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AN ANALYSIS OF SLANG IN NICKI MINAJ'S RAP SONGS "SEEING GREEN" AND "FRACTIONS": A SOCIOLINGUISTIC STUDY

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Abstract

This research analyzes the slang word types used by Nicki Minaj in her songs "Seeing Green" and "Fractions". Thus, it covers two objectives: the types and meanings of the slang words in the song lyrics. This research study uses a descriptive qualitative method. Therefore, the unit of analysis is words or phrases containing slang. The main instrument of the research is the researcher herself by applying the theory slang types by Allan and Burridge (2006) and the theory kinds of meaning by Leech (1974). The findings of this research show that there are 69 data slang words in Nicki Minaj's songs "Seeing Green" and "Fractions". The analysis findings of the types of slang words show that it can be concluded that the highest data is Imitative with 28 data (40.57%), followed by Fresh and Creative with 18 data (26.08%), and also Flippant with 18 data (26.08%). Besides Flippant, there is Clipping with 4 data (5.79%) and Acronym with 1 data (1.44%). Furthermore, the analysis findings of the meaning types of slang words show that it can be concluded that the highest meaning is Stylistic Meaning with 32 data (46.47%), followed by Reflective Meaning with 19 data 27.53%, Affective Meaning with 14 Data 27.53%, Connotative Meaning with 2 data (2.89%), and followed by Collocative Meaning with 2 data (2.89%). Conceptual meaning and thematic meanings are not found in the songs. Thus, only 5 kinds of meaning are found in Minaj's songs "Seeing Green" and "Fractions".

Keywords/Kata Kunci: *Sociolinguistic, slang, types of slang, kinds of meaning*

INTRODUCTION

Certain communities or social groups use informal language, one of which is slang. Certain groups of people use slang to make their language different from usual. Burke (in Abadi 2010) states that slang includes "secret" words or sentences used in everyday conversations, books, magazines, televisions, movies, or song lyrics. Slang language is not an official language, but an informal one. However, it is widely used for oral communication for many purposes, as many words quickly become outdated because of trends.

Slang is often found in films, short stories, and songs. According to Partridge (1950, p.69), slang language is mainly spoken form, which is used in social milieus and popular media, and to a certain extent, it is used in song lyrics and publications. A song is a combination of music and lyrics. According to Grolier (1977, p.220), a song is a short musical work set in a poetic text with equal importance given to music and words. Each song has its own story to illustrate the story in the song. The composer will choose the right words to represent the feelings and tell the story behind the song. Most of the composers choose to use slang in conveying the message in the song. The phenomenon of slang utilized in nearly all musical genres makes the researcher interested in analyzing slang since people have yet to become familiar with the meaning of slang and how it is used. Defined by Leech and Svartvik (1981), "slang is language which is very familiar in style, and it is usually restricted to the members of a particular social group". In this research, the researcher showed the importance of languages in globalization and lifestyle.

Rap music lyrics mostly have vulgar meanings, which are different from other genres. However, there are more similarities and differences between them. For example, Minaj's songs talk about human activity or, more broadly, her lyrics talk about life, especially in the circle of American Artists. In those her songs, the sentence structure and word choice push forward imaginative quality and follow the reality of life. This rap music mainly uses non-standard English,

which tends to be vulgar and lazy and is often called bad or wrong. In most cases, some words in the text are slang. Many slang terms refer to what people feel. Therefore, the researcher provides two problems to be investigated. The problems aims to seek the slang type and their meaning found in the lyrics of Minaj's songs "Seeing Green" and "Fractions"?

METHODOLOGY

Descriptive qualitative describes types and meanings found in Minaj's songs "Seeing Green" and "Fractions". Moleong (2007) defines "descriptive qualitative is a research method intended to understand the phenomenon of what is experienced by its research subject, such as character, perception, motivation, action, etc." The purpose of qualitative research is to explain a phenomenon as deeply as possible by collecting the deepest data, which shows the importance of depth and detail of the data being studied. The researcher applied the method to this research because it was suitable to analyze, describe, collect and identify the types of slang words. The researcher investigates the song lyrics in Minaj's selected songs "Seeing Green" and "Fractions" that contain slang. The researcher collects the data in each song lyric containing slang and books, journals, and online articles used as reference materials.

The data are Minaj's song "Seeing Green" (feat. Drake and Lil Wayne), produced by GOVI & Kid Masterpiece, and "Fractions", produced by YG! Beats & Tate Kobang. These re-released songs entered the Billboard Hot 100 list on 29 May 2021, peaking at 12th and 52nd respectively. The lyrics were the primary data containing slang, including the verse by two rappers, Drake and Wayne, who collaborate with Minaj in the song "Seeing Green". Those songs talk about life, especially wealth, career struggles, self-strength, and skills and achievements associated with human life. Therefore, the researcher will analyze the meaning and types of slang in these songs.

The data in this research are in the form of words. Therefore, the unit of analysis is utterances, words or phrases containing slang. This research analyzed the use of slang words in song lyrics based on the understanding meaning of the songs. To compile the data, the researcher read the song lyrics from Minaj containing slang suitable for the data research. The data in this research were in the form of words and phrases found in the songs related to types of slang. After the data is taken, the researcher will analyze the slang words in the song lyrics. The researcher focused on the type of slang and the meaning of slang found in the lyrics of Minaj's songs.

The steps in collecting data are taking the song lyrics from the Genius website (www.genius.com). After marking the word or phrase containing slang, the next is classifying the types and the meaning of slang. Moreover, data display is applied in analyzing the data. The steps are described as follows, the researcher puts the data into the datasheet table and classifies slang into types of slang using Allan and Burridge's theory (2006). After that, the researcher analyzed the meaning using Leech's theory (1974) that states meaning can be divided into 7 categories.

RESULTS AND DISCUSSION

Slang Types in Nicky Minaj's Songs

There are five types of slang found in the lyrics of the songs. They are Fresh and Creative, Flippant, Imitative, Acronym, and Clipping.

Table 1. Types of Slang

No.	Types of Slang	Frequency
1	Imitative	28
2	Flippant	18
3	Fresh and Creative	18
4	Clipping	4
5	Acronym	1

The table shows that the highest data is Imitative with 28 data (40.57%), followed by Fresh and Creative with 18 data (26.08%), and also Flippant with 18 data (26.08%). Besides Flippant, there is Clipping with 4 data (5.79%), and followed by the lowest data found in the songs is Acronym with 1 data (1.44%). The most frequent type of slang found in the lyrics is Imitative. Imitative is a form of slang that imitates other words or combinations of two words that result in different meanings. It means that slang is derived from Standard English words. It uses Standard English words with different meanings or combines two different words. An Imitative "I'ma" is found in "Seeing Green".

"I'ma" is a shortened of "I'm gonna" or shortened of "I am going to" and "I am a". It is categorized as imitative because "I'ma" comes from "I'm gonna" ("gonna" = "going to") or "I am a", and it is shortened again. It means that this slang word has been imitated into another word for the new term. In the lines "I'm smokin' tarantula (Yeah) / Bae gave it to me (Hmm) / You dig? Yeah, hold up, hm / **I'ma** pull up so lit", Wayne is trying to say that he is smoking a cigarette, namely tarantula made by marijuana, he said that it is from his girlfriend, and said "you dig? Yeah, hold up," which it means "you get it? Wait!" Directly, he said "I'ma pull up so lit". He said that he pulled up the cigarette in an awesome way. The use of the term "I'ma" is related to the background of the rapper as African American, which is their English has its characteristics that make it different from Standard English, it is known as African American Vernacular English (AAVE), the grammatical deviation is one of the differences presented in AAVE characteristics.

The second most occurring slang types are Fresh and Creative as well as Flippant. Fresh and Creative refers to new words with a different form from the original but still have the same meaning or reference. An example of Fresh and Creative is "Bae" in "Seeing Green". In the lines "I'm smokin' Tarantula. / **Bae** gave it to me." Wayne says that he is smoking a cigarette made of marijuana from a brand called Tarantula. Directly, he says that it was given by his girlfriend. It is categorized as Fresh and Creative because "bae" is a shortened version of "baby" or "babe". It is a term of endearment primarily used to call a significant other or a close friend among African-American youth.

Besides Fresh and Creative, Flippant is also found in Minaj's songs. The slang is formed with two or more terms. The written term does not refer to a denotative meaning. One example is "makin' money" in "Seeing Green". The phrase means earning money, not literally producing money. It falls into the category of Flippant because it comes from a combination of two words, "making" and "money", that does not mean denotatively. In the lines, "You know, one of the perils of **makin' money** is / You can afford to be dramatic", Drake says that one of the dangers of earning money is that people can do anything they want. In addition, the gerund "making" is turned into "makin'", which is a characteristic of African-American Vernacular English (AAVE).

Another slang type found in the songs is Clipping, which means that a word is shortened by removing its parts, but its meaning is the same. "Opp" in "Seeing Green" is an instance. It is a syllable in the word "opposition", meaning people who compete against one another. Originating in Chicago, the slang is commonly used in rap. In the line "No one bitch could be my **opp**", Minaj says other women are below her league. It is usually used when the rapper trying to match the lyric with the beat. Similar to Flippant, the shortening of the word in Clipping possesses an AAVE characteristic.

The least occurring slang type is Acronym, which is formed from the first letters of each word put together. An Acronym, G.O.A.T, is found in the "Seeing Green". It is short for Greatest of All Time. It is categorized as Acronym because it is formed from the first letter of each word. In the line "The K-I-N-G, the **G.O.A.T.**, plus me, the Queen. / I send shots, send 'em back or flee the scene", "G.O.A.T" is a kind of term that commonly used in sports when referring to players who are widely considered the most talented. Minaj declares that her lover is the best man compared to other men. Acronym is used commonly in the hip-hop scene as they can fit better into the rhyme.

Kinds of Meaning found in Nicki Minaj's Songs

Out of the 7 kinds, there are only 5 kinds of meaning from the slangs found in Minaj's song "Seeing Green" and "Fractions".

Table 2. Kinds of Meaning

No.	Types of Slang	Frequency
1	Stylistic Meaning	32
2	Reflective Meaning	19
3	Affective Meaning	14
4	Connotative Meaning	2
5	Collocative Meaning	2
6	Thematic Meaning	0
7	Conceptual Meaning	0

Table 2 shows that the highest meaning is Stylistic Meaning with 32 data (46.47%), and followed by Reflective Meaning with 19 data 27.53%, Affective Meaning with 14 Data 27.53%, Connotative Meaning with 2 data (2.89%), and followed by Collocative Meaning with 2 data (2.89%). Conceptual meaning and thematic meanings are not found in the lyrics.

Stylistic Meaning is the most occurring kind of meaning, which refers to the part of the language that conveys the social context of its use and conveys the social context of language use to establish relationships between people and describe social roles. It is found in the line "The **cash blue**, but I'm still seein' green" in the song "Seeing Green". The phrase "cash blue", which is synonymous "blue money", refers to the USD 100 bill. Looking closely at it, there are blue lines on the top and bottom of the bill. The rapper then shows that even though he has so much money, he is still seeking money. This slang is categorized as having stylistic meaning because it employs another style to talk about money. Besides, the phrase is not globally used, only in the US.

The second most frequent kind of meaning in the slang is Reflective Meaning. It happens when familiarity with one meaning of a word influences the interpretation of another. Increased sensitivity to language in all senses makes it easier to find meaning reflected in poetry. An instance is the line "**No cap**, I'm on them capsules, I done relapsed" in "Seeing Green". It comes from the combination of two words "no" and "cap". The slang "no cap" usually means "not lying". However, in the lyrics, it is used to mean "not using condom" because "cap" is another word for "condom". Therefore, the meaning type of this slang is reflective meaning since it has both denotative and connotative meaning that can cause an ambiguous meaning. Thereon, it will affect the different reactions of sense or meaning by the listener. The slang "no cap" is then intended to convey that she is in an intimate situation with a man. Its use is to convey the sense of the lyric in an implicit way.

Another kind of meaning found from the slang in Minaj's lyrics is Affective Meaning. It is a kind of language that reflects the personal feelings of the speaker or writer including his attitude towards the listener or something that is uttered. An example is "Bitch, we ain't **duckin'** no action" in "Fraction". "Duckin'" is the contraction of "ducking". It means hiding or avoiding someone or something. Minaj is trying to give explanation to the listener or the person that she meant with the rude way. The meaning type of this slang is affective meaning. This slang is categorized as affective meaning because the rapper conveys her attitude toward the listener or the person that she intends to.

The following kind of meaning found in Minaj's songs is Connotative Meaning. It is what people think about two words and find whether it is possible or impossible the word has two different meaning from the denotative meaning. Connotative meaning is a word when it has sense of positive and negative value. One of the instances is "He was a **good cat**" in "Seeing Green". The slang "good cat" comes from combination of two words "good" and "cat", which does not refer to a denotative meaning. It is to avoid awkwardness when men saying other men are handsome or good looking, as in male circle, complimenting seach other's look is uncommon. This slang is categorized to have connotative meaning because the word good cat is not representation its literal meaning but it refers to good looking.

The last kind of meaning found in the slang used in Minaj's songs is Collocative Meaning. It refers to the association of words by common, or customary common occurrences with certain types of words. It can be found in the line "El

Chico luxury, wanna see my **niggas ball** so bad" in "Seeing Green". It comes from combination of two words "nigga" and "ball". The former word is the plural of the word "nigga", which a term of endearment from one African to another, while the latter has connotative meaning. The slang thus refers to an African-American men's testicles. Therefore, it is categorized as having **collocative meaning** because it is specifically for African Americans.

CONCLUSION

There are five types of slang found in Minaj's "Seeing Green" and "Fractions". Imitative is the most frequent type of slang that appeared in Minaj's songs "Seeing Green" and "Fractions". In addition, there are five kinds of meaning found in the songs: Stylistic Meaning, Reflective Meaning, Affective Meaning, Connotative Meaning and Collocative Meaning, while Conceptual meaning and thematic meanings are not found in the songs. Stylistic meaning is the most frequent kind of meaning that appeared in Minaj's songs. The rappers in the songs use Imitative and Stylistic Meaning to convey the lyrics implicitly, which has vulgar or rude sense with stylistic or implicit way. Thus, those lyrics described that they were influenced by their circle or environment as African-American rappers.

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AN ANALYSIS OF IMPLICATURE IN THE *KING ARTHUR: LEGEND OF THE SWORD* MOVIE

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Abstract

This research examines *King Arthur: Legend of The Sword*. These researchers use Grice's theory and focus on implicature, such as conventional and non-conventional implicature. This research tried to answer the types of implicature and the function of implicature on Arthur. The research design was qualitative and descriptive to analyze the data. The source of data was script and supported by several instruments. The results of the research were twenty-one data showing conventional and non-conventional implicature. Non-conventional implicature is more pronounced because Arthur often says something different from the truth. Non-conventional implicature usually violates four maxims. It is also supported that Arthur's speeches violate four maxims. The functions of implicature were representative, directive, and expressive. The most frequent function is the representative function. It happened because it reflects on committing Arthur as the speaker to something being the case, to the truth of the expressed proposition.

Keywords/Kata Kunci: *Implicature; Movie analysis; King Arthur: Legend of the Sword*

INTRODUCTION

Nowadays, movies are one of the most interesting forms of entertainment. Usually, movies are used by some people to spend their weekends. This is because the stories of the movie are always presented the different stories and have their uniqueness. Over time, movies have become entertainment that is very easy to watch. People can enjoy movies in various ways, such as through cinema, television, or online platforms like Netflix and Disney+. Besides that, movies are divided into various genres so the audience can choose their favorite type of movie. According to Cateridge, the genre is a simple idea that gets extremely complicated as soon as people start to think about it. Producers and the industry use genre to categorize and differentiate their products (2015, 121).

In the movie, there are many elements in it, such as conversations, activities, and scenes. When people start a conversation, they form a word, a phrase, or a sentence. In this case, it is closely related to pragmatic principles, which include elements of language, language speakers, and language interpreters. According to Cummings, pragmatics has a purpose as a reference in analyzing the meaning of oral communication. Several pragmatic concepts exemplify the influence of context on language meaning. These concepts include deixis, presupposition, speech acts and implicatures (2015, p.194).

According to Hornby, a movie is a story recorded as a set of moving pictures to be shown on television or at the cinema (1995, p.434). In addition, the movie is also an expression that writers and directors pour to make an interesting work. Klarer states have also had a major influence on the fine arts; a novel, more abstract approaches to painting have been taken in response to these new media (2004, 56).

In this research, the researcher focuses on implicature relate with pragmatic. The pragmatics studies have factors that govern our choice of language in social interaction and the effect of our choice on others. In theory, we can say anything we like. In practice, we follow a large of number social rules (most of them unconsciously) that constrain the way they speak (2006, 120). Meanwhile, Yule mentioned that pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader (1996, 3). As a result, this study has more

to do with the analysis of what people mean by their utterances than with the separate meanings of the words or phrases used in the utterances themselves.

This study uses pragmatics to interpret and examine the implied meaning contained in *King Arthur: Legend of The Sword* movie. According to Grice, implicature related to the conventional meaning of the words (the sentence) it has uttered (1989, p.25). Based on one's utterance, who has knowledge of the English language, but not on its circumstances of the utterance, one would know something about what speaker had said. It based on the assumption that he was speaking basic English, and speaking literally. In the implicature, there were two implicatures such as implicature conventional and implicature non-conventional. The conventional implicature refers to the conventional meaning of the words. The meaning of the conversation is determined by the conventional meaning of the words used. Meanwhile, non-conventional implicatures are utterances that imply something different from the truth.

METHODOLOGY

This study uses a qualitative descriptive approach. According to Creswell (2009, 4), qualitative research is a study investigating and understanding the meaning individuals or groups assume to be a social or a human problem. A descriptive study is a study in which the main focus is on description rather than examining relationships or associations, is classified as a descriptive study. As the data source, the researcher takes data from the script of the *King Arthur: Legend of The Swords* movie.

To divide non-conventional implicature, the researcher uses maxim principles. There were four principles. (1) Quantity means only contributing what is required. In the maxim of quantity, a speaker is expected to be able to provide sufficient, relatively adequate, and as informative information as possible. Such information should be the actual information the speech partner needs. (2) Quality means that speak truthfully and never contribute false beliefs. The maxim of quality, a speech participant is expected to be able to convey something real and in accordance with the actual facts in what he is saying. (3) Relevance means that the question must be related to the answer. In the maxim of relevance, it is stated that to establish good cooperation between speakers and speech partners. The following is an example of a violation of the maxim of relevance because the answers given by the speech partners are unrelated to the questions. (4) Manner means that conversation should not contain ambiguity and obscurity. This maxim requires participants to speak directly and clearly to avoid confusing the speech partner.

The researcher used Searle's theory of functions (1979, 12-25) to find the purpose of implicature on character. They are representative, directive, expressive, commissive and declaration. (1) Directive is the illocutionary point consisting in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable, which includes attempting) by the speaker to get the hearer to do something—for example, asking, ordering, commanding, begging, praying, opposing, and challenging. (2) Representative whose purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. All assertive class members are assessable on the assessment dimension, which includes true and false. (3) Expressive is the illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. The paradigms of expressive verbs are, thank, congratulate, apologize, condole, deplore, and welcome. (4) Commissive is the illocutionary act that commits the speaker (again in varying degrees) to some future course of action. (5) Declaration is the defining characteristic of this class that the successful performance of one of its members brings about the correspondence between the propositional content and reality, successful performance guarantees that the propositional content corresponds to the world.

RESULTS AND DISCUSSION

The researcher discovers Arthur has implicature in *King Arthur: Legend of the Sword*. The data in total are 21, including 9 conventionals and 12 non-conventionals. There are 3 functions of Arthur's dialogues: representative, directive, and expressive. The functions in total 12 representatives, 4 directives, and 5 expressives.

(1) Conventional occurs between Bedivere and Arthur in the hiding place. They tease each other over what happened.

Bedivere : "You've done very nicely on the back of your cozy relationship with your kingsmen."

Arthur : "You know, I'm a **little old for finger-wagging and speeches.**"

There is a conventional implicature in the conversation when Arthur says "I'm a little old for finger-wagging and speeches." From this conversation Arthur implies that he does not like Bedivere's attitude. It is confirmed by the word "I'm a little old" which means that he is not a young person who can be lectured. It is classified as conventional implicature, emphasized by the conjunction "for" which supports the meaning of the word before and after it.

(2) Non-conventional occurs between Arthur and Jack during Arthur's interrogation. Jack suspects Arthur and his friends to have betrayed the kingdom, so he begins to ask Arthur numerous questions.

Jack : "Now, tell me a story about a girl called Lucy, a Viking called Greybeard, and some rebel graffiti dirtying these walls."

Arthur : "**Are you writing a book?**"

Arthur violates the maxim of relevance by saying, "Are you writing a book?" It is because Arthur's response does not match the topic of the conversation, in which there was no discussion about writing a book. This conversation is classified as a non-conventional implicature because Arthur implies a different meaning of the word from the conversation. In this case, the utterance of Arthur it means Jack was asking too much.

(3) Representative occurs between Vortigern and Arthur. Vortigern discovers Arthur's genealogy, but Arthur denies it.

Vortigern : "So you're Uther's son. Not only did you survive in the gutter, you blossomed out of manure."

Arthur : "You've got the wrong man, sire. I was born in a brothel, on a bridge in Londinium."

Vortigern : "The sword can only be drawn by Uther Pendragon or his direct heir. You felt it, didn't you? The power. That's what put you out. You just don't know how to control it."

Arthur : "**I'm nothing but the bastard son of a prostitute.**"

The utterance "I'm nothing but the bastard son of a prostitute" contains a representative function related to asserting something. Arthur indirectly emphasizes the impossibility that he is the son of King Uther because he knew all this time; he was raised in a brother complex.

(4) Directive occurs between Jack and Arthur. When asked by Jack, Arthur answers with another question instead.

Jack : "Now, tell me a story about a girl called Lucy, a Viking called Greybeard, and some rebel graffiti dirtying these walls."

Arthur : "**Are you writing a book?**"

The utterance "Are you writing a book?" contains a directive function because Arthur answers Jack's question by asking him back with another question. Arthur's utterance when feeling surprised at Jack, who never stopped asking questions, Arthur indirectly asked Jack not to keep asking questions.

(5) Expressive occurs between Arthur and Goosefat Bill. Upon meeting Goosefat Bill, Arthur declares that Goosefat Bill's reputation precedes him.

Arthur : "**The infamous Goosefat Bill, needs no introduction.** So, you think you can take down Vortigern?"

Goosefat Bill : "There are 12 barons. These represent the old families of England."

The utterance "The infamous Goosefat Bill, needs no introduction" contains an expressive function because it is related to satire on Goosefat Bill. Arthur indirectly insinuates that Goosefat Bill is infamous.

CONCLUSION

The researcher can conclude that Arthur said non-conventional implicatures more often than conventional implicatures by pronouncing 12 non-conventional and 9 conventional. In this case, non-conventional implicature is more pronounced because Arthur often says something different from the truth. Non-conventional implicature usually violates four maxims. It is also supported that Arthur's utterances violate the maxim of quality, quantity, relevance, and manner. In addition, the implicature has representative, directive and expressive functions. Each of these functions has a different purpose. In this research, the researcher found 12 representative functions, 4 directive functions and 5 expressive functions. Therefore, the most frequent function is the representative function because it reflects on committing the speaker to something being the case, to the truth of the expressed proposition.

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PROSPECT OF ASIAN AMERICAN BOOK TO MOVIE ADAPTATIONS IN THE HOLLYWOOD ENTERTAINMENT INDUSTRY

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Abstract

This paper explores the prospects of Asian American book-to-movie adaptations in the Hollywood industry. There have been a large number of book-to-movie adaptations in the history of the American film industry, such as *Great Expectation* (1946), *The Silence of the Lamb* (1991), and *The Great Gatsby* (2013) to mention just a few. Some have also been reported to gain fame and economic success in the global film market. The mentioned book-to-movie adaptations were based on Western authors. Meanwhile, history has witnessed the emergence of Asian American writers such as: Bharati Mukherjee, Amy Tan, Khaled Hosseini, Anchee Min, among others who have played an essential role in the field of American literature. This paper uses a qualitative method by analyzing data from selected Book-to movie adaptations. It is evident that some of them received prestigious awards. Tan's book-to-movie adaptation *The Joy Luck Club* (1993), Hosseini's book-to-movie adaptation *The Kite Runner* (2007) and Kevin Kwan's *Crazy Rich Asians* (2018) have entered Hollywood to participate in the extremely competitive film market. The study results show that Asian American writers have emerged recently. Second, Asian American book-to-movie adaptations offer unique narratives to American audiences, although only a handful of Asian American book-to-movie adaptations have been produced. In conclusion, despite the promising growth of Asian American literature, readers can realize that Asian American book-to-movie adaptations have to struggle to be able to tap into the Hollywood industry.

Keywords/Kata Kunci: *prospects, asian american book-to-movie adaptation, hollywood, industry*

INTRODUCTION

Asian immigrants, like other immigrants, have encountered numerous challenges and hurdles in pursuing American Dream. Yellow Peril which occurred in the 1870s, is one of the most hostile hardships they ever experienced in American history (Petersen, 1958). Due to their hard work and persistence, however, Chinese immigrants were able to survive amidst difficult situations (Morey et al., 2022). Similarly, the Japanese immigrants who faced bitter experiences were able to survive. Both the Chinese and Japanese are among the immigrants who have been able to pass through a difficult life in the US (Wu, 2013). The Chinese, for instance, had been able to establish restaurants, hotels, and laundry businesses, especially in California. Later, they also penetrated the field of education and showed their superiority in education. In regards to literature, they, too, have shown remarkable records in the history of American literature. There have been several prominent Asian American authors, such as Bharati Mukherjee, Amy Tan and Khaled Hossein, to mention a few who have produced popular novels and gained economic success and fame as well.

It must be recognized that the world of cinema is indebted to the world of literature. As a matter of fact, historically, Hollywood has adapted literary works into movies for decades. It is not realized how many books have been turned into films. Authors ranging from Shakespeare, Charles Dickens and Jane Austen to contemporary authors like JK Rowling and Dan Brown have become a reference for big film studios worldwide. History witnessed some book-to-movie adaptations that have gained global popularity and acclaim. However, some still need to do so.

As Seger claims, "These adaptations are not the exclusive domain of experienced writers and big-name producers. Many new writers have gotten their start as screenwriters by optioning a book or true-life story and insisting that they be hired as the script". She further states, "Many novelists look to film to give their stories a second chance and to increase readership, new novelists as well, hope to see their stories turned into film, often writing specifically with an eye to movie structure and characters. Peter Dexter, who wrote the bestselling *Paris Trout*, sold the film rights to his book on the condition that he writes the screenplay" (Seger, 1992)

Before further discussing the topic, first, we need to present the definition of adaptation. Deborah and Welehan stated that adaptation is "An altered or amended version of a text, musical composition, etc., (now esp.) one adapted for filming, broadcasting, or production on the stage from a novel or similar literary source." In this paper, the discussion will focus on the adaptation of Asian-American novels into screens. In addition, adaptation frequently involves transcoding into a different set of conventions, and we propose that print-to-cinema adaptations introduce and rely on a set of already globalized norms and practices, facilitating cross-cultural understanding more than print medium (Cartmell & Whelehan, 2023)

This paper aims to explore the phenomenon of Asian American book-to-movie adaptations. More specifically, this paper will discuss the prospects of Asian-American book-to-movie adaptations in the Hollywood entertainment industry. The first part will talk about the emergence of Asian-American authors in the field of literature, which become the source of the book-to-movie- adaptations. The next part will discuss the possibility of Asian-American book-to-movie adaptations entering the Hollywood entertainment industry.

The term model minority is an interesting one. The phrase suggests that a minority group is somehow exemplary compared to others. Sociologist William Petersen discussed the idea of Japanese American as a model minority. In his article, "Success Story: Japanese American Style", he explains that the Japanese suffered discrimination and adversity in the US. However, they still managed to secure a better life for themselves and their children. During WW 2, over 110,000 Japanese living on the West Coast were forced to live in the internment camps administered by the war relocation authority. Several months later, the media conferred model minority status upon another Asian-American group, the Chinese Americans. They pushed themselves as a racial minority that had pulled themselves (Petersen, 1958).

Up from hardship and discrimination to become a model of self-respect and achievement in today's America. Low crime rates, strict discipline, a strong work ethic, a desire for education, commitment to family, and a low dependence on welfare characterized them.

METHODOLOGY

This study used a descriptive qualitative research method, obtaining data qualitatively and presenting it descriptively. It accurately and factually explains a situation or topic of interest. The study and collection of a variety of empirical materials - case studies, personal experiences, introspective, life story interviews, observational, historical, interactional, and visual texts - that describe routine and problematic moments and meanings in individuals' lives constitute qualitative research (Denzin et al., 2006). Because this research is a product of American Studies, it adheres to the qualities of American Studies as an interdisciplinary study. The interdisciplinary approach examines American experiences from multiple perspectives, including culture, sociology, and psychology (Lenz, 1991). The prospect of Asian-American book-to-movie adaptation is a research based on the cultural and literary in American Studies perspective. The research does not only explain the new trend of the adaptation from book to movie as a direction in American Studies research but also explains how Asian culture has to struggle to be able to tap into the Hollywood industry. As a result, this study employs John Carlos Rowe's 'trans-national' strategy. He claims that "the multicultural and multi-ethnic United States cannot be completely understood without understanding its transnational sources, hemispheric interests, and global ties (Rowe, 2013).

RESULTS AND DISCUSSION

The Emergence of Asian-American Literature

American literature, which had existed since the 18th century to some degree, had been dominated by Western traditions. Since the US is a country of many ethnic groups, there has been a new body of literature in the history of American literature. African American literature is a good example of this. African American authors produced literary works based on their experiences during their first stay in the New World to their contemporary life. The authors such as Ralph Ellison, Toni Morrison, Malcolm X, Maya Angelou, and Zora Neale Hurston, among others, have contributed to the development of American literature (Primorac, 2017).

Like African American literature, Asian American literature, too, has entered the field of literature. It came into existence in the late 19th century. There had been several Asian-American authors who produced literary works by then. Edith Maude Eaton, for example, wrote her article and short stories in 1896. Her works depicted the hardship the Chinese immigrants faced in the new place. Another example is Ono Watana, who wrote a romance, *Miss Nume of Japan*, in 1899. The early 20th century witnessed the emergence of Asian American literature. Korean American author Young-hill Kang wrote the novel *Grass Root* in 1931. A Chinese-American writer wrote *My Country and My People* in 1935, becoming a best seller. And one year later, H.T. Tsiang's *And the Chinese Has Hands* was published in 1936. The novel depicts the oppressed life of a Chinese laundry man in the US (Mazierska, 2020).

Although Asian-American literature has existed since the late 19th century, it was in the 1980s that it attracted the attention of scholars. It is then becoming an important field in English and American Studies. Early American literature mostly portrayed the struggles of Asian-American immigrants in the New World (Morey et al., 2022). Most contemporary Asian-American writers do not share Chin's pessimism. By weaving connections between "us and our history, our forebears, each other, and other people of color in this country and the world, these writers are inventing Asian-American identities" outside the realm of racial romance and externally imposed definitions (Atmantika et al., 2022).

One example of Asian-American authors is Bharati Mukherjee. An Indian American author who has played an important role in American literature. Mukherjee was born on July 27, 1940, in Calcutta, India. Her parents moved to England, and she went to the US in 1961 and studied at the University of Iowa. She was an industrious and successful author and who wrote several important non-fictional and fictional works. Her novels were mostly about immigrants' struggles in pursuing their dreams in America. *The Middleman and Other Stories* (1988) won the National Book Critics Cycle Award for Fiction, while her second novel *Jasmine* (1989), had become the main reading menu for high school and college students (Salasati & Garnida, 2021).

Another prominent author is Amy Tan, who Tan was born to Chinese immigrants John Tan and Daisy. Her father was an electrical engineer and Baptist minister. Her mother had previously been married to an abusive man with whom she had three daughters, an industrious author who had produced fiction and nonfiction. Her most famous novel is *The Joy Luck Club* (1989), about mother-daughter relationships. The book won many prizes and has been translated into several languages. Her other novels, such as *The Kitchen God's Wife* and *The Bonesetter's Daughter*, have also become bestsellers. *The Joy Luck Club* (1989) won three literary awards: Los Angeles Times, Book Award, The Commonwealth Gold Award and the Bay Area Book Reviewers Award. In addition, she was presented the Golden Plate by the Academy of Achievement. This award is presented annually to high-achieving individuals from different fields. *The Joy Luck Club* has been made into a movie in 1993 (Ho, 2020).

The third example is Khaled Hosseini, born in Kabul, Afghanistan, on March 4, 1965. His father was a diplomat who was posted in France in 1976. Due to political conflict, they were forced to leave their own country. Finally, his family was then granted political asylum in the United States and they decided to start their new life in San Francisco Bay Area. He wrote several novels, such as *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), and *The Mountains Echoed* (2013), among others. They have become extremely popular novels in the US and the global market. This

success has led to a new phase in his career. *The Kite Runner* was made into a movie in 2007 and was successful in penetrating the Hollywood entertainment industry and it went global (Mazierska, 2020).

The last example is Kevin Kwan, who wrote the novel *Crazy Rich Asians* (2013). The story is about a conflict between Asian and American cultural values. The success of *Crazy Rich Asians* was followed by two novels: *Chinese Rich Girlfriend* (2015) and *Rich People Problems* (2017). It crosses a milestone today by charting 50 consecutive weeks on The Straits Time bestseller list for fiction. Kwan also holds the rare honor of having all three of his books make the in the same week 23 times. Never in my wildest dreams could I have imagined that this would happen, he says in an e-mail from New York, where he is based. "When I wrote the book, I wasn't even sure it would even get published..." he further says, "This book was always my Valentine to Singapore – it captured so much of my memories growing up there and of my people and places I know and I love, so it's incredibly gratifying to know that Singapore has embraced this book (Wong, 2022).

Interestingly, Asian-American literature has offered a new narrative to American readers who used to enjoy Western narratives. Mukherjee, for instance, portrayed the life of Indian-American immigrants pursuing their dreams in the US. Amy Tan similarly depicts the uprooted Chinese immigrants' life in the US. In *Joy Luck Club*, for example, she depicts how Chinese Americans try to adapt to the new environment with different cultural backgrounds to achieve the American Dream. In the same vein, Hosseini, in *The Kite Runner*, pictures how the uprooted Afghan immigrants adapt to their new life in the US, a completely different place. While *Crazy Rich Asians* (2013) talks about cultural conflicts experienced by an Asian American when he visits his home country.

Regarding content, Khan (2011) claims there has been a shifting trend in South-East Asian narratives. In the early phase of Asian American literature, the literary works mostly depict the struggle to enter the new life in the US. However, the narrative later changes. He then concludes that:

This new body of writing is of quite different nature because it is trying to establish a distinct identity in multicultural society. Their novels are more creative and are produced out of security and stability, not out of insecurity. They are writing for transnational space with a distinct positive note in the new genre rather than the note of discontent found in them. Their writings are moving away from the protest and the feeling of marginalization, manifesting as to how they are positioning, relocating and reconstructing themselves, exploring root and stability in the uprootedness (Khan, 2011).

It is imperative to note here that the narrative has become more varied. With the new trend in the narrative, Asian-American literature would possibly become an alternative for the movie scripts in Hollywood, which is so far dominated by Western narratives. In the case of *Crazy Rich Asians*, for instance, the theme is quite different from that of Asian-American novels. The story is not about how Asian Americans struggle with their life in the new place, but it is about the rich and successful Asian-American individual whose family has to encounter different cultural values. Understandably, part of the story is set in Singapore, one of the most developed countries in Asia. Both Rachel Chu and Nickolas Young are young New York University professors. In large part, this is also the reflection of the successful Asian-American life, more specifically, the Chinese Americans who have become the success model of the minority, as explained at the beginning of this paper.

Based on the above discussion, it is obvious that Asian-America literature which has existed since the 19th century has played a significant role in the history of American literature. History witnesses that the number of Asian American authors is increasing significantly, and some of their works have become very popular and gained fame both in the US and the world. This has become good news for Asian American literature to prosper well in the future.

Asian-American Book-to-Movie Adaptations and Its Prospect in Hollywood

Book-to-movie adaptation, to some degree, is not a new phenomenon. It has existed as early as the emergence of film in America. In the context of adaptation, it involves two different types of media: books and movies. One important

thing to consider in the phenomenon of book-to-movie adaptation, according to Field, is that "Writing novels and writing screenplays require two very different skill sets, both learnable with time and practice" (Field, 2013).

In terms of production, the two are also different. More books are produced than movie screens. Online estimates, for example, say there are over 250,000 books published every year worldwide. In contrast, only about 270 movies are released annually domestically, and much fewer scripts are sold (and FAR fewer sold for real money). So, just using those numbers, it is about one thousand times more difficult to sell a screenplay than to get a book published—and quite frankly, it's probably even harder than that (Field, 2013).

As Balzs points out, in the beginning, film script is an entirely new literary form. As such, literary works should be regarded as a potential raw material to be transformed at will by the writer of the screenplay (Cartmell, 2016). Some novels have been made into films several times, gaining popularity worldwide. The first example is Shakespeare's works *Hamlet* and *Romeo and Juliet*. They have been remade into films several times. Another example is Victor Hugo's *The Hunchback of the Notre Dame*. The novel was adapted into a silent film in 1932. It is interesting to note that the film has been remade repeatedly throughout the 20th century. The novel was made into a full-length animated movie by Disney in 1996 (From Book to Film: Books Made Famous by Hollywood). Jane Austen's novels *Pride and Prejudice* and *Emma* are also repeatedly adapted into films. Her novels have been made into films and television since 1938. Other book-to-movie adaptations are Boris Paternak's *Doctor Zivago* (1957), Ernest Hemingway's *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1943), Margaret Mitchell's *Gone with the Wind* (1936), and *The Great Gatsby* to mention just a few (Cartmell, 2016).

It is interesting to note here that some novels have been made into films several times and most book-to-movie adaptations became popular, gaining fame worldwide. Jane Austen's *Pride and Prejudice* and *Emma* became very popular. The Second example is *The Great Expectations*. Another example is *The Great Gatsby*. The last example is Shakespeare's works, such as *Hamlet* and *Romeo and Juliet*.

People's reaction to book-to-movie adaptation has changed occasionally (Lee et al., 2017). First, some said, "The book is better than the movie". For decades, readers repeated the same phrase when the film industry adapted a beloved novel for the screen. The line became a critical reflex in reaction to one mediocre screen version after the other. From old adaptations like *Total Recall* to more recent ones like *I Am Legend*, the *Golden Compass*, or *Hitchhiker's Guide to the Galaxy*, Hollywood kept making the same mistake. They trimmed locations to save money, cut characters to shave time, and often misunderstood the emotional core of the source material.

The situation is changing now, but the use of the phrase has gradually faded, replaced by enthusiastic shouts on social media when Hollywood grabs the rights to a classic work of science fiction or a modern twist on fantasy. Book adaptations have swiftly improved. Beginning with Peter Jackson's *Lord of the Rings Trilogy*, filmmakers have been paying more attention to their source material. Jackson's trilogy helped demonstrate that a sprawling, complicated novel could be filmed, and it helped lead to shows like HBO's *Game of Thrones*, Syfy's *The Expanse*, Amazon's *Man in the High Castle* and Stanrz's *Outlander*, which are earning critical acclaim and legions of fans (Liptak, 2017).

In 2018 itself, there were 32 books-to-movie adaptations. Some of them are very popular, such as *Maze Runner*, *Fifty Shades Freed*, *The Tale of Peter Rabbit*, and *Red Sparrow*. The number of books to movie adaptations shows that books are still the sources for movie screens up until now. As mentioned, the book-to-movie adaptations are based on English and American novels. Today, however, there have been a handful of Asian-American book-to-movie adaptations in America. We will examine Asia Asian American book to movie adaptations in the following pages.

Not only do English and American book-to-movie adaptations succeed in the American film industry but also Asian novels sweep up success in the American film industry. There have been several Asian American novels adapted into Hollywood movies, such as *The Kite Runner* (2007), *The Joy Luck Club* (1993) and *Crazy Rich Asians* (2018). As discussed earlier, all of the American Asian novels mentioned are best-selling and ended up in film adaptations. To some point, they have become new exotic narratives to American audiences and the global audience as well.

The first book-to-movie adaptation to discuss is *The Kite Runner*. In terms of narrative, the film is faithful to the original novel. Considering the novel receives much praise, the audience hopes the film is as good as the novel. In fact, the film is as impressive as the novel. Berardinelli gives a ripping idea about *The Kite Runner*. He reveals that:

In the case of *The Kite Runner*, director Marc Forster and screenwriter David Benioff have taken pains to provide the best screen representation possible of Khaled Hosseini's best-selling novel. Time constraints have forced some changes and contractions, but, on the whole, it is hard to imagine a more effective and affecting adaptation (Gunwant & Gaur, 2016)

As the novel has been praised for its beauty by many critics, the screenwriter followed the original form to ensure that the reader will feel satisfied. Fidelity is one of the recipes for making the film accepted by the audience. Therefore, a successful movie adaptation needs a great effort, although it is an adaptation of a popular novel.

In the same vein, Maddock states that besides the beautiful cinematography, the film is close to the original writing. According to Leight, without meaning to be political, *The Kite Runner* is a crash course in the country's history while also hugely entertaining, heart-breaking and revealing how difficult life still is for Afghans. Hope and redemption are still the themes of the movie's story as the novel's theme. In the book, Hosseini does not sentimentalize or whitewash the differences that class, caste, money, education and parentage convey in nations like Afghanistan and many others sadly. For Hassan, it is not "be all you can be." It is not the US. (Maddock, 2019). It makes the book or the movie easily accepted in the Hollywood industry.

Furthermore, Gamboa states the movie with a man who had great trouble holding back tears when Baba accepts Hassan's fake confession and forgives him. He was deeply moved by the remarkable performances of the actors portraying Hassan and Baba and felt that Amir's not rising to Hassan's defense was utterly unforgivable. He considered the movie a masterpiece (Gamboa, 2022). It proves that the success of *The Kite Runner's* adaptation is also by the actors' performances. The storyline, the cinematography and the actors support each other to produce a masterpiece movie.

Another Asian-American book-to-movie adaptation, *The Joy Luck Club* (1993), shows Tan's enormous success that symbolized the acceptance of Asian Americans to the mainstream of the American film industry. The movie that Wayne Wang directed soon proved a box-office hit. It was ranked 48 in terms of box-office income in the fiscal year of 1993. It generated approximately \$32,790,064 in the U.S. domestic market alone (Cheng, 2017). *The New York Times'* Century Box Office ranked this *movie* as one of the Top Three Movies of that year).

The theme and actors are why the movie receives a warm welcome in the American entertainment industry. The universal female characteristics that Chinese mothers and daughters act on are revealed across ethnic and racial differences. And also, the universal mother-daughter bonding asserts there have been Asian actors moving into the mainstream the hat is shown in the movie. The new face and performance of Asian actors can be something interesting in the American entertainment industry. As a matter of fact, *The Washington Post* praised this film as "nourishing for its

avoidance of Asian stereotypes" (Bu & Borgida, 2021). It also blamed the movie for its eagerness to present Asian American women in a positive light to fit its "feminist ideology".

The last book-to-movie adaptation is *Crazy Rich Asians* (2018). The most recent Asian novel that has been adapted into a Hollywood movie is *Crazy Rich Asians*, based on the novel of the same name (Adhitya & Hapsari, 2022). Kevin Kwan's novel discusses the tension between American and Asian cultures. One of the reasons to adapt the novel into a movie is because the novel is a popular and best-seller novel. Kwan's novel, that is published in 2013, is hugely popular and it has sold more than 1 million copies in more than 20 languages. Not only has the novel become a success, but also the movie can be said as a success movie in a short time screening. In the back half of August, Chu's *Crazy Rich Asians* made its presence felt at the box office. It had the second-best opening weekend of the month, with \$26.5 million after making \$8.7 million on Wednesday and Thursday. Then, for an encore, it had the best drop of any wide release this year, falling just 6.4% at the box office in its second weekend. In just 18 days, the movie joined the \$100 million club and now has its next milestone (Boxofficemojo, 2018).

Several positive reviews also see the movie's success with the audiences. The movie gets an 84% audience score and a 93% Tomatometer in Rotten Tomatoes. There are some reviews from the audiences that are quoted from Boxofficemojo (2018)

"The result is hugely enjoyable, and hooray for Hollywood for making it happen" Joe Morgenstern

"It simply tells an endearing story in an exceptional way, and in so doing, it shows how great stories cross barriers and wind up enriching the world around us" Adam Graham

"A enjoyable film that realistically portrays love and some of its challenges. Constance Wu is perfect as the heroine and Fielding brings and sweetness as her boyfriend. The film never gets sugary and the acting and scenery is top notch. My favourite film of the summer!" Christopher Oakley

Besides magnificent stories, some other aspects, such as actors and movie sets, also become special attractions. The actors are majority Asian American actors. And the main actor is a Malaysian film star. There have been several Asian American film stars. However, only a handful can penetrate the big films. With the making of Asian American films, it is a good chance for them to show off their acting performance. The setting of place of the film is mostly in Singapore. The beauty of Singapore as part of Asia become a new thing and experience for American audiences, especially non-Asian audiences. It offers beautiful scenery and a modern view at the same time, which might be something new to American viewers.

It can be said that in terms of time, making film adaptations is long, which is about one decade. The speed is very slow in comparison to the Hollywood movie production. It seems it is still a long way for Asian-American movie adaptations to participate in Hollywood entertainment. It is because we need to wait until booksellers appear in the market and Hollywood decides to adopt into movies. Another important factor is how the audience will welcome the movie adaptations.

Table 1. Revenue generated

No	Title Movie	Year	Domestic Gross	Worldwide Gross
1	The Joy Luck Club	1993	\$ 32,790,064	\$ 32,790,064
2	The Kite Runner	2007	\$ 15,532,921	\$ 74,180,745
3	Crazy Rich Asians	2018	\$ 174,532,921	\$ 238,099,711

From the economic perspective, the movie industry is a lucrative business. The data show that the revenue generated by *Crazy Rich Asians* is significantly increasing in comparison to the previous two movie adaptations. To

some degree, this is the result of the media used to promote the movie. The year 2018 was the time when everything was advertised online. However, the revenue does not mean that the rank is high. In this case, the data show that the highest rank is *The Joy Luck Club* which was made onto the big screen in 1993 when the online industry had yet to develop rapidly. Meanwhile, *Crazy Rich Asians* has the lowest rank among the three.

Table 2. Film Rank (The Popularity of Film Adaptations)

No	Movie Title	Year	Ranking
1	The Joy Luck Club	1993	7.7/10
2	The Kite Runner	2007	7.6/10
3	Crazy Rich Asians	2018	6.9/10

The discussion indicates that to be able to penetrate the Hollywood movie industry, Asian-American movie adaptations still have to struggle. American literature as the reference for the movie adaptation should be acknowledged by the readers and become popular. Therefore, the novels should be listed as best-selling books and receive literary awards. As a matter of fact, American literature has flourished well in the US. However, picking the right novel to be adapted into the screen is challenging. Adapting a popular novel onto the screen is a challenging task as it is not automatically that the movie adaptation will be as successful as the novel. This is because the reader has high expectations that the movie adaptation will be as impressive as the novel.

CONCLUSION

This paper has explored the possibility of Asian American movie adaptations stepping into Hollywood. Two important points can be inferred from the discussion. First, although American literature has thrived well in America, Asian-American book-to-movie adaptations have yet to participate in Hollywood fully. During the course of 25 years, there are only three movie adaptations have been made. In other words, quantitatively, the ratio of Asian-American movie adaptations is still low. It can be seen from the production time. It took 14 years to make the second movie and 11 years to produce the third adaptation. It can be inferred that the growth is still very slow. It is still a long way for Asian American movie adaptations to be recognized in Hollywood. Second, from the narrative perspective, the Asian American movie adaptation would become an alternative for the American audience because, so far, most Hollywood movies are based on Western literature. This uniqueness will become the advantage of the Asian American movie adaptation as it will attract the audience. For most Western audiences, Asian narratives are exotic. The unique theme would allow Asian American movie crews and talents to participate in the movie production. As a result, this will expose the Asian American figures in the Hollywood industry. Even though American readers have widely welcomed Asian American literature, the movie adaption still has to strive to enter the Hollywood industry's mainstream. However, the unique theme would become a great attraction for American audiences in particular and Western audiences in general. In addition, the exotic theme would elevate the reputation of Asian and Asian-American talents.

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THE CLASSIFICATION AND MEANING OF FIGURATIVE LANGUAGE IN THE *ENCANTO* MOVIE

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Abstract

This research aims to determine the types and meanings expressed in figurative language in the *Encanto* movie. The data are the movie script. The research employs Kennedy, Verdonk and Perrine's theory on figurative language, and Leech's theory on meaning to identify the types and meanings of figurative language in the *Encanto* movie script. The results of this research indicate that there are 10 out of 13 types of figurative language from 71 data. The type of figurative language with the highest frequency is metaphor and paradox as much as 14 frequencies (19.71%). The second is personification as much as 12 frequencies (16.90%). Then irony as much as eight frequencies (11.26%), simile and idiom are seven frequencies (9.85%), repetition and onomatopoeia are three frequencies (4.22%), and litotes is two frequencies (2.81%). The lowest frequency is euphemism with only 1 frequency (1.40%). Meanwhile, the meaning expressed is divided into seven types. Connotative meaning is the highest type of meaning that appears, as much as 29 frequencies (40.84%). The second highest is affective meaning as much as 24 frequencies (33.80%). Then, conceptual meaning is 10 frequencies (14.08%), social meaning is four frequencies (5.63%), and collocative meaning is two frequencies (2.81%). The type of meaning with the lowest frequency is reflective and thematic meaning found only one frequency (1.40%).

Keywords/Kata Kunci: *Figurative Language, Meaning, Stylistics*

INTRODUCTION

The figurative language creates an image, illusion or other effect for the audience. It is expected that the meaning of the words or expressions used could be conveyed. Kennedy and Giola (2005, p. 532) say, "figurative language is any speech from the speaker or writing from the writer who tries to deviate from the usual denotation of words". Therefore, figurative language serves to make words or sentences have different meanings. Thus, this makes sentences more beautiful and interesting. There are several kinds of figurative language: simile, metaphor, hyperbole, personification, irony, litotes, repetition, onomatopoeia, allusion, euphemism, oxymoron, paradox, and idiom.

Figurative language is used to deliver a meaning written in another speech style (Huda, Nurhantoro & Adhitya, 2023, 2). Another style of speech is called stylistics. Stylistics is a branch of linguistics that focuses on analyzing language style. McArthur (1996, p. 914) says, "Stylistics is a branch of linguistics in which the study of style, especially in literature." It is the study of style, commonly used in literary work. Several literary works include novels, poems, songs and scripts. This research works on the *Encanto* movie script. *Encanto* is chosen because it gives the audience a sense of feeling. This movie is boomed at the end of 2021 and can present moving dialogue, thus full of meaning. The dialogue in *Encanto* contains figurative language that has hidden meaning. Without a clear understanding of the meaning, the audience could not get the movie's core message.

The characters in the movie script portray figurative language. The portrayal of figurative language creates a language sensation and triggers the audience's attention to guess its meaning (Adhitya & Hapsari, 2022, 123). To understand the meaning, people need to learn more about semantics. Semantics is indirectly related to how to classify and convey experiences through language. Saeed (1997, p. 3) says, "Semantics is a study that studies the meaning of words and sentences." It could be concluded that semantics is the study of meaning that contains in words and sentences. The <https://jolali.respati.ac.id/index.php/jolali>

meaning of words or sentences could be determined by understanding the content and context of the words and sentences. In addition to assessing the meaning of the words, it is also required to have complete information from the context. This comprehensive information could help the audience to understand the context. Thus, the meaning of the sentence could be created correctly. The meaning of words and sentences is divided into seven, namely connotative meaning, social meaning, affective meaning, reflective meaning, collocative meaning, thematic meaning, and conceptual meaning.

The first research problem is the answer to the types of figurative language used in the *Encanto* movie. This is the first analysis of figurative language in the *Encanto* movie. While the second research problem is going to answer what is the meaning expressed by the figurative language used in *Encanto*. Therefore, the research objectives are to find out the types of figurative language used in *Encanto* and the meaning of the figurative language used in *Encanto*.

METHODOLOGY

In this research, the descriptive qualitative method is used as the research method. Kumar (2011, 10) states, "A research study classified as a descriptive study attempts to describe a situation, problem, phenomenon, service or program systematically, or provides information about, say, the living conditions of a community, or describes attitudes towards an issue." A descriptive qualitative method means the research that aims to describe phenomena, situations, events or problems systematically (Ariesita & Adhitya, 2023, 93).

RESULTS AND DISCUSSION

Types and Meaning of Figurative Language in the Encanto Movie

The results of this research are 71 data figurative language found in the *Encanto* movie script. These data are analyzed using the theory from Kennedy (2005) and Perrine (1977). In *Encanto*, there are 10 types, out of 13 types of figurative language. The type, frequency, and percentage data of figurative language are displayed in the table below,

Table 1. Types of Figurative Language found in the *Encanto* Movie

Types of Figurative Language	Frequency	Percentage
Paradox	14	19.71%
Metaphor	14	19.71%
Personification	12	16.90%
Irony	8	11.26%
Simile	7	9.85%
Idiom	7	9.85%
Repetition	3	4.22%
Onomatopoeia	3	4.22%
Litotes	2	2.81%
Euphemism	1	1.40%
Hyperbole	0	0%
Allusion	0	0%
Oxymoron	0	0%
Total	71	100%

The total figurative language contained in the *Encanto* movie script is 71 data. The figurative language with the highest frequency is metaphor and paradox with 14 frequencies (19.71%) each. The next highest type is personification as much as 12 frequencies (16.90%), irony is eight frequencies (11.26%), simile and idiom are seven frequencies (9.85%), repetition and onomatopoeia are three frequencies (4.22%), and litotes is two frequencies (2.81%). The lowest frequency is euphemism, with only one frequency (1.40%).

The meaning of data expressed by the figurative language is the same as the finding of figurative language data. Therefore, the meaning data is analyzed using Leech's theory (1981). There are 7 types of meaning are all found. The types, frequency, and percentage of meaning data is displayed in the table below.

Table 2. Types of Meaning found in the *Encanto* Movie

Types of Meaning	Frequency	Percentage
Connotative	29	40.84%
Social	4	5.63%
Affective	24	33.80%
Reflective	1	1.40%
Collocative	2	2.81%
Thematic	1	1.40%
Conceptual	10	14.08%
Total	71	100%

The meaning that have the highest frequency is connotative meaning, found as much as 29 frequencies (40.84%). The second highest is affective meaning, 24 frequencies (33.80%). Then, conceptual meaning 10 frequencies (14.08%), social four frequencies (5.63%), and collocative two frequencies (2.81%). The lowest frequency is reflective and thematic meaning, found only one frequency (1.40%).

Discussion of the types of Figurative Language in the Encanto Movie

According to the research data found in the *Encanto* movie script, the types of figurative language in the *Encanto* movie are 10 types out of 13 types. The data were analyzed and classified using Kennedy and Perrine's theory. The types of figurative language in *Encanto* movie are as follows.

Simile expresses a comparison of two different things using conjunction words like, rather than, similar to, or like. For example, "I'm as tough as the crust of the earth is". This sentence is categorized as simile because there is a comparison of two different things using the word 'as'. Luisa compares that Luisa is as tough as the earth's crust. There is no burden that Luisa cannot lift, no matter how heavy it is. Even houses and mountains could be lifted by Luisa. Luisa's power is unquestionable.

Metaphor is a comparative figurative language that compares without using a conjunction. Metaphor expresses it by using illustrations directly. For example, "So many stars, and everybody gets to shine". The sentence compares two different things, the stars and everybody or the madrigal family. The Madrigal family is like the shining stars. It is in accordance with the meaning of the metaphor, which compares without using conjunctions.

Personification gives animate properties to inanimate objects, as if they were alive. For example, "Our house, our casita itself, came alive to shelter us". The personification in this sentence could be seen from the house that comes alive and protects the Madrigal family. A house which is an inanimate object is given the properties of an animate object, as if the house were animate. Even though in reality the house cannot move and does not live.

Irony is a satirical figurative language that is subtly conveyed by expressing the opposite of the actual fact. For example, "He's accident prone but he means well". The sentence is categorized as irony because there is an expression that contradicts the original meaning. Actually, this sentence wants to explain Agustin's efforts to be able to help his family, but he always has bad luck. In *Encanto*, Agustin always intends to do good and help but ironically often gets accidents.

Litotes is an expression that aims to belittle the true facts of something. For example, "I can't just talk about myself ... I'm only part of the amazing Madrigals". Mirabel humbled herself and felt useless for not having her own gift in those words. In fact, Mirabel is the most extraordinary gift in the Madrigal family. The litotes in this sentence are shown in the sentence I'm only part of the amazing Madrigals.

The expression of repeating words or phrases with the aim of reinforcing or creating a rhythm is called repetition. For example, "Pressure like a drip drip drip". The repetition of the word 'drip drip drip' above is included in the repetition category where repetition is repeating words to reinforce a sentence. Here, it is stated that the pressure is like "drip drip drip" or the pressure is consistent.

Onomatopoeia is a figurative language that could make the audience seem as if they could hear the natural sound of an object. For example, "Pressure like a tick tick tick till it's ready to blow," The onomatopoeia in the sentence could be seen from the word 'tick tick tick'. The word is the implementation of the sound of a bomb ready to explode. This implementation makes it seem as if the audience can hear the sound of a bomb that is ready to explode.

Euphemism replaces expressions that sound taboo or harsh with subtler or polite words. For example, "Your Abuelo was lost". The euphemism in this sentence is in the word "lost". The word "lost" is used as a substitute for the word "died", to avoid the harsh or taboo impression of dead. Because of the replacement of the word, this sentence is a euphemism category.

Statements from paradoxical expressions look contradictory, but when could become real facts. For when examined example, "Maybe your gift is being in denial". The sentence seems sarcastic and harsh, but it could be the real fact if examined through Mirabel's actions which seemed to avoid when asked about her gift. This is what makes this sentence a paradox.

Idioms cannot be understood or interpreted literally. It requires understanding the appropriate context to understand them. For example, "Hey Mariano, why so blue?" The idiom in the sentence could be seen from the word 'blue'. In a literal sense, blue means a blue color. The word blue in English idioms is interpreted as an expression of sadness. Because the sentence cannot be interpreted literally, it is called an idiom.

The Meaning Expresses by Figurative Language in the Encanto Movie

According to the research data found in the *Encanto* movie script, all the types of meaning are found in figurative language from *Encanto*. The data were analyzed and classified using theory from Leech. The meaning expresses by figurative language in *Encanto* are as follows.

Connotative meaning is based on the experiences and stories of individuals in the past. For example, "It blessed us with a refuge to live". Judging from the history of Alma's life journey, Alma's house provides the gift of protection to keep living life. During the war, Alma lost her husband and home. Then suddenly, Alma was given a house to take shelter and be able to help with daily activities. This meaning based on Alma's experience is called the connotative meaning.

Social meaning is related to an individual's social and educational background. This meaning could be seen through the dialect and vocabulary of the individual. For example, "This candle would give you your gift, mi vida". The social meaning in this sentence could be seen in the word 'mi vida'. The sentence is tucked in the word mi vida, which is Spanish. With these words, it could be concluded that the background of the person speaking comes from Latin America. The data above means that the Magic Candle Alma held would give my dear Mirabel a gift.

Affective meaning is related to meaning based on situations, conditions, and feelings that individuals implement. For example, "I feel berserk as a tightrope walker in a three-ring circus". Luisa said those words in a situation that made her very emotional. Then, it made her berserk or angry. The sentence above means that Luisa is berserk and expresses her all the emotions she had buried because Luisa couldn't hold it anymore. This situation becomes affective because it affects how Luisa expresses her feelings.

Reflective meaning aims to replace words that are considered taboo with subtler words. The choice of replacement words is based on changing the actual meaning of the replaced words. For example, "Your Abuelo was lost". The reflective meaning in this sentence lies in the word 'lost'. The word lost replaces the word dead, which seems taboo. The meaning of the sentence above is that Mirabel's grandfather had died.

Collocative meaning combines two or more words that could implement a certain meaning. For example, "She's the perfect golden child". Golden child means proud child, as Isabela is considered a proud child in the Madrigal family. The meaning of the proud child is reflected in the words the perfect golden child. Therefore, this sentence is included in the category of collocative meaning.

Thematic meaning occurs in the meaning of the grammatical structure of a sentence. Even though the structure of the sentence changes, the meaning remains the same or does not change at all. For example, "This present would self-destruct if you don't take it in three, two, one". This sentence is included in the thematic meaning because even though the sentence structure is changed, it still does not change the meaning. The sentence above could be changed to 'If you don't take it in three, two, one, this present will self-destruct'. Changing sentences without changing the meaning is called thematic meaning.

Conceptual meaning is made based on the literal or logical meaning according to the concept of the meaning of a word or sentence. For example, "The beauty and the brawn do no wrong!". The sentence is based on the concept that there is

nothing wrong with beauty and strength together. The implementation of that sentence is that Luisa's beauty and strength need not be doubted. The meaning is conceptualized logically, so that it becomes a conceptual meaning.

CONCLUSION

Based on the research that has been done, it could be concluded that metaphor and paradox are the most common types found in the *Encanto* movie. Then, it indicates that scriptwriters use lots of direct comparisons and sarcastic expressions. These direct comparisons and sarcastic expressions emphasize the impression of fantasy comedy sarcasm from the *Encanto* movie. Personification, as the second highest data finding, shows a lot of imagination poured into the script. The euphemism with the lowest data shows that the script writer's awareness of replacing taboo words needs to be improved. While the most common type of meaning found is connotative meaning. This shows that there is a lot of figurative language whose meaning is made based on past experiences or stories of the characters in the *Encanto* movie. Then followed by affective meaning, showing many conditions, situations, and feelings that affect the meaning of figurative language. Conceptual meaning is the third highest, showing that literal meaning or according to the concept is also often used. Reflective and thematic meaning as data at least shows that data that could be interpreted reflectively and thematically is still the lowest.

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CATEGORY SHIFT ANALYSIS IN THE BILINGUAL INFORMATION BOARDS AT MUSEUM SANDI YOGYAKARTA

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Abstract

Bilingual information has an important role in bridging communication from one language to another, and this also happens in the tourism field. Currently, the Indonesian government is making tourism as one of the primary sectors in increasing state income. Since there is the importance of bilingual information, this research proposes to examine the quality of the translation of the bilingual information boards at Museum Sandi and describe the relationship between category shifts and the quality of the degree of equivalence meaning. The research employed a qualitative descriptive method in discussing the types of category shifts and the degree of quality equivalence meaning on the bilingual information board. This research classified types of category shift and meaning equivalence of translation found in the translated text into the columns and presented the data in the form of numbers and percentages. This research shows that the category shift occurring in bilingual information boards at Museum Sandi Yogyakarta is still relevant and understandable for foreign tourists.

Keywords: *bilingual information, translation, category shift, Museum Sandi*

INTRODUCTION

Yogyakarta is one of the cities in Indonesia that becomes a tourist destination as it has various tourism destinations, such as temples, beaches, mountains and museums (Susanto, 2020). According to the Regional Office for Culture Properties Preservation of Special Regional of Yogyakarta in the Ministry of Education and Culture site, Yogyakarta has 42 museums (<https://bpcbdy.kemdikbud.go.id>). One of them is Museum Sandi Yogyakarta. It has collections of relics of historical objects from cryptological figures in Indonesia. It also has a history of cryptology in Indonesia and the world. It is also one of three museums in the world that has a historical cryptology collection. This makes Museum Sandi Yogyakarta provide a global understanding of the history and origin of coding from the ancient to the modern era. Those attractions also create Museum Sandi Yogyakarta a famous museum to be visited by international tourists.

Being visited by numerous international tourists makes bilingual information available at Museum Sandi Yogyakarta becoming important. Museum Sandi Yogyakarta has provided bilingual information in the form of signs and general information boards. There are 30 bilingual information boards to support the needs and attractiveness of the total replicas in Museum Sandi Yogyakarta. The boards were made to help international tourists to get comprehensive information about the museum's cryptology collection. Therefore, it is written not only in *Bahasa Indonesia* but also in English through translation. In the translation case of bilingual information boards at Museum Sandi Yogyakarta, there are several problems can be analyzed, for example, there are words only familiar to Indonesian and require adjustments for the recipient of the translation, changes in grammatical language, and differences in word and phrase level (phrase to a word). From those problems, the bilingual information boards at Museum Sandi Yogyakarta are very interesting for translation analysis.

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Translation is the replacement of textual material in one language (Source Language/SL) by equivalent textual material in another language (Target Language/TL). According to Catford (1978), a translator must be able to replace text material in the SL with the equivalent TL. It can also be understood that translation is the process of finding an equivalent SL text to be placed as TL text. Nida (in Nurhantoro, 2013) coins that translation reproduces the message of SL into the closest natural equivalence in TL. Whereas Newmark (1988) argues translation is rendering the meaning of a text into another language in the way that the author intended the text. What is interesting about the concept of translation from Newmark is the intention of the author of the text that must be considered by a translator. Therefore, in translation, the translator needs some adjustments to result in acceptable translated text for the target readers.

One of the adjustments that occur in translation is the occurrence of shifting. The shift represents some changes occurring in the translation process. Translation shifts occur both at the lower level of language, i.e. the lexicogrammar, and at the higher thematic level of text. Translation shifts also occur when there is no formal correspondence to the syntactic item to be translated. Catford (1978) divides the shift in translation into two major types, level or rank shift, and category shift. Category shift refers to departures from formal correspondence in translation. What is meant by formal correspondence is any grammatical category in the TL that can be said to occupy the same position in the system of the TL as the given SL category in the SL system.

The shifting in translation involves replacing the SL elements with the elements of the TL without changing the meaning. It occurs because of the different language and grammatical concepts. The shift in a class of words, phrases, to sentences often occurs because translating requires the ability to convey messages properly and transfer the structure of the SL. Translation shift helps the translators get acceptable translation results to readers. The result of the translation shift from one language to another is that language transfer does not always have the same grammatical form but the message is still acceptable in TL. This case creates another discussion in the translation process.

Equivalence becomes another topic that is important to be discussed in the process and results of translation. Translation equivalence cannot be considered as similarity, but as equal meaning in translating text in SL into TL. Equivalence refers to cases where languages describe the same situation by different stylistic or structural means. Catford (1978) states that texts in different languages can be equivalent in different levels of presentation, different ranks, or different degrees. The degrees of meaning equivalence in translation can be further categorized into full equivalence, partly equivalence (increased meaning and decreased meaning), and non-equivalent meanings (different meaning and no meaning).

Category shift and degree of equivalence have a big role in translation. It is the reason why the researchers were interested in conducting the analysis of category shift and degree of equivalence in the bilingual information boards at Museum Sandi Yogyakarta. The importance of bilingual information as explained earlier is to educate foreign tourists who come and provide optimal services so that they feel satisfied visiting the museum. Related to the research limitation, the researchers formulated two questions: (1) What are the category shifts that occur in the bilingual description board at Museum Sandi Yogyakarta? (2) How is the degree of meaning equivalence in the category shift in the translated text of the bilingual board at Museum Sandi Yogyakarta?

METHODOLOGY

This study employed a descriptive qualitative method. Flick (2018) states that qualitative research is centrally concerned with the production and analysis of texts, such as transcripts of interviews or field notes and other analytic materials. The researchers analyzed the translation shifts in the bilingual description information at *Museum Sandi Yogyakarta* and then described the category shifts in the bilingual information board. The researchers applied the content analysis method in this descriptive qualitative research. Barelson (1952) states the content of the analysis method is a research technique for the objective, systematic, and qualitative description of the manifest content of the

communication. This method requires the analysis of the data based on the theory in use to get the best result (Al Fajri, Atmantika & Adhitya, 2022, 246). The researcher collects the data, analyzes them, and draws a conclusion. The types of category shifts being analyzed were structure shifts, class shifts, unit shifts, and intra-system shifts. The data were put into a table of the data sheet to sort them out into category shift.. This method was applied by analyzing the data based on the theory to get the best result. The data used in this research were all category-shifted phrases and clauses in the bilingual (*Bahasa Indonesia* and English) information boards at Museum Sandi Yogyakarta. The data source used in this research was published in 2017 and still existed until in 2021.

RESULTS AND DISCUSSION

Result

In analyzing the data, the researchers tabulated the data collection into two tables. The first table discussed the category shift and the second discussed the equivalences in the translation.

Table 1. Category Shift in the Bilingual Information Board

No	Category Shift	Freq.	%
1	Structure Shift	124	55.36%
2	Class Shift	33	14.73%
3	Unit Shift	49	21.90%
4	Intra-System Shift	18	8.01%
Total		224	100%

The data above shows that there are 224 shifts in 101 sentences. The structure shift is the highest result in the category shift with 124 data (55.36%). The second is the unit shift with 49 data (21.90%). Then the class shift is the third result with 33 data (14.73%) and the last is the intra-system shift with 18 data (8.01%). The structure shift has the highest result because of the different grammatical concepts, whereas another category shift occurs in less amount because the text is a formal correspondence.

Table 2. Degree of Equivalence Meaning in the Bilingual Board

No	Degree of Equivalence Meaning	Freq.	%
1	Fully Equivalence	191	85.30%
2	Increased Meaning	14	6.25%
3	Decrease Meaning	13	5.81%
4	Different Meaning	5	2.20%
5	No Meaning	1	0.44%
Total		224	100%

The data above can be seen as the result of meaning equivalence analysis. The data amount is 101 sentences. Fully equivalence has the highest number with 192 data (85.30%), then partly equivalence with 27 data, 13 data is decreasing meaning (5.81%) and increased meaning 14 data (6.25%). Meanwhile, in the category of non-equivalence, different meaning has 5 data (2.20%) and no meaning is 1 data (0.44%).

Discussion

Category Shift in the Bilingual Information Boards at Museum Sandi Yogyakarta

a. Structure Shift

Structure shift is the changing of words sequence in a sentence. The structure shift occurs due to differences in the grammatical arrangement, causing a structure shift. The SL adheres to the DM (*Diterangkan - Menerangkan*) rule while the TL adheres to the MD (*Menerangkan - Diterangkan*) rule

SL: *Pada saat Agresi Belanda II ke daerah Yogyakarta tahun 1948, petugas sandi ber gerilya dan masuk ke Dusun Dukuh untuk tetap dapat menjalankan tugas persandian.*

TL: During the second Netherland's Aggression to Yogyakarta in 1948, *The Code* officer conducted guerilla and entered Dukuh Village to continue their coding duties.

SL: *CR-7000 adalah solusi all-in-one dan hanya memiliki sedikit lebih besar dari pesawat telepon standar*

TL: It was an all-in-one solution and was only slightly bigger than standard telephone set.

As explained in the previous discussion, the concept of the SL language is different from the concept of the TL language. SL adheres to the DM rule while TL adheres to the MD rule. From datum above, *Agresi militer kedua* is translated into the "second Netherland's Aggression". In this case, "military aggression" is the main object of the phrase, while the second is an adjective that follows. While in TL the concept is the object is preceded by adjectives. From that concept, *petugas persandian* is translated into "code officer", and the *tugas persandian* is translated into "coding duties" because in TL officer and duties are words that describe the main object. The same thing also occurs in datum 52. In the phrase *solusi all-in-one* is translated into "all-in-one solution". That is because the main object of the phrase is "solution" while "all-in-one" is an adjective that describes the word solution.

b. Class Shift

Class shift occurs when the translation equivalent of a SL item is a member of a different class from the original item.

SL: *Mesin sandi ini berbasis elektronik dan berukuran portable, mesin ini diproduksi oleh Inggris pada tahun 1970an.*

TL: This is an electronical chipter machine with portable size, which was produced by the British in the 1970's.

The class shift in the translation above occurs to maintain the meaning formed in the delivery of the message. The changes can occur between a verb to an adjective, a verb to an adverb, or a noun to a verb. In the example above, the class shift occurs in the word *elektronik* in the SL and "electronical" in TL. *Elektronik* in the SL is a noun translated into an adjective in the TL.

SL: *Batang yang digunakan untuk membuat teks sandi harus memiliki diameter yang sama dengan batang yang digunakan untuk membuka teks.*

TL: The cylinder that is used for encryption must have the same diameter as the cylinder that is used for decryption.

In the datum above class, the shift occurs in the word *membuat teks sandi* and *membuka teks sandi* in SL translated as "encryption" and "decryption" in the TL. *Membuat teks sandi* and *membuka teks sandi* in the SL are verb phrases translated into noun phrases in the TL.

c. Unit Shift

Unit shift is the changes of rank; that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the source language is a unit at a different rank in the TL.

SL: *Mesin ini adalah salah satu dari lima mesin jenis mesin yang diserahkan oleh pihak intelejen Belanda, NEFIS, setelah kedaulatan RI diserahkan oleh belanda tahun 1949.*

TL: This Machine was one of five types of machines handed over by Dutch intelligence, NEFIS, after the Indonesian Sovereignty was handed over by Dutch in 1949.

The datum is an example of an upward rank shift type shift unit. The upward rank shift is the addition of words made by the translator to give meaning that can be accepted by TL. In the data above, there are 2 data from 1 phrase. There are 2 data from "diserahkan" in SL which translates to "handed over". The changing is a word in SL translated as a phrase in TL.

SL: *"Cuneiform" ini merupakan tulisan paling tua dalam sejarah kehidupan umat manusia dan tidak dapat diartikan sampai dengan abad ke 19.*

TL: This "cuneiform" was the oldest article in history life of mankind and could not be interpreted until 19th century.

If the upward rank shift is to add words to be accepted by the TL, so the downward rank shift is the opposite, It reduces words from SL to TL, because of demands for equivalent words. In the data example above, the phrase *umat manusia* which consists of 2 words, is translated into "mankind" which is only one word. This is done because in the TL *umat manusia* already has its own equivalent, namely "mankind", so it is not translated as *umat + manusia*. There is a shift due to language demands from the TL. The changing is a phrase in the SL translated as a word in the TL.

d. Intra-system Shift

Intra-system shift refers to the shift that occurs internally, within the system; that is for those cases where the SL and the TL possess systems that approximately correspond formally as to their constitution, but when translation involves the selection of a non-corresponding term in the target language system.

SL: *Bentuk yang ditemukan di Uruk inilah yang dikembangkan menjadi bentuk baru yang dinamakan "Cuneiform"*

TL: The form which founded in Uruk, developed till become a new form which name "cuneiform"

In the datum above intra-system shift occurs in the translation of the *bentuk baru* into "a new form". In TL grammar, it is necessary to indicate the number of nouns because it will affect the form of the word to be translated (plus "s" if it is plural and without "s" if it is singular). Then, because the *bentuk baru* is singular, the word "a" is added to the TL which indicates the number of new form words to avoid adding "s".

SL: *Peristiwa inilah yang akhirnya mengawali "Cuneiform" dan bisa menyampaikan bunyi atau konsep abstrak*

TL: The form which found in Uruk developed into a new form called "cuneiform"

In the datum above intra-system shift occurs in the translation of the *bentuk baru* into "a new form". In TL grammar, it is necessary to indicate the number of nouns because it will affect the form of the word to be translated (plus "s" if it is plural and without "s" if it is singular), then because the *bentuk baru* is singular, the word a is added to the TL which indicates the number of new form words to avoid adding "s".

Degree of Meaning Equivalence in the Bilingual Boards at Museum Sandi Yogyakarta

a. Fully Equivalent

Fully Equivalent is when the meaning, messages, or ideas in the SL text are totally and completely transferred into the TL text, then it is categorized as fully equivalence. In other words, the readers of the TL text catch the same understanding as the readers of the SL text.

SL: "*Cuneiform*" ini merupakan tulisan paling tua dalam sejarah kehidupan umat manusia dan tidak dapat diartikan sampai dengan abad ke 19.

TL: This "cuneiform was the oldest article in the history life of mankind and could not be interpreted until the 19th century.

In the datum, although the translation occurs structure shift and unit shift, the meaning is still fully degree.

SL: *Tempelkan lempengan Cardan Grille di atas teks tersebut*

TL: Put the Cardan Grille's plate top of the text

In the datum above although the translation occurs structure shift and unit shift, the meaning is still fully degree.

b. Partly Equivalent - Increased Meaning

SL: *Awalnya pictogram menyerupai benda yang mereka wakili, tetapi dengan penggunaan yang berulang akhirnya mereka dibuat dengan lebih sederhana, bahkan cenderung abstrak.*

TL: First-time pictograms looked like objects which they represented, but with recurring usage they made more modestly, tended to abstraction.

In the datum above the translator(s) added an explanation on the translation *menyerupai* and *awalnya*. The translator used "first time" and "look like" whereas in the TL translation of *menyerupai* and *awalnya* can be "first time" and "resemble".

SL: *Saat gulungan tersebut dibuka, huruf-huruf pada pesan terlihat acak dan perkamennya dikirimkan.*

TL: When unwrapped, the letters of the message appeared scrambled and the parchment was sent on its way.

In datum 16 above the translator put an additional word to be acceptable in the TL but the additional word is not changing the meaning of the text. In the SL *dikirimkan* word translated as "sent on its way". The second also on unit shift the translator(s) decreased *gulungan tersebut dibuka* as "unwrapped".

c. Partly Equivalent - Decreased Meaning

SL: *Satu mesin KLB-7 berhasil dirampas oleh Perwira Sandi ABRI pada perang Timor Timur tahun 1977*

TL: A machine KLB-machine was seized by Indonesia Army in the 1977 East Timor War.

The translator(s) reduces the word *berhasil* in the translation above. However, it does not reduce the meaning conveyed because the translator(s) uses the past and passive forms which means it has been done. In the SL, the word *berhasil* only confirms the word retrieval process.

SL: *Alat ini dapat berhubungan dengan semua telepon di sebagian besar negara di dunia.*

TL: It can be connected between any ordinary telephone set and an analogue line and comes with PTT-approval for most countries.

In translating datum above, the translator(s) decreases the phrase "*alat ini*" in the SL to be acceptable in the TL as "it" but the word decreasing is not changing the meaning of the text.

d. Non Equivalent - Different Meaning

Different meaning occurs when the TL text changes the information supplied in the SL text by using other words which have different meaning in the TL text.

SL: *Dengan tas warna hitam/putih, dan memiliki antarmuka pengguna yang sangat jelas dan intuitif dengan 12 tombol dan layar LCD 2 x 40 karakter*

TL: *It came in a black or white case, and had an extremely clear and intuitive user interface with 12 push-buttons and a crisp 1 x 40-character LCD display.*

It is translated using a paraphrase strategy and the result is not appropriate. The meaning of SL text is mutated and changed into another meaning. It does not represent the real meaning of SL text.

SL: *Sandi Vigera adalah salah satu bentuk kriptologi kuno.*

TL: *Vigera cipher is one of the most ancient form of cryptography.*

In the datum above the translator(s) uses different phrases that have different meanings in the TL. The phrase *salah satu bentuk kriptologi kuno* is translated as "the most ancient form of cryptography" which is in SL just mention *kuno* but in the TL added "the most" expression.

e. Non Equivalent - Different Meaning

SL: *Seseorang mengambil kartu dan menaruhnya di atas halaman teks yang mengandung pesan tersembunyi, hanya bagian huruf-huruf yang terlihat melalui lubang pada grille.*

TL: *Untranslated in data source*

From the discussions above, it can be seen that the occurrence of category shift does not change the message conveyed to the TL significantly. From 224 data, there are as many as 191 data shifts (85.30%) were fully equivalence, which means the meaning transfer happens from the SL into the TL without adding or omitting any part of the information. Furthermore, 27 data (12.06%) were partly equivalence, which is divided into increase in meaning 14 data (6.25%) and decrease meaning 13 data (5.81%). Of the 224 data, there were only 6 data (2.64%) that have a different meaning from SL and no meaning.

CONCLUSION

After the data were obtained and analyzed, it can be concluded regarding the category shift and degree of equivalence (1) After analyzing 224 data shifts of 101 sentences. The structure shift is the highest result in the category shift with 124 data (55.36%). The second is the unit shift with 49 data (21.90%). Then the class shift is in the third result with 33 data (14.73%), and the last is the intra-system shift with 18 data (8.01%). Structure shift has the highest result because of the different grammatical concepts. Whereas another category shift occurs in less amount because the text is a formal correspondence, so the translator minimizes the shift of those. All types occur on the translation bilingual boards. (2) The second conclusion is related to the meaning equivalence in the bilingual boards at Museum Sandi Yogyakarta. The data amount is 101 sentences. Fully equivalence has the highest number with 193 data (85.74%) means

the translation is acceptable and understandable in TL. Then, partly equivalence with 27 data, 13 data decreased meaning (5.81%), and 14 data increased meaning (6.25%). Meanwhile, in the category of non-equivalence, different meaning has 5 data (2.20%) and no meaning is 1 data (0.44%). The translation of the bilingual boards has a level of non-equivalence-different meaning that cannot be ignored. Although there are only 5 data with different meanings, it can affect the understanding and satisfaction of foreign tourists. The percentage of no meaning equivalence should be minimized so that foreign tourists feel satisfied and comfortable visiting Museum Sandi Yogyakarta.

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