?) Glenn : *"p-p-p-pilek kak"* (Why are you carrying a roll of tissue?)
2	Scene 2 Time: 01.58 Location: Campus field	Maya : *"Gimana ceritanya bisa pilekparah seperti ini?"* (How did you end up with such a bad cold?) Glenn : *"Belum biasa, sam-ma cu-cuaca di-b-bandung"* (Still not used to the weather in Bandung)
3	Scene 3	Glenn : *"Pak! A-a-a-apapun yang di pesan m-m-mba Maya, a-a s-saya aja yang bayar"*

	Time: 02.49 Location: Campus canteen	(Sir! Whatever Miss Maya ordered, I'll pay for it) Maya : *"Gausah, kamu ngapain si"* (No need, what are you doing?) Glenn : *"Gapapa, a-a- hari ini,* *a-a-aku ulang tahun"* (It's okay, today is my birthday)
4	Scene 4 Time: 05.58 Location: Inside the car	Glenn : *"Iya mm-, iya ma. kenapama?"* (Yes, mom. What is it?) Mama Glenn : "Lho, bukannya kamutadi yang nelfon mama, tadi mamaga angkat soalnya lagi mandi"(Wait, weren't you the one who called me earlier? I didn't answer because I was showering.) Mama: *"Kamukenapa lagi dengan istrimu?"* (What happened again with your wife?) Glenn : *"G-gapapa dong ma! a-a- gaada, b-baik-bbaik semuanya ma, i-ini lagi sam-ma Maya ni ma di sebelah ni. Suara mama aj-ja kedengaran, l-lagi di loud speaker* *ni ma, coba say hai, haloo"* (Nothing, mom! Everything's fine, I'm here with Maya. I put you on loudspeaker, say hi, hello!)
5	Scene 5 Time: 07.40 Location: Office	Bos : *"Idenya bikin yang out ofthe box dong Glenn"* (Come up with an out of the box idea, Glenn) Glenn: *"Inikan, i-ini a-uudah o-outoff the a- box pak. M-malah box* *nya k-kita dobrak"* (This is already out of the box, sir. We even broke the box)
6	Scene 6 Time: 14.30 Location: At home	Maya : *"Aku udah beliin martabak,ada diatas meja, kamu liat ngga?"* (I already bought martabak, it's on the table, did you see it?) Glenn :*"L-liat, n-nanti a-aku* *ma-makan, abis ganti b-baju"* (I saw it, I'll eat it later, after changing clothes)
7	Scene 7 Time:15.16 Lokasi : Dirumah	Glenn : *"Siapa yang ngomong gitu sihh, k-k-kamu ni nyadar a-a-nggak, i-itu tu semua hal hal y-yang c-cuma dip-pikiran ka-kamu. A-aku ga selingkuh, co-coba tannyaa-anak-anak kekantor tanya Yahya, kamu kan dekat sama Yahya"* (Who said that? Don't you realize all of that is just in your head? I didn't cheat, ask the people at the office, ask Yahya—you're close to Yahya.)
8	Scene 8 Time:18.43 Lokasi : Dikantor	Glenn : *"L-lo liat Kania nggak? Ju-judes amat, gila dari du-dulu, heran guaa-a-cakep-ca-kep galak, pantes jo-jomblo".* (Did you see Kania? So rude, she's always been like that. Pretty but mean—no wonder she's single.) Yahya : *"Lah gue juga jomblo"* (Well, I'm single too) Glenn : *"Ta-tapi kan, lo g-ga cakep"* (But you're not good looking) Yahya : *"Tapi kan gue ga gagap"* (But I don't stutter) Glenn : "Brengsek"(Asshole) Yahya : *"Ngomong brengsek ajalancar lu, ga ada gagap-gagapnya"* (You say 'asshole' fluently—no stutter at all)
9	Scene 9 Time:28.33 Location: At the office	Glenn : *"Ya, ta-tapi dimana? Kalau mi-misalnya g-gue keluar ni, a-a terusa-a-ada orang yang li-liat gu-gua atau melihat Kania, sa-sama aja ntar kalau ketahanan, re-repot-repot juga"* (Yeah, but where? If I go out and someone sees me or sees Kania, it'll be just the same if we get caught—such a hassle.)
10	Scene 10 Time:31.27 Location: Padang restaurant	*"ALHAMDULILLAH!".* Glenn suddenly bangs the table, startling Yahya and their client) *"Alhamdulillah, ma-maksudnya, ki-kita bisa a-a kumpul sa-sama-sama, bisa ma-makan, hidup ha-harus bersyukur lagi, ya kan?"* (Thank God—I mean, we can gather together, eat, and be grateful for life, right?)

11	Scene 11 Time: 33.10 Location: At home	Glenn : *"K-ke malang, ma-mau ketemu vendor to-topeng kayu di paketsaji, nyari topeng kayu Panji Asmorobangun, a-a buat kebutuhan klien, pulang ha-hari kok, kurang le- bih jam delapan aku udah di-dirumah, ma-maksudnya jam delapan u-udah a-a dirumah"* (To Malang—to meet a wooden mask vendor in Paketsaji, looking for Panji Asmorobangun masks for a client. I'll come home today, around eight I'll be home. I mean, by eight I'll already be home.)
12	Scene 12 Time:37.02 Location: At the hotel	Kania : *"Glenn, kamu ngomongsama aku?"* (Glenn, are you talking to me?) Glenn : *"Ng-ngga, a-a-aku ngomong sendiri kok"* (No, I'm talking to myself.)
13	Scene 13 Time: 39.00 Location: At the hotel	Kania : *"Kamu nyalain aja deh hp kamu, bilang kalau kamu tidak ada di dalam pesawat itu, dan bilang kamu turun karena perasaan kamu ga enak"* (Just turn your phone back on, tell her you weren't on the plane, and say you got off because you had a bad feeling.) Glenn: *"Ga mungkin, terakh-akhir a-aku WhatsApp-an sam-sa-sama Ma-maya itu, a-aku bilang u-udah di-di pesawat ya, a-aku matiin handphone nya. Ka-kalau tiba-tiba a-a-aku bilang misalnya, a-aku turun dari pe-pesawat, kan ngga mungkin, ng-ngga masuk a-akal juga, a-a- masa pe-pesawat udah terbang, terus a-a-aku minta balik".* (No way. The last time I messaged Maya, I told her I was already on the plane, and then I turned off my phone. If I suddenly say I got off the plane, it wouldn't make sense—like, who gets off after the plane is already flying?)
14	Scene 14 Time: 40.38 Location: At the hotel	*Glenn : "Ngga bisa! ga-gabisa, a-a-aku gamungkin ngaku bohong ke Maya, ka-kalau misalnya a-a-aku ngaku bohong ke Maya, bahaya banget dia a-a- p-pasti marah besar. Gamungkin, o-orang a-aku ga ngaku aja hidup a- aku u-udah kayak di penjara, masalahnya dia selalu bilang, kalau misalnya ja-ja-jangan bo-bohong ya, Glenn! O-oke a-aku gatau mau ngapain, yang jelas a-aku harus keluar dari sini ".* (I can't! I really can't admit I lied to Maya. If I confess, she'll be furious. I mean, even without admitting anything, my life already feels like a prison. She always says, 'Don't lie, Glenn!' Okay—I don't know what to do, but one thing for sure, I have to get out of here.)
15	Scene 15 Time: 56.23 Location: On the street	Glenn : *"Pak maaf ni. Ka-kami ga-gapunya uang, percuma ngebegal ka-kami, g-gaada du-duitnya"* (Sir, sorry. We don't have any money, robbing us would be pointless—there's no cash)
16	Scene 16 Time: 01.00.49 Location: Yahya's house	Glenn : *"Gu-gua g-gaada di pesawatitu"* (I wasn't on that plane.)
17	Scene 17 Time: 01.28.24 Location: Yahya's house	Glenn : *"Ti-tiap hari, tiap hari, gu-gue mikir hidup gu-gue kaya di penjara, setiap hari gue se-selalu me-merasa salah a-apa gue di pernikahan ini, TIAP HARI! ternyata semua gara-gara lu, dari sekian banyak orang ternyata lu orang nya".* (Every single day, I feel like my life is a prison. I always feel like I'm wrong in this marriage—EVERY DAY! And in the end, it's all because of you. Out of all people, it turns out it was you.)
18	Scene 18 Time: 01.35.43 Location: Kania's house	Glenn :*"Hei, a-aku mau balikin ini,u-untuk minta maaf. A-aku salahngomong ke kamu kaya gitu, bukanitu alasan a-aku kenapa aku ajakka-kamu check in, a-aku ga taualasannyaa- apa, dan jujur a-akujuga ga-gatau alasan kamu maua-aku a-ajak check-in itu kenapa. Ka-kania yang aku tau, aku Cumapengen berdua sama*

		kamu. Akusenang dengan ngobrolnya kita,a-aku udah lama ga ngerasain gini sama perempuan. O-o-obrolan yang bukan hanya berbalas, tapi jugamerasa benar. A-aku se-senangbanget momen kabur-kaburan kita, a-aku aku ngerasa kita ko-kompak, cocok banget. Maaf Kania, a-aku harus, a-a-ku mau balikan dengan Maya". (Hey, I came to return this—to apologize. I said the wrong thing to you. That's not why I asked you to check in. I don't even know the real reason, and honestly, I don't know why you agreed to check in with me either. Kania, the truth is—I just wanted to be with you. I enjoy talking with you. It's been a long time since I've felt this way with a woman. A conversation that's not only responsive but feels right. I truly enjoyed our little escape. I felt like we really clicked. I'm sorry, Kania—I have to, I want to get back with Maya)

Discussion

This study provides an in-depth insight into the speech disorder known as "stuttering" experienced by the character Glenn in the film *Mendarat Darurat*, Based on the analysis of 18 excerpts/dialogues, it was found that Glenn displays several primary characteristics of stuttering, such as repetition of initial consonants, syllable repetition, and pauses in conversation (Universitas Andalas Padang, Indonesia et al., 2023). The form of stuttering experienced by Glenn not only affects his fluency in speaking but also reflects difficulty in controlling the movement of muscles in his mouth and throat (Rafique et al., 2023).

The portrayal of speech disorders in this film has the potential to raise audience awareness and understanding of the condition of stuttering (Iqbal, 2023; Pratiwi et al., 2023). Film, as a powerful medium, can serve as an educational tool and foster empathy. Through the character of Glenn, who is depicted realistically and without stereotype, viewers can gain a better understanding of the challenges faced by individuals who stutter (Snyder et al., 2023). This is important in reducing stigma and increasing social acceptance of those who experience this disorder (Daniels et al., 2023). This study also highlights the psychological and social impacts of stuttering. Individuals who stutter often experience communication anxiety, which can affect their professional opportunities and social interactions (Iqbal, 2023; Johns, 2019). Feelings of inferiority and anxiety may cause them to become more withdrawn and reluctant to participate in social activities (Rafique et al., 2023). Therefore, accurate and empathetic portrayals in mass media such as film can play a crucial role in supporting people who stutter and in promoting a better understanding within society (Sizer & Sizer, 2023).

Although this study makes a significant contribution, there are some limitations that should be noted. First, the study focuses on a single character in one film, which may limit the generalizability of the findings. Second, the qualitative approach used, although in-depth, may not capture the full spectrum of experiences of individuals with stuttering (Universitas Andalas Padang, Indonesia et al., 2023). For future research, it is recommended to explore more characters and diverse contexts, as well as to use quantitative methods to complement qualitative findings. Furthermore, longitudinal studies observing changes in audience perceptions and understanding of stuttering after watching relevant films may also provide more comprehensive insights. This study affirms that the representation of stuttering in the film *Mendarat Darurat* can serve as a powerful educational tool. By portraying the struggles and daily life of the character Glenn, the film succeeds in raising awareness, empathy, and acceptance toward individuals with speech disorders. Further research with broader and more diverse approaches will help deepen our understanding of the impact of media representation on speech disorders and the social well-being of those who experience them.

Conclusion

Stuttering is a speech fluency disorder in the form of difficulties in word articulation and the flow of sentences, experienced by both children and adults. This condition is often accompanied by other complaints, such as blinking eyes, furrowed brows, clenched or uncontrollably moving hands, and tremors. Based on the results of the research conducted, it can be understood how the speech disorder of stuttering is experienced by the character Glenn in the film *Mendarat Darurat*. From the scenes presented in the film, the researcher transcribed the dialogues containing data on the speech disorder experienced by Glenn, as outlined in the discussion. The total number of scenes involving the stuttering speech disorder experienced by Glenn is eighteen scenes. Therefore, the depiction of speech disorders in the

film *Mendarat Darurat* not only influences the perception and understanding of the viewers regarding the condition but can also have a significant impact in promoting inclusion, awareness, and a better understanding of human diversity.

Suggestions

In the article entitled *"The Stuttering Speech Disorder of the Character Glenn in the Film Mendarat Darurat: A Psycholinguistic Study"*, several suggestions can be proposed to deepen the analysis. First, future research may further explore the influence of the portrayal of speech disorders in films on the audience's understanding and perception. Through a psycholinguistic analysis, researchers can identify how the character Glenn, who experiences stuttering, is understood and perceived by the audience. Second, psycholinguistic analysis may also deepen the understanding of the linguistic representation of the stuttering speech disorder in the film. The research can identify how the features of stuttering are represented in Glenn's dialogues, such as syllable repetition and pauses in conversation, as well as how these aspects affect the overall narrative flow of the film. Furthermore, researchers can analyze the psychological impact of the stuttering representation on the audience—whether it evokes empathy, confusion, or even stigmatization toward individuals with speech disorders in real life. Hence, this article can provide profound insights into how the stuttering speech disorder is represented and received within the context of film.

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