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A SOCIOLINGUISTIC STUDY OF CODE-SWITCHING AND CODE-MIXING ON “TIDUR DIJALANAN HINGGA JADI KENEK ANGKOT-AKU GAK BERTERIMA KASIH CINTA LAURA X DENNY SUMARGO”

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Abstract

This research aims to analyze the types of code-switching and code-mixing used by Cinta Laura and Denny Sumargo in the PUELLA ID Podcast entitled “Tidur Dijalanan Hingga Jadi Kenek Angkot-Aku Gak Berterima Kasih Cinta Laura X Denny Sumargo.” Many utterances are found that use code-switching and code-mixing. Therefore, the main objective of this research is to reveal the types of code-switching and code-mixing that are used by Cinta Laura and Denny Sumargo in the Puella ID podcast. The researcher uses Hoffman's theory to analyze the types of code-switching and code-mixing. This research uses a descriptive qualitative approach to analyze 120 dialogues in the conversation between Laura and Sumargo conversation. The results of the study found that between code-switching and code-mixing, 62 data in code-switching and 48 data in code-mixing, categorized into intra-sentential code-mixing 38 data, inter sentential code-switching 31 data, and intra-sentential code-switching 27 data. It means intra-sentential code-mixing is mostly used because inserting only a word or phrase in a sentence is easier.

Keywords: *code-mixing, code-switching, podcast, YouTube*

INTRODUCTION

Multilingualism refers to a speaker who masters more than two languages, maybe three, four, or five languages at once. Multilingualism provides opportunities for code switching and code mixing in language use. Code-switching is when a speaker alternates between two or more languages (or dialects or varieties of language) in one conversation. Hymes (1971, p.30) defines “code-switching as a common term for alternative use of two or more languages, varieties of a language or even speech styles”. Code-mixing is the mixing of one language into another by speakers in communication. Code-switching and code-mixing have developed in Indonesia, especially among teenagers and adults. Both teenagers and adults switch and mix Indonesian and English in conversations. Holmes (1982, p.32) explained that code-mixing uses two languages in a speech. However, the phenomenon is not only used specifically in conversation. It is then widely used because of social media.

One of the social media is podcasts on the YouTube platform. Podcasts refer to audio recordings that can be listened to via the Internet. Podcasts can be listened to at any time through various electronic media. Some actresses and actors use code-switching and code-mixing in their utterances in podcasts. In a video entitled “Tidur Dijalanan Hingga Jadi Kenek Angkot-Aku Gak Berterima Kasih Cinta Laura X Denny Sumargo”, Kiehl and Sumargo switched and mixing of Bahasa Indonesia and English.

Code-switching and code-mixing are easy to find in life. Excessive use of code-switching and code-mixing will gradually erode the local language. As a result, Bahasa Indonesia will fade. This phenomenon gives rise to many borrowed languages that are often encountered. For example, the word ‘gadget,’ an English word, is absorbed into ‘g’ in Bahasa Indonesia, meaning electronic tools with a special function.

Furthermore, the type of code-switching and code-mixing used by Kiehl and Sumargo is interesting to analyze because several snippets from this podcast have been re-uploaded to other platforms, such as TikTok and Instagram reels so that many viewers can see and hear code-switching and code-mixing used by speakers in communicating. This study aims to enable readers to use code-switching and code-mixing in the right conditions and with the right interlocutors. Therefore, readers can use the right code-switching and code-mixing so that the use of English as an absorption language does not fade from the original language, namely Bahasa Indonesia.

METHODOLOGY

This research will apply qualitative methods. In this research, the researcher will explain the phenomena of code-switching and code-mixing that are practiced on the YouTube channel PUELLA ID. In this study, the researchers get the data from words, phrases, clauses, and sentences uttered by Kiehl and Sumargo. The data source is the Puella ID YouTube channel entitled "Tidur Dijalanan Hingga Jadi Kenek Angkot-Aku Gak Berterima Kasih Cinta Laura X Denny Sumargo.". The researcher is the first instrument in this research because they become everything for the entire research process. The secondary instrument uses the datasheet. The data of this research are collected by using a few steps. They are watching the video, transcribing utterances into text using <https://anthiago.com>, re-correcting text, finding and checking code switching and code mixing in the video, and putting them in the data sheets. Then, the researcher classified, analyzed, explaining the data into types of code switching and code mixing based on Hoffman's theory, and the last is growing conclusions based on data analysis.

RESULTS AND DISCUSSION

Types of Code Switching and Code Mixing used by Kiehl and Sunargo

In the findings, the researcher tabulates the data collection into two parts, there a type of code-switching and a type of code mixing described below.

Table 1. The Table of Type of Code Switching

Type Code Switching	Frequency	Percentage
Intra Sentential Code Switching	27	43.5%
Inter Sentential Code Switching	31	50%
Tag Switching	4	6.5%
Total	62	100%

In Table 4.1, it can be concluded that the highest type is inter-sentential code-switching with 31 data (50%). The next is intra-sentential code-switching with 27 data (43.5%); the last is tag-switching with 4 data (6.5%).

Table 2. The Table of Type of Code Mixing

Type Code Switching	Frequency	Percentage
Intra Sentential Code Mixing	37	77%
Intra Lexical Code Switching	7	14.6%
Involving a Change of Pronunciation	4	8.3%
Total	48	100%

Table 4.2 shows that intra sentential code mixing has a higher frequency than inter sentential code mixing and involving a change of pronunciation. Intra sentential code mixing is the highest type with 37 data (77%), the next is intra-lexical code mixing with 7 data (14.6%). And the last is involving a change of pronunciation with 4 data (8.3%).

The highest is switching with 62 data in code-switching and 48 data in code-mixing. In a categorize the highest type is intra sentential code mixing with 38 data, followed by inter sentential code switching with 31 data, and intra sentential code switching with 27 data.

In this analysis, the researcher gives what types of code-switching in "Tidur Dijalanan Hingga Jadi Kenek Angkot-Aku Gak Berterima Kasih Cinta Laura X Denny Sumargo" PUELLA ID Podcast by using Hoffman's theory.

The first type of code switching found in the podcast is Intra Sentential Code Switching. It occurs in a sentence consisting of clauses in two different languages. An example is "I'm good, kok keren banget sih hari ini gayanya". Kiehl utters a clause in English "I'm good" and then switches into Indonesian "kok keren banget sih hari ini gayanya". Therefore, this intra-sentential code-switching is because she switches two languages between two clauses.

The second type of code switching is Inter Sentential Code Switching. Inter-sentential code-switching is code-switching that happens between sentence boundaries. In this case, an entire sentence is in one language, but the speaker switches to another language for a subsequent sentence, for example, "And what beautiful about that guy? Denny baru menunjukkan kita bahwa pada akhirnya kita membangun realita kita sendiri.". In this example, Kiehl switches two languages in a different sentence. In the first sentence Sumargo says English sentence "And whats beautiful about that guys?" and she switches her sentence to Indonesian "Denny baru menunjukkan kita bahwa pada akhirnya kita membangun realita kita sendiri.". Kiehl switches from one sentence to another in Indonesian into English; the example above is an intersentential code-mixing category.

The last type of code-switching is tag-switching. It is code-switching with sentence tags that precede or follow a sentence, for example, "Berikan lawn bicaramu pujan dari dalam hati. Wow, so deep ya". In this example, Kiehl gives the tag "Wow" in her sentence. The word tag switching is included in the type of sentence filler or interjection. In this utterance, Kiehl gives the tag "Wow," which means she is surprised at something being discussed.

The first type of code-mixing is intra-sentential code-mixing. It is the occurrence of code mixing within a phrase in someone's utterance, for example, "Aku ga perlu research sih, kamu dulu juga pernah tunangan sama salah satu temen aku". The code mixing in the example above is marked with the word "research", a phrase denoting a verb. The sentence above begins in Indonesian, and then in the middle of the sentence, Kiehl says the word "research" in English and then continues her sentence in Indonesian. The mixing between English and Indonesian in the form of phrases in a sentence is an example of Intra Sentential Code Mixing.

The second type of code-mixing is intra-lexical code-mixing. This type is code-mixing that occurs within a word boundary. It occurs when Indonesian suffixes or prefixes like "di" and "nya" mix with English lexeme, for example, "Emm campur- campur tapi lebih banyak valuesnya itu dari mamah.". It can be concluded that it is intra-lexical code mixing because, first, Sumargo says in Bahasa Indonesia, then he mixes into English a word "values ya" and continues his utterance with Bahasa Indonesia again. The word "valuesnya" uses an English word and adds the prefix "nya" in Indonesia. So, it can be said that it is an example of intra-lexical code-mixing.

The last type involves a change of pronunciation. This kind of code-mixing occurs at the phonological level, as when Indonesian people say an English word but modify it to an Indonesian phonological structure. It can be exemplified in "Aku sudah ready!" This utterance uses the type involving a change of pronunciation because this kind of code mixing occurs at the phonological level when Sumargo, as Indonesian people, say the English word "ready" but modify it to an Indonesian phonological structure. For instance, the term 'ready' is said to be "redi" by Sumargo.

CONCLUSION

Based on the findings and discussion in the previous chapter, the conclusions result of the study found that between code-switching and code-mixing are 62 data in code-switching and 48 data in code-mixing, which categorized intra-

sentential code-mixing, 38 data, inter sentential code-switching 31 data, and intra-sentential code-switching 27 data. It means intra-sentential code-mixing is mostly used because inserting only a word or phrase in a sentence is easier.

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READING SIGNS IN FILMS THROUGH BARTHES' SEMIOTICS

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Abstract

Discussions on films cannot be separated from their roles as media of entertainment as well as learning. Thus, film is significant to be studied as a research object. One of the approaches commonly used to interpret films is semiotics. This study focuses on how semiotic theory is applied or used to observe and interpret signs in films and its use to help people such as students, lectures, etc., especially those who intend to deepen their knowledge in humanities films. By collecting reference sources relevant to films and semiotics from journals and books as data, the results of this literature study explained that films can be interpreted by applying Barthes' semiotic theory in a way that elements in films such as scenes, plots, dialogs, characters, etc. were observed to show signifiers, signified and sign. The results of discussion also suggested that the semiotic approach generally considers or treats all phenomena as signs that can represent or create a meaning through understanding myths and connotations.

Keywords: *films, signs, semiotics, theory, myths*

INTRODUCTION

One of the activities that people often do in their daily lives is watching films (movies). Rapid technological development has made film one of the entertainment media people seek the most (Rudy, 2022). It can be enjoyed by people of all ages and social backgrounds. Every time popular Hollywood film production companies release a new film, the public is always enthusiastic to watch it. Besides, various kinds of genres such as action, detective, horror, science-fiction, drama, and animation make films a fascinating and satisfying source of entertainment for many people. As a means of entertainment, film can give pleasure and satisfaction to its audience. Thus, it is not surprising that the phenomenon of lining up for movie tickets is often seen in cinemas, especially at the premiers of famous films such as the sequels of *Harry Potter*, *The X-Men*, *Fantastic Four*, *Black Panthers*, *The Conjuring*, *Insidious*, *Fast and Furious*, etc. However, on the other hand, it also plays another important role in society.

The presence of films can bring changes in various aspects of society because they can impact people's lives. Various social and cultural issues or phenomena have become something that is inseparable from human life. Every individual never seems to be able to hide from economic, social, political, and cultural influences in society. These all can be pictured in films. They show views that come from various experiences of human life (Carmona, 2017). One of the fields that has had a significant influence is education, as it can broaden people's mindsets (Adi, 2011). Education and film are closely connected. Since film is growing, the world of education has also changed.

Film is necessary for various learning and teaching activities in formal or non-formal educational institutions. This can actually benefit students because they can get something to learn from watching movies. Films can actually be used to gain knowledge (Rudy, Hutabarat & Samosir, 2022). It is also why films have become the source of knowledge and information and have been used in many kinds of humanities studies. Besides that, in the world of psychology, for instance, films can also be used as media to study the behavior or attitude of an individual (Córtes, 2000). Since films

are close to society and have many functions, they are frequently used in learning, especially for students from media literature and cultural studies.

Because films are studied, it is also necessary to relate the film studying to theories frequently applied for analysis or interpretation. There are many approaches that one can choose. One of the well-known theories that is often used to interpret literary works or cultural phenomena is semiotics. It is also an important theory in cultural sciences. Semiotics was chosen for discussion because of its specificity in interpreting signs or symbols. According to Kalelioglu (2017), semiotics can enter all types of scientific fields and have a wide range to explain both written and unwritten signs, even though the topic of semiotics in the humanities is not something new. There are a number of studies that have been reviewed, such as research from Tomaselli (1981), Mudjiono (2011), Mudjiyanto & Nur (2013), Kalelioglu (2017), and Wulansari et al. (2020), which concentrate on the history, figures, and the basic understanding of semiotics. However, these research articles have not fully focused on Barthes' semiotic theory and how it is used in studying films.

Therefore, to discuss further about film and semiotics, this research emphasizes explaining how semiotic theory plays a role in studying films. A study about films and their relation to semiotics can be used to contribute to theory development, especially in cultural studies, literature, education, and so on. Besides, it is also helpful as a reference source for other researchers who will discuss films or semiotics in the future.

METHODOLOGY

This qualitative research is considered a descriptive literature review. In other words, to carry out this study, it is necessary to collect as many reference sources as possible (especially journal articles and books) to explain the objects discussed in this study. This type of study can also be classified as library research because both involve the collection of literary sources, and according to Giarruso et al. (1994) and Hasan (2002) aim to collect as much information as possible from various literature to answer the research question. Thus, the data required is in the form of texts acquired from different kinds of reference sources to solve the problem formulated in the study.

RESULTS AND DISCUSSION

Film as the Object of Research

The brief explanation of film that has been mentioned in the previous section leads to more specific matters regarding films. The term "film" discussed in this study tends to refer to works of art that aim to entertain and play a role as media to be studied for academic purposes. For this reason, the discussion does not cover the process of making films or things related to film creation techniques, but rather, the definition of film in the realm of arts, entertainment media, knowledge, and research. The discussion also explains the semiotic theory and its application to film studies.

Basic discussion on films must begin by finding out the meaning of the term "film". This study, of course, does not intend to present all definitions of film. However, there are several definitions that have been gathered to serve as a reference to compile a definition of film. Film is a creative man-made product involving sound, music, motion, and technology to create a form of audio-visual work (Imanto, 2007). The film, according to Cloete Field (2017), can actually be perceived as a kind of creative art that is entertaining, fictional, and realistic. In addition, Nascimento (2019) argued that the films people watch can reflect the idea that fiction created in films is not only a story shown on a film screen but can also portray some reality in life.

Many issues and phenomena encountered in everyday life are used as themes for films of various genres. So, in general, this study arranged a simple definition of film as an audio-visual entertainment medium that involves proper technology to make the settings, characters, sounds, movements, and colors better to amaze the audience. There are

many kinds of film genres; according to Bondebjerg Field (2015), in general, film genres that are often known as classic Hollywood film genres include comedy, horror, melodrama, science-fiction, action, musical, and crime, which also has categories such as detective, police, thriller, and gangster. Even though the film is designed in a fictional form, many historical events are used as themes by filmmakers, which can attract people's attention to find out about the history. They are called historical dramas. Several popular American movies, for example, *Pearl Harbor*, *Titanic*, *The Patriot*, and *9/11*. Another genre is called biographical films such as *Malcolm X*, *Oppenheimer*, *Lincoln*, and *The King's Speech*, telling historical events. If it was not made into a film, perhaps many people would not know about the historical events.

What is interesting about films is that they can be studied in various ways based on the researcher's field of study (Isboli, 2017). The study of films has long been carried out by researchers from various points of view regarding the history, narratives, actors, production companies, technology, etc. (Turner, 2003). Since Hollywood film production has developed rapidly, the film has been seriously considered a work of art and a socio-cultural trend, particularly for researchers of new generations in the humanities (Schatz, 2014). This means of entertainment is not only fictional stories created to fulfill the public desires. It can actually pave the way for people to figure out something significant. In relation to the various types of film genres mentioned above, people are free to watch whatever genre they prefer. Whatever genre they choose can inform students, academics, writers, observers, and researchers about culture and society.

Popular culture observers and researchers, for example, would see public taste for the movies as significant data. As a popular culture product, films play an essential role as indicators of people's interest in something. Therefore, researchers from the field of humanities view films as a source of data that holds a lot of information. Apart from understanding that film is an entertainment medium that is included in popular culture, the film may also be perceived as a literary work. If a film is seen as a literary product, it can be considered a text, and what plays a significant role in a text is language. This point shows that film and language are closely connected. Abrams et al. (2001) has stated that film is essentially a medium involving language to narrate a story. Words, both written and spoken in the field of linguistics are not something simple. Words have various meanings, interpretations, positions, etc. These all can also be found in films. University students from the language department, for instance, can analyze many aspects of language in movies, such as the use of figurative words, language styles, slang, and many more interesting parts that can be explored regarding language in films based on the researcher's interest.

Researchers from the history department might be interested in historical films or documentaries that tell historical events in their societies or the world. Likewise, historians who prefer comparing conditions from one era to another may also use movies as research material. Researchers from linguistics can also examine linguistic aspects of film dialogs. Dialogs in films can be considered an essential text for linguists as study material. Cartoon movies, for instance, according to Nurjanah et al. (2018) can have an impact on language acquisition among children. It proves that researchers can use movies to identify linguistic problems. Films can be used as a worthy study even in terms of language teaching. In discourse analysis, which is often seen as one of the important studies in linguistics, films also play an essential role in forming ideology or social views (Goziyah et al., 2018). Therefore, films can be a rich data source for those who intend to research linguistics.

People who study psychology, for instance, can also analyze films to identify issues or trends in society related to psychology. Things that are often discussed in psychology, such as behavioral patterns, a person's mentality, mental problems, and depression, can also be found in films. Rudy et al. (2022), for example, stated that the film *Bohemian Rhapsody* is an interesting and significant source of data for exploring the issue of self-discovery related to psychology. Many researchers from the field of psychology have used movies to find out something for psychological research. This shows that films can be useful material or objects for knowledge about psychology.

The explanations above confirm that film is viewed as research material when it is placed in the academic field. Therefore, Buckland (1998) has also emphasized that since film plays a vital role in society, it needs to be examined and studied more deeply. Thus, films can be a research object with several uses, for example, developing knowledge.

techniques, treatment, as well as conveying messages and values (Isboli, 2017). The question that often arises in the minds of college students and novice researchers is how movies can be identified or interpreted from a semiotic point of view. Similar to plays, films present a story about a certain character, and it can also be interpreted as a visualized acting that will reflect or convey messages (Asri, 2020).

The images shown by movies contain representative meanings that cannot be seen as they are in movies, and that is why analyzing films means interpreting hidden meanings by using an approach that will reflect the relationship between the audience and the film's (Isboli et al., 2017). According to Bonilla (2014), films can be seen as an entry point into various semiotic levels and are effective in terms of expressing meaning, what is portrayed in movies can be studied by figuring out the meaning and concept (Rudy et al., 2022). Based on the study conducted by Mudjiono (2011), semiotics function to create meaning, and if it is related to films, it will show that something that is interpreted does not only contain information but there are also patterns formed by studying the signs reflected in the film. A sign obtained from a film does not necessarily show the meaning as it is because it can show something other than that meaning (Vrasandyka & Azeharie, 2021). The explanation above shows that to analyze or interpret films, semiotic theory can be considered the right choice. To understand how films can signify something, it is necessary to know the basis of semiotics and the semiotic theory suggested by one of the world famous semiotic figures from France, Roland Barthes.

Signs and Meaning in Barthes' Perspective

The most significant foundation in understanding the concept of semiotics is to know what it is about signs and needs to be observed or analyzed carefully, so that it can convey the meaning behind an object. The semiotic tradition consists of a set of theories about how signs represent objects, ideas, circumstances, situations, feelings, and conditions outside the signs (Mudjiyanto & Nur, 2013). Even though there have been several famous semiotics experts in the world, such as Ferdinand de Saussure, Roman Jakobson, and Roland Barthes, who put forward their own semiotic theories, this study still focuses on the semiotic theory explained by the French literary critic Roland Barthes.

In Barthes' thought, signs clearly observed by human senses convey ideologies or connotative meanings. His theory, inspired by Saussure's teaching, is considered to contribute to the science of signs and can be useful for studying media, films, culture, and literature. Barthes argued that in order to figure out the meaning of a sign, one needs to observe it by understanding two techniques - the 'signifier and signified' and myth and connotation. Both theories show how signs that appear neutral may define many things.

(a) Signifier and Signified

By gaining knowledge and inspiration from the leading semiotics expert Ferdinand de Saussure, Roland Barthes also emphasized the role of signifier and signified in his theory. In relation to signs, Griffin (2012) explains that an object (in the physical form) observed by people's sense is called signifier from Barthes' perspective. The signifier is part of the whole sign. The following table shows the role of signifier and signified in Barthes' semiotic theory.

Table 1. The example of interpreting objects using Barthes' semiotic theory

Signifier	Signified
Image (object) of a man in a black suit standing side by side with a woman in a white dress holding a bouquet of flower facing a man in priest's robe	Wedding ceremony / marriage
Sign	
The marriage	

"Signified" is the meaning inherent in the sign and both "signifier" and "signified" are strongly related to construct a combined sign (Griffin, 2012). In Barthes' semiotic theory, a signified can have some signifiers and this means, one may look for several images (objects) to signify something. In other words, there are a number of forms that one can

use to refer to a concept (Barthes, 1957/1991). In a semiotic perspective, a film is seen as a collection of signs. Therefore, in film studies, every scene, dialogue, character, setting, etc. can be interpreted by using Barthes' semiotic theory. The table above can be perceived as the first level of semiotic system. The sign in the table above contains more meaning if it is passed on to the second level semiotic system which will produce another sign called myth.

(b) Myth and Connotation

Barthes' semiotic theory is an explanation of myth which can also refer to the theory of connotation. However, the term 'myth' introduced by Roland Barthes is the myth related to superstitions, legends, magic, unreasonable events, or irrationality. This means when the object is interpreted by using the myth theory mentioned by Barthes, it can no longer be defined in the same way that a term is interpreted in its general sense. It will shift into a myth that occupies a level of meaning that is clearly different from the meaning of the word in general. In semiotics, myths play the role of providing explanation containing historical realities (Barthes, 1957/1991).

In this part, understanding denotation and connotation is essential. Denotation refers to the meaning of a word, object, or event that is generally in accordance with eye observation or that is usually stated in a dictionary (Wulansari et al., 2020). In other words, denotation is understood as the meaning of an object or a word based only on observations of human's five senses (the meaning that appears on the surface). Barthes calls it the first level semiological system (denotative system).

Whereas, connotation, according to Wulansari et al. (2020), refers to the varied and subjective meaning of an object or event and is usually related to how the meaning is constructed or described by someone. This is commonly known as the implicit (hidden) meaning. This is called the second level of the semiological system (connotative system). Thus, connotative signs can only be understood by those who have studied semiotics because signs in the scope of myth do not require explanation and do not need to be commented on, for this is the capacity of a semiotic expert to reveal or rearrange the meanings in the world of myth (Griffin, 2012).

Table 2. Barthes' Semiotic System

signifier (1)	signified (2)
SIGNIFIER (1)	SIGNIFIED (II)
SIGN (MYTH) (III)	

Source: Roland Barthes (1957/1991). *Mythologies*. (A. Lavers, trans.). New York: The Noonday Press.

The table above shows that the signified, signified, and sign at the first level of the semiotic system are marked with numbers using numbers (1), (2), and (3). This step carries denotative meaning (the first level of the semiotic system). Looking at the example in Table 1, the sign in the first-level semiotic system will become a signifier in the second-level semiotic system. The meaning at the second level has shifted from denotative meaning to connotative meaning. The connotative meaning can be interpreted by relating it to a concept that is closely related to the signifier and signified based on the perceptions, experience, and considerations of the person interpreting it. It will produce a sign with ideological and cultural meaning, which Barthes calls a myth. So, "marriage" is a signifier. It can show the meaning "union of love, commitment to fidelity, or purity of love" as the signified. Both signifier and signified produce a concept of "the ultimate proof of true love in human culture" as the myth.

According to Barthes (1957/1991) in myth, an object is defined by how it conveys a meaning and every object can be a myth because it can be open, observed and responded by people since there are no rules to limit it. In other words,

any object or event can be interpreted, communicated, and used as speech to express certain meaning. More specifically, Barthes argued that within this myth theory, when one interprets an object, he will express it with meta-language to connect it to a term or overall sign that is appropriate for the myth (Barthes, 1957/1991). It provides an understanding that the mythology behind a number of signs found in a community shows the actual natural conditions that exist in the present, which appear problematic and disorderly (Griffin, 2012).

The idea above shows that interpreting a sign, which occupies the level of myth in Barthes' semiotics, involves several factors, such as knowledge, background, and experience, that construct one's perception. Regarding this, Tomaselli (1981) has long argued that the basis of interpretation comes from perception.

CONCLUSION

Apart from being entertainment media, film is one of the objects that can be research material and to be studied because it contains various kinds of meanings, concepts, ideas, etc. One of the approaches to studying films is through semiotic theory. Starting from Ferdinand de Saussure's thoughts about 'signifiers' and 'signifieds' in linguistics, semiotics was later developed into a significant theory for analysis as well as interpretation in the fields of humanities and communications. Barthes's Semiotics is one of the theories used in cultural studies. Based on his opinion, all objects that are clearly observed by the human senses are categorized as 'signifiers,' which can be defined denotatively to become 'signifieds' to form a sign with meaning in accordance with the rules of language in general. If this order of signifier and signified is brought to the next level of the semiotic system, the sign with denotative meaning will take the position of a signifier, which will be interpreted connotatively to form an ideological concept known as a myth in Barthes' semiotics. Thus, for students or researchers who study films, Barthes' semiotic theory can help explore the meaning behind dialogs, scenes, plots, characters, and other objects found in films.

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SOUTHERN AMERICAN CULTURE: LOOKING AT RACISM THROUGH HUMOR IN PETER FARRELLY'S *GREEN BOOK*

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Abstract

The post-Civil War era in 1865 was the end of slavery and the beginning of the reconstruction period in Southern states. *Green Book* is a drama-comedy movie that uses comedy or humor to show racist acts. This research then aims to analyze the racism in the Southern cultural aspect and find out how humor is used to portray racism in the film. The theory used is Thomas Veatch's theory of humor. In collecting the data, the researcher watched and re-watched the movie comprehensively while taking notes, highlighting the content, and interpreting them. After the data needed had been collected, the researcher analyzed and presented them as a narrative. Lastly, the researcher finds that this movie shows racism in the South through cruelty and humor. The cruelty is depicted through the oppression of African Americans' lives, individually and institutionally, such as negative stereotypes, racial prejudice, and discrimination. As for humor, the researcher finds that the movie shows humor through African-American characters whose characterization contrasts African-American stereotypes that have long been embedded in the culture of the Southerners. Those incongruities are depicted through the social class and lifestyle of African-American characters in the film.

Keywords: cruelty, humor, incongruities, post-civil war, racism

INTRODUCTION

Racism cognitively arises in American society because of the construction of African-American stereotypes. The stereotype towards African Americans has been embedded in the mind and has been entrenched in American society, especially in the South, and coincides with the institution of slavery.

Concerning beliefs of racial superiority, whites usually make certain stereotypes about non-whites. The stereotype is a generalization of behavior and portrayal of black people created by white society. The picture of blacks is a social construction built from the perspective of white society. The way of thinking (mindset) and assumptions attached to the white led them to a negative perspective on blacks. For example, several movies that display the phenomena of African-American racism have been trying against the negative connotation from the different perspectives presented in the *Green Book* movie and described in Don Shirley's character. *Green Book* is one of the movies set back in the 1960s, and the movie talks about Frank "Tony Tony" Vallelonga, a "thug" nightclub guard in New York City. He had to lose his job after the club closed for renovations. Once, he was reunited with Don Shirley, a famous jazz pianist. Don needs a driver to accompany him in the Deep South to play piano for the tour. From here, Tony began working for him. During the concert tour, Don always received racist treatment from those whites. They use "The Negro Motorist Green Book". It is a published guide for black motorists in the United States when they may be turned down or even encounter threats in many locations.

Tony was then assigned to escort Dr. Shirley on a concert tour from Manhattan to the south. The two of them depended on a guidebook called "Negro Motorist Green Book" during their trip to the concert tour. They depended on the book "Negro Motorist Green Book" because they were both looking for a safe route for black people where at that

time, there was still a conflict of racism. Tony Lip and Dr. Shirley have different races and ethnicities, but during this concert tour, they both try to put those differences aside in order to survive. In the end, they became two friends.

The issue of African Americans has become a general topic in American society. The official law passed (Civil Rights Act) guarantees the same treatment for all people of America in all aspects, such as job opportunities, public facilities, and labor. Such a phenomenon has raised awareness of the social economy aspect of society. When it comes to discrimination topics, it might sound like a sensitive case, calling back to the dark history of slavery. However, nowadays, such a topic is not too "dark" to be put in a public atmosphere. For example, several movies that display the phenomena of African-American discrimination have been trying against the negative connotation from different perspectives, such as humor. *Green Book* is one of the movies set back in the 60s about the friendship of an Italian-American bouncer who becomes the driver of an African-American classical pianist on a tour of venues through the 1960s in the deep South of America. Racism was abolished in the 13th Amendment in 1864. Racism still continuously happened in America after a century passed, especially in Southern American society. Briefly, racism has a long history in American society, and it has been a sensitive and serious case in many aspects of society. Still, such an issue is represented through humor in different perspectives on *Green Book* movies. Furthermore, this article wants to find out Southern American culture represented in the movie and to reveal how humor portrayed racism through the characters of African Americans as represented in the *Green Book*.

METHODOLOGY

To meet the objectives of this article and provide a thorough explanation of the topic being discussed, the type of racism and humor theory is employed as the main analysis method. Carmichael and Hamilton (in Liliweri, 2005: 171-172) state that there are two types of racism: individual and institutional racism. Individual racism is a treatment of racism that happens from the superior towards the inferior personally. This type of individual racism is an action that shapes the behavior of others to become weak and remain in a lower role so that it can result in a person's moral decline. The behaviors that fall into the category of individual racism are as follows.

(a) Discrimination is behavior produced by stereotypes or prejudices, then shown in actions to reduce, destroy, and conquer. Doob (1985) defines discrimination as behavior aimed at preventing one group or limiting another group from trying to own or obtain resources. (b) Prejudice and its definition were first introduced by Gordon Allport, coming from the word 'præjudicium', which is a conclusion about something based on the superficial experience of a person or group. (c) Violence is defined as behavior or action in the form of threats, intimidation both psychologically, socially, and physically directed at individuals or groups of certain races (Liliweri, 2005:29). Moreover, institutional racism, according to Liliweri (2005:172), is the treatment of racism by the majority group against the institutionalized or institutionalized minority. Structural racism refers to practices and policies with unequal effects between minority and majority societies.

Besides, as an American Study studies, an interdisciplinary study, the writer chooses the theory of Humor following the problem of the research object. Furthermore, the *Green Book* movie tries to discuss the issue of racism, which is considered a taboo and sensitive thing that is wrapped through humor. The writer chooses humor because it is one of the most popular activities, and the varied shapes make it possible for everyone to enjoy humor whenever and wherever they are. Nurrohman (in Ancok, 1996: 19) argues that humor provides many things. In addition to entertainment, humor can also relieve stress and cause new turmoil. Viewed from its function, humor is also a means of recreation that can refresh the feelings of readers, listeners, or even people who see it.

Therefore, it can be assumed that humor is the right method to bring racism issues to the audience. Thus, this research uses the theory of Humor by Thomas C. Veatch. This theory is also called "Violation Theory". Veatch's theory says that humor occurs when a person views a situation as a violation of (V) subjective moral principles and at the same time realizes that the situation is normal (N) (p. 8). Subjective moral principles mean beliefs about how something should be or the right way to do something that indicates the proper arrangement of the natural and social world and

the right behavior (Veatch, 1998, p. 167). Simply put, V and N represent positive and neutral on the N side and negative on the V side.

The theories and approaches above will be employed in this study to answer the proposed research question. The theory of discrimination focuses on The Situational-Pressures, and Institutional approach is used to reveal how American Southern culture was represented in the movie at that time. Meanwhile, humor, which focuses on the violation theory, reveals the meaning of humor in the *Green Book* movie. Only Veatch's Incongruity theory will be applied to understand humor related to racism toward the role of African Americans in the *Green Book* movie.

RESULTS AND DISCUSSION

The Portrayal of Racism in Southern American Culture in *Green Book*

South America is known as the land of plantations. It is based on a long history of slavery. In the South, many people became slaves to other people's property, and most of the work in the fields was done by them. Instead, the member states in the north have decided to pass laws stating that no one can possess or enslave another. The northern countries are called "free states," and the southern countries are called "slave states." In addition, most of the land belonging to the US in the West has not been divided into member states but territories where non-native residents live. Unlike member states, territories do not help decide who will become president, and territories do not send representatives to Washington, DC, to make laws for the entire country. Many white people moved there, and everyone agreed that these territories should be called member states one day.

Southern American Culture in the 1940s-1960s

The Civil Rights Movement in the United States was a long struggle primarily characterized by the nonviolent movement for full civil rights and equality for all Americans. This movement has had a lasting impact on Americans, increasing acceptance of legal and social civil rights and exposing the prevalence and costs of political racism. The American Civil Rights Movement comprised many of the political struggles and reform movements between 1945 and 1970. The movement's goals were to end discrimination against African Americans and other disenfranchised groups and legally end racial segregation in the United States, particularly in the Southern United States.

Jim Crow laws began as early as 1865, immediately following the ratification of the 13th Amendment, which abolished slavery in the United States. Black codes were strictly local and state laws that detailed when, where, and how formerly enslaved people could work and for how much compensation. The codes appeared throughout the South as a legal way to put Black citizens into indentured servitude, take voting rights away, control where they lived and how they traveled, and seize children for labor purposes.

Jim Crow Laws are racial segregation, which are also state and local laws carried out after the Reconstruction era in the Southern United States, which lasted until 1965. Starting in 1890 with "separate but equal" for African Americans, it separated white people and fellow American citizens. Jim Crow Laws mandate segregation of schools, public places, public transportation, break rooms, restaurants, and even drinking taps for white and black people. Even though black people had the right to get public facilities, their condition still looked inadequate compared to what white people had. It causes them to feel treated like subordinates even though they are fellow American citizens. In the 60s, they began to oppose this law.

Jim Crow Laws ended when the post-World War II era saw an increase in civil rights activities in the African American community, focusing on ensuring that Black citizens could vote. It ushered in the civil rights movement, resulting in the removal of Jim Crow laws. In 1948, President Harry Truman ordered integration into the military. In 1954, the Supreme Court ruled in *Brown v. Board of Education* that educational segregation was unconstitutional, ending the "separate but equal" education era.

History of Blacks and Slavery in American Culture.

Racism against black people is not something new that pops up. As quoted by Silva, while, according to most white people, racism is related to prejudice, for others, the racism of color is systemic and institutionalized (2006: 8). If we look back at history, black people have a future that is not as bright as white people. These prejudices are thought to be motivated by their past. Aguirre and Turner stated that black people were imported as slaves, treated as property or goods that could be bought and sold, denied human rights, and considered non-human. Throughout American history, black people were not able to enjoy or truly feel like American citizens (2009: 99).

McLemore mentions that the first black people to America were slaves who were different from white slaves (1983: 262). However, over time, the situation changed and caused black people to be treated as goods, even as Aguirre and Turner called less human. The slavery of black people in America, which is seen as violating the rights of black people, has sparked controversy not only today but also since slavery existed. As McLemore points out, there are two reasons slavery stirred controversy around white people themselves (1983: 262). The first relates to the high number of slaves imported to the point of fear of losing control over black slaves.

As mentioned earlier, racism is not an issue that pops up. Pinkney in Aguirre and Turner argues that the effect of suppression on black people for 350 years does not just disappear because history in the past is used as a barrier in the present (2009: 99). Racism means that there would be such racial prejudice and discrimination over minority groups. The term has famously been provoked in the US since slavery happened until today.

The victims are always people from African Americans. Considering that whites rule almost all significant positions in the United States, it should have been clarified that African Americans need more attention since various racial problems such as stereotypes, prejudice, discrimination, and generalizations can still be found. Such racial issues remain in social lives and institutional sectors, and African Americans are the ones who often get the worst impacts compared to other races living there. In conclusion, America is being called a racist country. In short, to say that America has become a place where racial issues are entirely accurate.

Slavery was officially abolished in the United States on April 8, 1864, by the 13th Amendment. It was approved by members of the Senate and then passed by the local parliament on January 31, 1865. President Abraham Lincoln initiated the related amendment process through the Emancipation Proclamation of 1836. The Proclamation was to free all slaves in the Confederate States in the South. Even though the amendment had passed to be an official law in the southern states, and African Americans acknowledged their rights as free citizens, a new form of discrimination occurred.

Depiction of Racial Prejudice, Discrimination, and Violence in American Culture

The condition of black people in Southern America who are seen living in slums, with low education, low income, and being in the lower or middle class does not just happen. As quoted by Aguirre and Turner that this situation is the result of discrimination that occurred in the past and is now used as a new form of discrimination, and even though formal forms of discrimination, such as the creation of laws that discriminate against black people, such as during the slavery period until after the Civil War no longer exist. The pattern of informal discrimination still exists (2011:30).

Prejudice is a system of beliefs, feelings, and negative assumptions towards a group of people. Racism is a severe problem for black people in America because the difference between black and white skin color is a biological problem and has become a social problem.

Meanwhile, discrimination against black people appeared in America since black slaves were brought to America. Even Elkin in McLemore argues that it can be said that the racism that occurs to this day is the effect of slavery. Williamson in Aguirre and Turner also mentions that white people use violence to maintain their position as landlords and black people as slaves. McLemore added that white people in South America say the racial problems in their area are South American problems and should be resolved alone without any interference from others.

Racism in the *Green Book* Movie

Racism can be categorized into two types, particularly individual racism and institutional racism. It also indicates the scale of racism. Thus, for example, individual racism happens between man and man, while institutional is categorized as racism on a larger scale rather than the individual one.

Individual Racism

Individual racism happens because of these behaviors: prejudice, discrimination, and violence. However, even if only one of those behaviors exists, it can be called racism. Moreover, the film introduces the story of friendship between two non-WASPs living in American society in 1992. Tony is Italian-American, and Don Shirley is African-American. At first, Don Shirley asked Tony to be his driver for a concert tour to the south.

Don Shirley's team uses a strong white driver to keep Don Shirley safe. It shows a situation of racism pressure where African Americans cannot solve the racial problems they have to face, causing them to seek solutions, as depicted in this film. Fortunately, Tony was in a difficult financial situation. Therefore, he accepted the offer. However, it was impossible to find such a situation because white people would work for black people. Even Tony's friends or other white people found it a strange situation.

However, before Tony becomes Don Shirley's driver, the movie begins by telling his life first. How was Tony's life before he met Don Shirley, it turns out that Tony and his family, except for his wife, are still racist towards black people. It is illustrated through the dialogue below.

Johnny : Maris is up...
Tony : Yeah, so am I now. What the hell are you guys doing here?
Johnny : Figured we'd come up and keep Dolores company...
Anthony : You shouldn't be sleeping in the middle of the day, leaving my daughter here alone with these sacks of charcoal.
Nicola : And why do you hire them to do an Italian job? It's a disgrace.

(Green Book, 2018. minute 07:00-07:39)

The datum shows that the incident occurred at Tony's house in the morning. At that time, Tony woke up to the noise of his family watching a baseball game. Tony's extended family gathered that morning to accompany Dolores (Tony's wife) to cook in the kitchen. It became a strange thing in Tony's eyes. Then Tony asked about why they had gathered at his house in the morning like this. It turned out that that morning, the faucet in their house was broken, so Dolores called a repairman to fix it. However, the repairmen were two black people. That was why Tony's family accompanied Dolores because they feared the black repairman would hurt Dolores.

Dolores' father said in their conversation, "You cannot sleep in the middle of the day, leaving my daughter here alone with these sacks of coal." This sentence has an implicit meaning in the sentence "sack of coal." It refers to black people, a kind of stereotype of black people, which means these two blacks are dangerous. So, he told Tony not to sleep when his wife was alone in the kitchen with the two blacks. The incident above shows the prejudices of the Tony family, where they think that black people are criminals.

Institutional Racism

Institutional racism, on the other hand, is different because it refers to the policies of the dominant racial, ethnic, gender institutions and the behavior of the individuals controlling those institutions and implementing policies that are intended to have a different and detrimental impact on racial minority groups. Dominant groups usually carry out institutional discrimination against minority groups because it is the dominant group that generally controls social institutions.

One of the clever ways to present the institutional racism situation in reality in America in 1962 was well performed in the movie when Tony and Don Shirley get lost on the main road. They are stopped by the Officers who are patrolling the town. The Officer investigated why Tony was on this road and asked for his ID. When the Patrolman looks at Don

Shirley, he says that he was not permitted outside at night in Sundown town. "He cannot be out here at night" describes the racial discrimination here is about an everyday term such as being isolated in the location, especially at night. In that era, Sundown town was one of the regions that banned colored people from entering city limits after dark.

Police : And why are you driving him?

Tony : He's my boss

Host : He can't be out here at night. This is a sundown town. Get him out of the car and check his ID.

(Green Book, 2018. minute 01:25-01:26)

The datum indicates that white people cannot drive black people, known for their miserable lives. Therefore, knowing that Tony was Italian, the police officer charged him with a half-nigger, so the alleged "driver-boss" made sense to the policeman. This shows that it does not matter where a Black is and what his job is. They will always be stereotyped as dirty, poor, dark-skinned, disgusting, and lowly. Therefore, Tony and Don Shirley were arrested. While in prison, Don Shirley said they could not be arrested for any reason.

Don Shirley : Excuse me! (no response) Excuse me, sirs. I quite understand why my associate is being held, but what exactly am I being charged with? (CONT'D) You seem like reasonable men--can you let me out so we might discuss the situation, please?

Police : Put the apple butter away, boy--you are not goin' nowhere no time soon.

Don Shirley : You cannot hold me without cause!

Police : I got cause. „Cause you to let the sunset on your black ass!

(Green Book, 2018. minute 01:12-01:25)

From the conversation between the Police and Don Shirley above, this is clearly a form of institutional racism. However, Don Shirley, as a black person, does not have the power to fight white people, let alone they are institutional people. Being physically insulted is direct discrimination. The meaning of black ass refers to black people, so Don Shirley was arrested just because he was black. The first sentence the police uttered was, "He cannot go out at night. This is the city of the sunset." It refers to Jim Crow's legal policies, which caused the culture of racism to disappear. There is a difference in treatment between whites and blacks in the scene, although they are both a minority incidentally. However, black people will be despised more than minority whites.

Furthermore, the discriminatory action carried out by the police was to send Don Shirley to prison without any wrongdoing. He was arrested because he was African-American. This discrimination is included in institutional discrimination because it concerns the existing legal policies in the city. The illustration displays a sign that reads, "White people only inside the city limits after dark," which shows the law discriminating against people of color. Indirectly, they accuse people of color who go out at night as criminal suspects.

Racism in American social culture in 1962 put African Americans at a disadvantage in almost all sectors, individually and institutionally. In the movie, Don Shirley's social status should have kept him from being the victim of racism, but it was not at all. Equality in terms of social class does not make black people equal in the social hierarchy. White people still view them differently based on skin color, an identity passed down from birth. It is because segregation and discrimination do not see social class. They still see someone of race and descent (skin color) and the stigma of society.

Humor Portrayed Racism in *Green Book* Movie

After discussing the condition of the black race in 1962 and how the racism of American social culture treated them in the movie, the researcher will analyze how humor portrays racism by looking at the resistance to racism carried out by Don Shirley, the main character. Moreover, since the *Green Book* movie is a drama-comedy genre, there is the possibility that humor is not occurring due to covert racism. To understand the humor, Veatch explains several conditions that can create laughter. A specific psychological state produces laughter, which is the natural phenomenon or process of humor or humor perception (Veatch, 1998, p. 162). However, not all perceptions of humor can produce laughter. Sometimes, people can laugh with or without humor, and vice versa. People can perceive humor with or

without laughter. Therefore, Veatch proposes three necessary and jointly sufficient conditions for the perception of humor:

Violation (V) : Perception has a view of the situation that is a violation of the affective commitment of the observer to the way things in the situation should be. It means the "subjective moral principle" of the observer is violated.

Normal (N) : The perception of having a dominant view of the situation as normal.

Simultaneity: The understanding of N and V is present in the observer's mind simultaneously in time (Vatch, 1998, pp. 163-164). It means that if one of the conditions above does not exist, then the perception of humor also does not exist. However, enough together means that the perception of humor will also be present if all of the above conditions exist.

Furthermore, Veatch proposed a three-level scale on how strongly the perception can perceive humor. Level 1: no offense (Not-V), so no reaction to jokes. It is shown as a normal condition (N). Level 2 has a violation (V) and a normal condition (N). Perception can see the existence of a violation (V), and at the same time, the violation (V) sees it as a natural thing (N). Therefore, it makes humor happen in that situation. Then, in Level 3, there is a violation, and there is no normal condition (V and not-N), namely offensive offense (V). Perception felt violation (V) dominates, and normality (N) does not exist. This situation is pure offense (V), not humor (Vatch, 1998, 178).

An African-Americans Resistance against Stereotypes

The stereotype towards the African Americans had been a major concern for the whites since abolishing slavery in 1865. Later on, the Jim Crow Law came up as the follow-up of this stereotype. The Jim Crow Laws are a collection of state and local laws that legalized racial segregation. Named Jim Crow because it refers to the character of the black singer's show. The law existed for about 100 years, from the post-Civil War era to 1968. The Jim Crow laws were meant to marginalize African Americans by denying them the right to vote, get a job, get a good education, or other opportunities. Those who seek to defy Jim Crow laws will face arrest, fines, prison terms, violence, and even death.

The resistance towards such stereotypes breaks the African-American's common views, which are always associated with bad things. Don Shirley, who is an African American, showcases African Americans who are different from the common American society stereotype. He is considered a well-educated, upper-class, and cultured man. These characteristics then became the forms of resistance what had been labeled on African-Americans. It is found that there are four forms of resistance shown in the movie. Details are explained in the sub-chapter below.

Lower Class

The beginning of the film shows how difficult it is for people to earn money and find work. The film talks about two minority characters named Tony and Don Shirley. Tony works as a bouncer at Copacabana, a restaurant famous for live music. Then it closed for repairs, which took a while, while Tony had to make money for his family. The harshness of life makes him accept an offer to be a driver on a concert tour of a wealthy pianist named Don Shirley. He needed the money, so he took it. Then the tour began to the Midwest and Deep South. Until now, the narrative still looks normal (N). Until the next day, Tony met Don Shirley for the first time, and he was a little surprised because when he met Don Shirley, it turned out that he was an African-American (colored) who lived in the hall apartment, and belonged to Don Shirley. that appearance showed that he was a rich man. Meanwhile, African-Americans were still seen as a lower class in society, but Don Shirley became the employer by hiring Tony as his driver. It can be assumed as the violation (V) of the normal condition (N) in the narrative.

Don Shirley : Please, have a seat. (Tony sits. Don Shirley sits on his "throne," looking down at Tony.)

Tony : This is some place you got here. Them horns real?

Don Shirley : Elephant tusks. Yes.

Tony : (Tony nods, points to the chain around Don Shirley's neck.) What about that? That a molar?

Don Shirley : A what?

Tony : Like a shark tooth? Or a tiger's?

Don Shirley : Um, no. It was a gift.

Tony : Oh. (looks around) I thought I was going to an office. They said a doctor needed a driver.
(Green Book, 2018. minute 01:12-01:25)

The conversation above explains how surprised Tony was at Don Shirley's appearance, as well as his luxurious residence. As Tony sat down in the leather chair, he began to look around Don Shirley's room. Then, Don Shirley sat on the throne. He wore a luxurious traditional African robe. In addition, he wore a variety of chain necklaces, bracelets, watches, and rings. All these signs from him proved that Don Shirley was a man of the Upper Class. Tony is surprised because he has a prejudice that black people are of low social class. It is even depicted at the film's beginning when two black workers repair the pipes at Tony's house.

Because the Jim Crow laws were applied to the public sphere, African Americans were placed at a disadvantage and disadvantage. With Jim Crow's legal dominance in the South, many African Americans fought and defied the law. The Montgomery Bus Boycott was a prominent resistance that took place from 1955 to 1956.

The fact that Jim Crow laws closed all possibilities for Blacks to get proper education had caused the stereotype of African-Americans as uneducated people (N). Green Book is a great movie that shows the opposite of such stereotypes. Don Shirley is considered a well-educated, cultured, and wealthy man. These characteristics can be seen in the dialogue below.

MC. : Ladies and gentlemen, tonight we are honored to present a great and talented American artist. He gave his first public appearance at the age of three. Then, at the age of eighteen, at the invitation of Arthur Fiedler, our guest made his concert debut with the Boston Pops. He holds doctorates in Psychology, Music, and Liturgical Arts and has appeared at the White House twice in fourteen months. He is a true virtuoso.
(Green Book, 2018. minute 37:45-38:14)

Then at his first concert, a woman introduces him and Don Shirley's achievements over the years, supporting that he is a cultured and highly educated man (V). This narrative violates (V) the normal condition of African Americans (N), who are stereotyped as people with low education. Don Shirley's characterization is shown in reaction to other characters and through dialogue.

Don Shirley : What on God's green earth are you doing?
Tony : A letter.
Don Shirley : Looks more like a piecemeal ransom note.
(Shirley holds his hand out.)
Don Shirley : May I?
(Lip reluctantly hands him the letter.)
Don Shirley. : (reading aloud) "Dear, Dolores--I'm meeting all the highly leading citizens of the town, people who use big words, all of them, but you know me, I get by, I'm a good bullshitter." (to Lip) Two "t"s in "bullshitter." (continues reading) "As I'm writing this letter, I'm eating potato chips, and I'm starting to get thirsty. I washed my socks last night and dried them on the TV. I should have brung the iron." (to Lip) You know this is pathetic, right?
(Lip shrugs, embarrassed.)
Don Shirley : Tell me what you're trying to say.
Tony : (embarrassed) I don't know. Just you know how I miss her and shit
Don Shirley : Then tell her that. But try to say it in a manner that no one has ever said.
Tony : Shit...
Don Shirley : And without profanity.
Don Shirley : Put this down. "Dolores, when I think of you, I'm reminded of the beautiful plains of Iowa."
Don Shirley : Put it down.
Tony : (repeating) "When-I-think-of-you-I'm-reminded-of-the-beautiful..."
Don Shirley : Plains of Iowa.
Tony : What planes?

Don Shirley : The plains. P-L-A-I-N-S. Those big fields we saw.
Tony : Oh, those were nice. (writing) "...plains of Iowa--which is what they call big fields around here."
Don Shirley : (annoyed) Tony, no expounding.
Tony : No, what?
Don Shirley : Just write what I say.
Don Shirley. : "The distance between us is breaking my spirit... My time and experiences without you are meaningless to me."
Tony : (repeating) "...Are meaningless to me." Lip starts to write again.
Don Shirley : Now this... "Falling in love with you was the easiest thing I have ever done."
Tony. : "Falling in love with you was the easiest thing..." (looks up, smiling) This is very fucking romantic. As Lip continues writing, we go...

(Green Book, 2018. minute 01:07:40-01:10:03)

The dialogue above shows the contradictory common stereotype of whites towards African Americans in education. They are considered uneducated people, but Don Shirley can be said as an exception in the movie. He helped Tony write a letter to his wife, which seems normal for whites to have a good education. Nevertheless, Tony cannot distinguish between "Plains" and "Plane" as Don Shirley dictates.

For Tony, a white man, it will be normal for African-Americans to have not good education and might be even worse at writing. This stereotype can be seen in how Tony did not ask for help from Don Shirley when he was writing his letter (N). However, Don Shirley helps him write a well-crafted and romantic letter for Tony's wife throughout the dialogue. Thus, it is the part where the violation (V) of the normal principle occurs.

It can be seen from all of Don Shirley's accomplishments that he is a cultured man. He is intelligent and highly educated. Don Shirley was in stark contrast to the stereotypes of African Americans at the time. Therefore, Don Shirley was a cultured person. Being a cultured person also means having a high level of formal education. Don Shirley is more educated than Tony Lip. As such, Don Shirley is considered more cultured than Tony Lip, according to his portrayal in the film. It becomes humor because it violates a normal prejudice.

White Supremacy Seen as Humor in Green Book

White supremacy is considered a system built up since the massive white European invasion of American soil. Referring to the definition from the Challenging White Supremacy Workshop, San Francisco, CA, quoted by Elizabeth 'Betita' Martinez, "White Supremacy is a historically based system of exploitation and oppression perpetuated institutionally, by white people, and by black people.

White Supremacy in Segregation of Personal Properties

The above definition brings a complex meaning to "White Supremacy when placed in the American social context." Elizabeth mentions that people mistakenly think of racism as individual prejudice. However, when viewed as a system, a network of interrelated, strengthening institutions: political, economic, social, cultural, legal, military, educational, and all institutions, it will affect every aspect of life in a country.

The scenes based on White Supremacy in the movie can be seen when Don Shirley is going to the toilet of the place, he is invited to play for guests who are mostly whites. Instead, he is asked to go to the "special" toilet for colored people, a simple wooden box built outside the house. This scene can be seen in the script dialogues below.

Host : Excuse me, Don! Lovely work in there!
Don Shirley : Thank you.
Host : Are you looking for the commode? Here, let me help you. It's right out there 'for the pines.
(Don Shirley looks out, sees an old OUTHOUSE at the edge of the woods.)
Don Shirley : I'd rather not use that.
Host : Don't be silly, Don. It looks a lot worse from the outside.
Don Shirley : I understand. But I'm not going in there.

Don Shirley : I could go back and use the facilities at my motel, but... that's going to take at least half an hour.
Anderson considers this for a beat, then gives a friendly smile.
Host : We don't mind waitin'.

(Green Book, 2018. minute 01:04:52-01:05:33)

The scene above clearly shows the domination of Whites (White Supremacy) regardless of an individual's social class. Don Shirley in the movie is an upper-class African-American who seems ignored because of his skin color. What the Host does is considered normal (N) to separate the toilet of colored people, and it had been institutionalized as Jim Crow Law existed since the end of the Civil War 1865.

The humor aspect found in this scene is Don Shirley's response towards the host. He refuses to go to the outside toilet and prefers to use the facility at his motel. It is the part where the violation (V) of the stereotypes occurs. Regardless of this scene and its context, seeing the Host smile and respond is funny.

White Supremacy in Segregation of Public Facilities

Another White Supremacy form can also be seen in the scene when Don Shirley is beaten up by a group of whites in a non-colored bar. The normal principle (N) is that the barman, who is white, lets such a thing happen. It is historically unusual for a black man to enter a non-colored bar, and what this group of whites does to him is considered normal.

It continues to the scene when Tony helps Don Shirley in the bar. In the normal circumstances in that era, a white man helping a black is unusual. It should be the whites who let such a thing happen because it is a normal situation (N). Referring to Veatch's theory on humor, what Tony does break the normal principle and is considered a violation (V). The scene can be seen in the dialogue script below:

Tony : Get your hands off him!
Customer Bar (1) : What the good goddamn we got here, fellas?
Tony : Hand him over, we walk out, won't be a problem.
Customer Bar : Already is a problem, Mister.
Don Shirley : I just came in for a drink.
Customer Bar (1) : You come in here for a drink? Then you must be tired of livin', boy.
Tony : I told you, hand him over, we'll leave.
Customer Bar (2) : He is not going nowhere, we need this brillo pad to wash their dishes with...
Tony : Hey, do yourself a favor and let him go. Now.
Customer Bar (1) : Say it nice.
Tony : I just said it nice.
Customer Bar (1) : This boy's going to get what's coming to him, and you ain't got no say!
Tony : Maybe. But, whatever happens, I'm going to put a bullet right in the middle of that thick skull of yours.

(Green Book, 2018. minute 57:26-58:38)

Internalized Racism in the Green Book movie

Internalized racism is a form of internalized oppression, defined by sociologist Karen D. Pyke as "the internalization of racial oppression by a subordinate race." When a person receives continuous bullying, he tends to accept it unconsciously. Such oppression can lead them to internalize racism.

For example, black people who suffer from internalized racism may resent physical characteristics that make them racially different, such as skin color, hair texture, or eye shape. Others may stereotype people from their racial group and refuse to associate with them. Overall, those who suffer from internalized racism believe that whites are superior to blacks. Think of it as Stockholm Syndrome in a racial sense (Nadra Kareem Nittle, 2021).

In the *Green Book* movie, internalized racism can be seen in the reactions of other African Americans to Don Shirley's performance. It happened because Don Shirley's appearance was only white (V). The form of racism

internalized in the Green Book has influenced the treatment of the same social group. Don Shirley is hated by the same racial group, even in the colored (N) hotel. This scene can be seen in the dialogue below:

Black Man #1 : Hey, fancy-pants, you want to play?
Don Shirley : Um... no, thank you.
Black Man #2 : Come on, we short a man!
(Don Shirley shifts in his chair, uncomfortable.)
Don Shirley : I... I'd rather not.
Black Man #1 : What, you too high and mighty?
Black Man #3 : He's just afraid of getting that butler uniform all dusty!
(The men laugh.)

(Green Book, 2018. minute 55:35-55:50)

Furthermore, the internalized racism in Green Book is also based on the long history of segregation towards African Americans. They are the victims of Jim Crow laws that separated them because of their ethnic background, social class, and race. The treatment that Don Shirley receives from his same racial group is a form of internalized racism that loathes into hatred.

CONCLUSION

Furthermore, the post-Civil War had brought a new era for African Americans that they would live as a free man. Nevertheless, racism emerged and occurred in all levels of society, especially in the South. It makes racism a sensitive course in all public spheres, but this film brought it differently. The film uses humor to portray racism with the characterization of its characters. In sustaining humor, Green Book presents humor in the characterization of Don Shirley, which shows the incongruity of stereotypes. That incongruity violates the normal prejudice towards African-Americans, which is the reason for racism to occur. In the film, Don Shirley, an African American, is portrayed as a rich, well-educated man, cultured, and employing people. In contrast, the normal stereotypes of African Americans in the South were criminals, poor, non-educated groups, and cheap labor workers with whites as the masters. As a result, the violations in the film then created a shift in viewing racism against African Americans as a funny thing. Those incongruities break normal knowledge and then show a shocking response from southern society in the film. It becomes hilarious when the film shows Don Shirley still getting racist treatment regardless of his characterization, which breaks its reason.

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AN ANALYSIS OF SUBTITLING STRATEGIES IN DEALING WITH DIRECTIVE SPEECH ACTS IN THE *SOUL* MOVIE FROM ENGLISH TO INDONESIAN

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Abstract

This research relates to linguistics with two objectives: to find out the types of directive speech acts and to explain what kinds of translation strategies are used in translating directive speech acts into Indonesian subtitles in *Soul* movies. The data in this research are in the form of subtitles with words, phrases, clauses, and sentences found in the subtitles based on the *Soul* movie. This data source was obtained directly from Disney+ Hotstar. This research used descriptive qualitative method. The researcher used a qualitative method because it aimed to describe the types of directives, speech acts, and translation strategies used in the movie. The instrument of the research was the researcher himself by applying Searle's speech act theory and Gottlieb's translation strategy theory. The first analysis is a directive speech act; the researcher found that 42 forms of commands had the highest frequency (48.27%). The next is order with 21 data (24.13%). Next is request with 13 data (14.94%). The lowest frequency is suggestion with 11 data (12.64%). In conclusion, each character in *Soul* movie uses the command form more than others. The second analysis is the translation strategy; the researcher found that the translator uses only six strategies: transfer, expansion, paraphrase, condensation, deletion, and resignation. The highest frequency is condensation. This category has 33 data (37.93%). The second highest frequency category is transfer, with 25 data (28.73%). The third highest frequency category is deletion, with 22 data (25.28%). The fourth highest frequency category is paraphrase and expansion with 3 data (3.48%). Meanwhile, the lowest frequency is resignation with 1 datum (1.14%). This analysis found that the translator's condensation strategy is the most widely used in translating the source language to the target language in the movies. It is because the translator tries to compress each long text to stay within the screen space. Transfer strategy has the second highest frequency, where the translator chooses to translate some sentences in literal meaning or word for word so that it is easy to understand and there is no loss of meaning.

Keywords: *types of directive speech acts, types of translation strategy, Soul movie*

INTRODUCTION

Movies are loved by many people as entertainment to relieve boredom, reduce fatigue, improve one's mood, or learn another language. Meanwhile, movies can be an educational alternative source to convey certain messages. There are many movie genres, such as action, adventure, animated, comedy, drama, fantasy, horror, musical, romance, thriller, and historical. Many people want to learn English by watching movies as a medium for learning the language. From all kinds of genres of movies, people prefer to watch animated movies because it is not boring, and the storyline is easy to understand.

Animated movie shows animated characters and funny stories. Animated movies are not only intended for children, but all ages can watch them. Many animated movies were released during the pandemic in 2020 and 2021, such as *Soul*, *Onward*, *Encanto*, *Raya and The Last Dragon*, *Vivo*, and *Luca*. Those movies are made and shown to entertain people while they are at home. In terms of language, most of them used English since they were released by an American production house. Obviously, the movie uses a foreign language such as English, which is difficult for Indonesian

audiences who need help understanding English to grasp the context. For this reason, people as audiences need translation media that presents the Source Language (SL) to the Target Language (TL), which is known as subtitle.

Subtitles are included in Audiovisual Translation (AVT). AVT is a type of translation that includes sound and images to fully express the content being conveyed. This includes all subtitles, including movies, TV shows, and series or games. Subtitles are the translations that appear as text, usually at the bottom of the screen. Here, the researcher uses subtitles to convey language in a movie. Through subtitles, audiences of foreign movies can enjoy reading the subtitles at the bottom of the screen without ambiguous thoughts. Therefore, a good translation of subtitles is needed from the SL to the TL to produce a meaning that is easy to understand.

Basically, translation is transferring the meaning from the SL to produce the meaning in the TL. "Translation is the transfer of meaning into the target text; this is done by replacing the first language form with the second language form" (Larson 1984, 3). Here, Larson explains that translation is the transfer of meaning and the replacement of language forms from the Source Text (ST) into the Target Text (TT). Although the form can change, the meaning must be maintained. This means that the meaning of the SL transferred to the TL must be conveyed properly.

When translating the text, the translator can translate SL to TL text by using several translation strategies to make it easy for people to understand the meaning of the SL. Translation strategies are how methods and techniques are used by translators to solve translation problems. There are many translation strategies in subtitles that can be applied by the translator; one of the translation strategies is by Gottlieb. Gottlieb lists ten translation strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The translator transfers the meaning of the subtitle texts by employing Gottlieb's strategies. The meaning comes from the character's utterance in conversation.

In a conversation, the speaker gives an utterance to provoke the hearer. That is called speech act. According to Yule (1996, 47), a speech act is an utterance that performs an action. It means that a speaker has a context to drive a hearer by their utterances. The utterance of the speech act is defined in terms of a speaker's intention and the effect on the hearer. Speech acts can be classified into several types. According to Yule (1996, 53), speech acts are classified into five types of general functions: declarative, representative, expressive, directive, and commissive. When the speaker asks the hearer to do something, it means that the speaker performs a speech act called a directive speech act. When someone utters something, they do not only say something but also did something with the utterance (Austin, 1962). There are various types of directive speech acts, such as, command, order, request, and suggestion. Directive speech acts are found in social interactions, as well as in movies and novels. When people express their want, they will perform it in various ways. However, it will be helped by understanding the context around the speaker and the hearer. Every conversation needs context.

The study about directive speech act is still relevant to be researched. Directives speech act can also be found in an animated movie. One of the most famous animated movies that can be used to analyze the existence of directives speech is *Soul*. The researcher chose *Soul* movie to conduct the research due to its rating. The movie *Soul* has the highest Rotten Tomatoes rating, 95%, compared to other released movies in 2020. *Soul* is an animated musical produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures in October 2020. Even though this movie is about comedy and family, it does not close the possibility that there will be many directive speech acts in the conversations between each character.

METHODOLOGY

This research uses the descriptive qualitative method to describe the types of directives, speech acts, and translation strategies used in the movie. The data in this research are in the form of subtitles with words, phrases, clauses, and sentences. The researcher uses Searle's theory to find out types of directive speech acts and uses Gottlieb's theory to find out strategies. The researcher obtains the data in this research from the movie entitled "*Soul*" directed by Pete Docter in 2020. The data source was obtained directly from Disney+ Hotstar. In this research, the

researcher is the first instrument because the researcher becomes everything for the entire research process. The data of this research are collected by using a few steps. The first is downloading *Soul* movie from Disney+ Hotstar. Second, watching *Soul* movie several times while reading subtitle versions to comprehend the whole story. Third, re-watching *Soul* movie several times while re-reading subtitle versions to comprehend the whole story. fourth, writing or collecting the data contains Directives Speech Act and Translation Strategies in *Soul* movie. Five, identifying the Directive Speech Acts that appeared in *Soul* movie. Lastly, classifying the types of Translation Strategies in the Directives Speech Act translated English and Indonesia into the columns. Then, the researcher analyzes the data by using the following steps. First is categorizing the data based on categories into the columns on the data sheet. The second is identifying the data step by step and put into the columns based on the types of Directives Speech Act and Translation Strategies used by the translator. Fourth is analyzing the context of each data in the *Soul* movie. Five is reporting the data analysis and drawing conclusions.

RESULTS AND DISCUSSION

Types of Directive Speech Acts and Translation Strategies Found in *Soul* Movie

In the findings, the researcher tabulates the data collection into two parts, there a type of directive speech acts, and type of translation strategies described below:

Table 1. The Table of Directive Speech Acts

Type Directive Speech Acts	Frequency	Percentage
Command	42	48.27%
Order	21	24.13%
Request	13	14.94%
Suggestion	11	12.64%
Total	87	100%

In Table 1. shows that the highest frequency of directive speech acts terms category command. This category has 42 data (48.27%). The second highest frequency terms category is order, which has 21 data (24.13%). The third highest frequency terms category is requested, with 13 data (14.94%). Meanwhile, the lowest frequency terms category is suggestion with 11 data (12.64%).

Table 2. The Table of Translation Strategies

Type Translation Strategies	Frequency	Percentage
Condensation	33	37.93%
Transfer	25	28.73%
Deletion	22	25.28%
Paraphrase	3	3.48%
Expansion	3	3.48%
Resignation	1	1.14%
Total	87	100%

Table 2. shows that the translation strategies of directive speech act types found in *Soul* movie consist of transfer, expansion, paraphrase, condensation, deletion, and resignation. The highest type of frequency is condensation. This category has 33 data (37.93%). The second highest frequency category is transfer, with 25 data (28.73%). The third highest frequency category is deletion, with 22 data (25.28%). The fourth highest frequency category is paraphrase and expansion with 3 data (3.48%). Meanwhile, the lowest frequency is resignation with 1 datum (1.14%). However, only six strategies that the translator used to translate subtitles in the movie, while transcription, dislocation, imitation, and decimation were not used by the translator.

The data were analyzed using Searle's classification of directive speech acts based on various criteria. In this analysis, the researcher gives bold lines for some quotes that belong to the type of directive speech acts.

Command is the first type of directive speech act in the *Sou*/movie. The command becomes the type of directive speech act because it refers to the word that contains that makes the hearer do what the speakers want directly (at that time). For example: "Okay, she forgot her sax. And now, all you, Connie. Go for it!". The researcher classified the sentence "Go for it!" as a command because the utterance shows Joe's command instruction to his student Connie to do something at that moment.

The second type of directive speech act found in the *Sou*/movie is Order. The order becomes the type of directive speech act because it must contain a message or instruction to do indirectly, and the form of Phares is to soften instructions. For example: "All right, let's try something else. Uh, from the top. Ready". The researcher had classified the sentence "**let's try something else.**" as an order. It is because the utterances show Joe's order instruction to all his students to do their instrument at that moment with soft instruction.

The third type of directive speech act found in the *Sou*/movie is Request. The request becomes the type of directive speech act because it refers to the word that expression what the speaker wants the addressee to do or refrain from doing something. For example: "What if I help you turn it into an Earth Pass? Will you give it to me then?" this utterance 22, "Will you give it to me then?" was categorized as a request. It is because the utterance contains the function that someone is asking the listener for something in a polite way; in that scene, Jerry requested 22 to think again about her life.

The last type of directive speech act found in the *Sou*/movie is suggestion. Suggestion becomes a type of directive speech act because it refers to the words when the speaker's utterances to give opinions, instructions, or solutions about what the address should or should not do. For example: "You always got a plan. Maybe you need to have a backup plan, too, for when your plan falls through". It can be seen that the utterances from Libba "**Maybe you need to have a backup plan, too, for when your plan falls through.**" were categorized as a suggestion. It is because, the utterances contains a function where the speaker gives advice to the listener to do what the speaker wants. In the scene, Libba advises Joe to prepare a backup plan if his plan fails.

There are ten strategies by Gottlieb's theory that used in this research. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. However, the researcher found only six strategies: transfer, condensation, deletion, paraphrase, expansion, and resignation.

The first type of translation strategy found in the *Sou*/movie is Transfer. Transfer strategy is used to translate the SL text with a complete and accurate order into TL text without modification. For example, in ST: "Rachel, now you" translates into TT: "Rachel, sekarang kau". The researcher had classified the sentence "**now you.**" as a command. This data uses a transfer strategy because "**now you.**" translated into "**sekarang kau.**". The translator translated that sentence accurately without adding or subtracting any words from the ST.

The second type of translation strategy found in the *Sou*/movie is Expansion. Expansion strategy is used when the dialogs in the SL need more explanation to gain the audience's comprehension because they need help to retrieve the cultural nuance of the SL. For example, in ST: "Go, go, go! Just run to that one" was translated into TT: "Ayo. Lari ke taksi itu.". The sentence "Go, go, go! Just run to that one." had classified as a command. In translation strategies, the sentence "Go, go, go! Just run to that one." was translated into "Ayo. Lari ke taksi itu.". The word "**taksi**" was added by the translator to clarify the meaning of "**that one**". This really helps the audience to understand more in the dialog.

The third type of translation strategy found in the *Sou*/movie is paraphrase. Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the one of the SL but the meaning is still maintained to be comprehended by the audience. For example, in ST: "I understand. Mentoring isn't for everyone. You're more than welcome to opt out." was translated into TT: "Aku mengerti. Tak semua orang bisa jadi mentor. Kau boleh mundur". The sentence "**You're more than**

welcome to opt out." was classified as a suggestion. This datum uses the paraphrase strategy. This is because the phrase "You're more than welcome to opt out." translates to "Kau boleh mundur". The word "You're more than welcome" is a hyperbole: to extend their gratitude to you for thanking them for something. Then the word "opt out" if translated, means to choose not to participate. However, the translator did not translate it word for word but paraphrased it as "**Kau boleh mundur**". This is done to shorten the sentence in the subtitle so the audience can properly understand the meaning of ST.

The fourth type of translation strategy found in the *Soul* movie is condensation. Condensation occurs when the efficiency of translation results is needed. Short text condensation is needed by summarized to eliminate unimportant words by compressing the content but does not change the original meaning. For example, in ST: "So, we're down to middle school band teachers now. Get on up here, Teach, we ain't got all day." was translated into TT: "Jadi sekarang kita terpaksa pakai guru musik SMP. Cepat, Pak Guru, kita tak punya waktu banyak.". The sentence "**Get on up here**" was classified as a command. This datum uses the condensation strategy. It is because the phrase "Get on up here" was translated into "**Cepat**". It could be seen that the translator tries to make an efficient result yet still maintains the SL's original message.

The fifth type of translation strategy found in the *Soul* movie is Deletion. Deletion deals with the total deletion of parts of text, which can be in repetitive words, to others. For example, in ST: "Come on, let's go!" was translated into TT: "Ayo.". The sentence "**Come on, let's go!**" had classified as a command. This data uses deletion strategy because the phrase "let's go" has been cut by the translator and not translated and because it is a repetitive word of "come on". So, the translator only translates "**come on**" into "Ayo.".

The sixth type of translation strategy found in the *Soul* movie is Resignation. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitable. The explanation for this element cannot be presented and will be let it be. For example, in ST: SHHH! was translated into TT: NO TRANSLATION. The sentence "**SHHH**" was classified as a command. This data uses the resignation strategy because the expression "SHHH!" can be assumed by the different cultures between the languages to express this word. In TT, there is no expression that can replace it. So, the translator left this word alone without any translation.

CONCLUSION

From the results of the research on the directives speech acts, it was found the main character has the authority as much as 48.27%, which showed that command is the highest percentage in this movie due to the main (Joe Gardner) having the authority over another character (22) in giving direct commands. Meanwhile, the translation strategy used by the translator to translate a directive speech act is mostly the condensation strategy because the translator wants to condense the content and make it easier for the audience to understand the movie's content.

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EXPLORING FIGURATIVE LANGUAGE IN MARIAH CAREY'S *CAUTION* ALBUM: A SEMANTIC STUDY

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Abstract

The present study aims to explore the types and meanings of figurative language in Mariah Carey's latest album, *Caution*. A descriptive qualitative method was employed to analyze 37 data in the form of words, phrases, and sentences. A note-taking technique from Sudaryanto (2015) was applied in collecting the data. For analyzing the data, the researchers began by observing, identifying the category of the figurative languages, and classifying the types and the meaning. The present study utilized Perrine's theory in analyzing the types of figurative language and Leech's theory in revealing the meanings of the figurative language in the album. Results of the study demonstrated that there were eight types of figurative language found in Mariah Carey's *Caution* album, namely, metaphor (20 data), hyperbole (9 data), simile (1 datum), personification (1 datum), metonymy (2 data), symbol (2 data), paradox (1 datum), and irony (1 datum). Furthermore, in analyzing the meaning, this research utilized the connotative and conceptual meaning of the figurative language found on the album.

Keywords: figurative language, Mariah Carey's album, meaning, semantic

INTRODUCTION

In expressing ideas or messages, there are two ways to communicate: literally or figuratively (Susilowati, 2006). Communicating figuratively means the speaker needs to use imaginative words that have no literal meaning as they have deviated from the actual meaning (Nainggolan et al., 2021). It is used to deliver someone's ideas to listeners to present their message deeply while also being linguistically rich and more aesthetic. Figurative language is also often associated with literary works because it makes the work richer linguistically (Nabila & Hasanah, 2021). Figurative language is the basic linguistic form of language that is used in everyday conversation, not just the decorative effect in language but broader than that. Hence, it is not only found in the literary works.

Kalandadze (2018) states that figurative language is an ever-present thing in social communication, influencing social relationships. As figurative language is more abundant in social life, more people are more likely to use this language style. Further, some people may not directly understand figurative language as they tend to focus on the conceptual definition and not the so-called real meaning (Ketaren et al., 2021). Understanding figurative language may require critical thinking skills and initiation to learn from the literature (Tresnawati, Yuliana, & Isnaini, 2023) as figurative language gives an essential way of thinking and shapes the way we perceive the world and surroundings (Harun, Yusuf, & Karnafi, 2020).

To understand figurative language, the stylistic approach, which studies the language delivery style, can be used. Wellek and Warren (2014) stated that stylistics is the study of linguistics, which aims to analyze the aesthetic purpose of literature. The researchers used the stylistics approach to further support the research discussion. As stated by Islami (2019), stylistics is the approach that analyzes the literary works within the language and its structure. One of the most common literary works is a lyric. As stated by Culler (2017), A lyric is one of the genres in the literature presented expressively. Furthermore, Sulzer (1968), as cited by Culler (2017), added that lyric is one of the examples of the epitome poet.

Based on Perrine's (1969, p. 65) theory, there are 12 types of figurative language. A simile is a figure of speech that compares two unlike things explicitly from their shape, color, and other characteristics (Perrine, 1969), while a metaphor uses the implicit comparison between the objects (Tarigan, 2009). Apostrophe deals with a nonhuman thing to be live at that time and there to respond to what it said (Perrine, 1969). Personification is the figure of speech that gives the human characteristics and ability to inanimate objects or concepts (Lede & Swarniti, 2020). Further, a type of hyperbole is a figure of speech that gives emphasis and exaggerates something. Irony is figurative language that implicates the opposite of what is being said (Perrine, 1969). Litotes is the type of figurative language that states something positive to its negative form or smaller from its realization (Perrine, 1969; Potter, 1967). The symbol is a figure of speech that could be meant more than what it is, while paradox is a type of figurative language that is totally contradictory in meaning, but it is true. Moreover, synecdoche is used to represent the entire object yet just mentioning the part of the object itself, while metonymy is the figurative language that makes use of the object to its related other objects. The last type is allegory, which contains a non-literal meaning and is less popular in contemporary literature (Perrine, 1969).

Many songwriters express their ideas and feelings through the lyrics they write as the song's writer. Some of them use figurative language within the lyrics as their writing style. As stated by Mizanto (2019), song lyrics are usually composed of well-written figurative language. The use of figurative language in the song is to be understood uniquely (Simanjuntak, 2021). In line with those statements, Ardhyanti and Supriyatningsih (2020) denoted that using figurative language in songs made the song more pleasing to hear and fuller in meaning. Acknowledging the figurative language, the readers can properly imagine the song's purpose (Simanjuntak, 2021). It is commonly used in a well-written song to express the imagination and the depth of the meaning to the readers and listeners of the lyrics.

One of the most well-known songwriters who used figurative language is Mariah Carey. Sembiring (2020) stated that most of Mariah Carey's song lyrics contained figurative language that she found to be meaningful, romantic, and simple. It is an example of those meaningful, romantic, and simple lyrics, vividly emblazoned in my mind in her lyrics. Mariah Carey is a worldwide diva who debuted in the United States. She is well known for her poetic songs and lyrics. Billboard claimed her as the most successful female singer-songwriter in the world (Billboard Music Awards, 2019). According to Puspita (2018), most of Mariah Carey's lyrics use a variety of idiomatic expressions to create colorful words. Mariah Carey also writes most of her catalog by herself. Nolfi (2020) stated that Mariah Carey was inducted into the Songwriters Hall of Fame. After 20 years of songwriting career, she is finally acclaimed as one of the greatest songwriters in the world.

Based on the background mentioned, the researchers intend to examine the types of figurative language in the lyrics of Mariah Carey's songs in her latest album, *Caution*. In addition, the researchers also aimed to explore the semantic realms, especially the conceptual and connotative meanings that can be found in the lyrics. Thus, the complexity of this album and the correlation to the study of stylistics make the present research worth discussing. In seeing this occurrence, the researchers are interested in studying the stylistic analysis of the figurative language used in the music album by Mariah Carey.

METHODOLOGY

The present research is a descriptive study with a qualitative method. This method is applied to arrange this research, especially in applying the theory of figurative language by Perrine (1969) and the theory of meaning by Leech (1981). The data were collected from the song's lyrics from the *Caution* album using techniques such as library research, documentation, and observations, which helped the process of arranging this paper. Observation is the method used to observe the words of the object of the observation. Sudaryanto (2015) discussed that this method is used to observe language use. The method is divided into the Participative Observation Technique, Non-participative Observation Technique, and Tapping Technique. For further collecting the data, the researchers used the Non-Participative Technique. The collected data included ten songs entitled "GTFD", "With You", "Caution", "A No No", "The Distance" (featuring Ty Dolla Sign), "Giving Me Life" (featuring Slick Rick and Blood Orange), "One Mo' Gen", "8th Grade", "Stay Long Love You" (featuring Gunna), and "Portrait". The researchers obtained the lyric from <https://genius.com/>

.The steps of collecting the data included searching for the lyrics of Mariah Carey's *Caution* album, collecting the data on the lyrics of the album, compiling those lyrics into a single file in Microsoft Word to analyze more, reading the lyrics from the album to make sure that the lyrics contain the figurative language, selecting the figurative language in the form of sentences in the lyrics, and presenting those sentences into a table to be analyzed more.

Furthermore, this study utilized a qualitative method in analyzing the data, consisting of two main steps. The first step encompassed reading the whole album's lyrics carefully to understand those lyrics deeply. The second was analyzing the lyrics using Perrine's (1969) and Leech's (1981) theories. Sugiyono (2016) further explained that the descriptive qualitative method is a research method based on philosophical meaning; hence, the research results pointed out the elucidation rather than the generalization of the research object. Descriptive data analysis helps describe, show, or summarize the data points constructively, with patterns that might appear to fulfill every data condition. Thus, the author can answer the problem formulation with this method. The data analysis steps included writing down the data to analyze them more in the table of data collection, classifying those data into the types of figurative language using Perrine's theory (1969) of figurative language, finding the meaning using the Leech theory (1981) for the conceptual meaning and connotative meaning, drawing conclusions from the data analysis.

RESULTS AND DISCUSSION

The present study found 8 out of 12 types of figurative language by Perrine's theory in the album, namely, metaphor, hyperbole, personification, simile, paradox, irony, metonymy, and symbol. These types of figurative languages are discovered from a total of 37 data. They are Hyperbole (9 data), Metaphor (20 data), Simile (1 data), Personification (1 data), Paradox (1 data), Irony (1 data), Metonymy (2 data), and Symbol (2 data). Moreover, the researchers found and analyzed 6 data on the meaning of figurative language using Leech's theory.

Types of Figurative Language Found in Mariah Carey's *Caution* Album

a. Metaphor

Metaphor is figurative language comparing two objects that are implicitly similar (Perrine, 1969). The researchers found 20 data metaphors in the album and took two for the deep analysis. "Boy, you're the missing pieces of my heart" contains metaphor because it compares the boy, who is shown with you as the whole human being, with the pieces of heart. The boy is portrayed as the pieces of the heart that have been missing. The heart is a vital human organ, so it is very important for the human body, and life depends on the heart to pump blood to every part of the body. According to Perrine (1969), metaphor is the comparison of two similar objects. In this study, there was a comparison between the boy and the heart piece. It clearly shows the metaphor case of this datum by comparing the heart organ to the whole human being.

"We'll fix our minds on another tangent" contains a metaphor. There was an indirect comparison on the line of our minds on another tangent. There was a comparison between our minds, a part of someone's way of thinking, and tangent, an activity. Tangent is a function in trigonometry used as the point of the crossing. Here, the writer compared the mind and tangent implicitly in the hope of the process of fixing the mind. Therefore, this datum is a metaphor in accordance with Perrine (1969) due to the comparison between minds and tangents, showing the metaphor case by using the comparison of the state of thinking with an activity.

b. Hyperbole

The researchers found 9 data of hyperbole in the album and took two for the deep analysis. "Bulldozed my heart as if you planned" contains figurative language expressions in the form of hyperbole. The line bulldozed my heart belongs to hyperbole because bulldozed describes how her lover would break her heart. This expression exaggerates so much, in line with Perrine's (1969) statement on hyperbole due to the expressions that bulldozed my heart. As Dewi, Hidayat, and Alek (2020) state, hyperbole is added to make the text or content more colorful and deeper in characterization.

"I ain't the type to play the martyr" contains figurative language expression in the form of hyperbole. The expression that belongs to hyperbole is the play the martyr, which shows the obligation to the lover in a relationship. Thus, it can be concluded that she refuses to exaggerate her sense of obligation in love by feeling suffering to elicit a little love from the lover. It is so exaggerated in line with Perrine's (1969) because martyr is associated with the religious concept of being dead for God.

c. Personification

The researchers only found 1 datum of personification in the album. "Somethin' is tellin' me you're ready, am I wrong?" contains figurative language in the form of personification. It is shown in the clause, "Somethin' is tellin' me you're ready". In literal meaning, datum 31 means an unspecified object is saying something to me that you are not ready. It can be concluded that she disguises herself and says the lover is not ready yet. It can be someone or even her intuition because it is used for something that cannot be known clearly or in its exact form. Hence, datum 31 contains personification by Perrine (1969) because the clause "something is telling me" can be regarded as the attribution of human characters and feelings to non-humans (Rozakis, 1995).

d. Irony

The researchers only found a datum for irony in the album. "How would you feel if you had me, then I was gone?" contains figurative language in the form of irony. In the lyrics, it says "had me," then it results "I was gone". When something or someone is gone, there is no chance it will return. The datum is a form of the third conditional sentence or conditional sentence type 3. This type of conditional sentence is being used to explain how the present circumstances would be completely different if something had happened back then. Thus, the lyrics contain figurative language expression in the form of irony by Perrine (1969) because the words had and gone have different and contradicting meanings.

e. Simile

The researchers only found a datum in the album. "Feelin' myself like I'm Norma Jeane" included in the figurative language in the form of simile. It can be seen from the word "like" as the main feature that indicates this datum is a simile. For the context here, Norma Jeane is the birth name of Marilyn Monroe, who was an American Actress who became sensational for being an icon of beauty and sexuality (Browne & Browne, 2001). American Film Institute also ranked her as one of the greatest female artists of all time (Frail, 2014). On behalf of that, Mariah Carey, the writer, is a lifelong fan of Marilyn Monroe, who always is Mariah Carey's inspiration with Monroe's confidence, a glamorous, feminist, and adored person (Carey & Davis, 2020). According to Carey & Davis (2020), Mariah Carey also named one of her children after Marilyn Monroe and is also collecting Marilyn Monroe's grand piano. The sentence directly compares "myself" with Norma Jeane, who are two different people. Hence, the datum includes the figurative language expression in the form of a simile by Perrine (1969) because of the comparison of the idol and the speaker's self.

f. Paradox

The researchers only found a datum for the paradox in the album. "The hate only made us get closer" contains the figurative language expression as a paradox. It is because it runs counter to the previous words used in the sentence, which are hate and get closer. The idea of the word hate is the opposite of the word closer. According to Aumer et al. (2016), hate will impact the relationship. They stated that the passion for love will decrease as hatred overtakes the relationship. Here, we can conclude that "the hate" could separate people apart and tear down the relationship. Hence, the sentence belongs to the paradox by Perrine (1969) due to the state that "the hate" made the relationship better, which is the opposite and contrary to the idea of maintaining the relationship itself.

g. Metonymy

The researchers found 2 data in the album for the metonymy and took one for the deep analysis. “Off with your head, now slither out the door” contains figurative language of Metonymy. The expression itself can be found in the clause off with your head as it has the word head that refers to him, the ex-lover who was kicked out. The word “head” is used here to replace the whole individual. Here, Mariah Carey narrated to eject someone with a mentioning head rather than using you to point out someone. Hence, this line belongs to metonymy by Perrine (1969) on using the word head. It is utilizing the word head to transfer the idea of the whole embodiment of someone.

h. Symbol

The researchers found 2 data in the album for the symbol and took one for the deep analysis. “I’m that security when you’re insecure” clearly contains figurative language as a symbol. It is because of the use of the word security following the word insecure. Security is the job that deals with security. The literal meaning of the datum is I am the guard when you feel insecure. The words security and insecure come from the same root word: secure. It is also the play word because both words rhyme. Hence, the line belongs to the symbol by Perrine (1969) because of the use of the word “security”, which symbolizes secureness so the lover will not face insecurity anymore.

“I’m a confirmation, should you feel unsure” contains figurative language as a symbol. It is because of the use of word “confirmation” that followed by “unsure”. In literal meaning, the datum means I am the proof that you should not have doubts. To make the partner sure, Mariah Carey symbolized herself as the “confirmation” here to emphasize that she is the one to be trusted. hence the partner would feel sure even more. Through this explanation, Mariah Carey wants to make sure that her partner has no doubts about certain things that may make her partner feel unsure in some way. The word “confirmation” symbolizes ensuring things are on the face. Hence, the line belongs to the symbol by Perrine (1969) for having the word confirmation to point out I am and being confirmed by the word unsure.

Meaning of Figurative Language Found in Mariah Carey’s *Caution* Album

After analyzing the types of figurative language in *Caution*, the researchers then analyzed the meaning of figurative language in the album using Leech’s theory (1981). The researchers analyzed two meanings, namely, conceptual meaning and connotative meaning. The researchers randomly selected four samples of figurative language for the meaning analysis.

Table 1. Conceptual Meaning and Connotative Meaning

Figurative Language	Conceptual Meaning	Connotative Meaning
Bulldozed my heart as if you planned.	The heart is being bulldozed as the plan would be.	Destroy the heart so badly.
Fly off with the wind, bye bye baby.	Flying away within the wind.	Go away like the wind, which never comes back to its previous place.
I’ll follow you from here like you’re the northern star (datum 14)	You are the northern star to be followed	I will follow you as my guidance.
Just put yourself into my shoes	Putting yourself in my shoes.	imagining how you would feel or act if you were in the same

Conceptual meaning could mean the literal meaning of a word, phrase, or sentence (Leech, 1981). Anggraenii (2022) stated that conceptual meaning helps people look up the meaning since it has the same meaning or definition as the word’s core meaning. On the other hand, the connotative meaning means they get another meaning than the literal one (Leech, 1981).

The first one is the line said, "Bulldozed my heart as if you planned", which cannot be true. To break here, three words are the key to this sentence: bulldozed, heart, and planned. According to the Cambridge Dictionary (2023), bulldozing means destroying buildings or making a flat area with a bulldozer tool. The second word, the heart, is the human organ inside the chest, which transfers blood through the body (Cambridge Dictionary, 2023). The last word, planned, is the past participle of the plan, which means the decisions on how to do something in the future (Cambridge Dictionary, 2023). According to Leech's theory (1981), the literal meaning of this datum is bulldozing someone's heart as the partner made decisions before using a bulldozer, the heavy equipment, to flatten an area. It is something that is out of one's mind that someone who is willing to do and plans such a thing, especially with a sane mind towards the lover or partner. Furthermore, to know the writer's perspective, we can use the connotative meaning to analyze this one. It shows the hyperbole expression that it can be defined as destroying something due to the use of a bulldozer to destroy things, and it will be flattened until it can be seen as a whole thing. Thus, it can be concluded that the connotative meaning of this datum is destroying the heart badly as you planned before.

The next one is the line that says, "Fly off with the wind." Humans move by walking on foot because feet are only for movement. To break down this datum, a phrase and a word must be analyzed deeply. The first phrase is fly off. According to Collins Dictionary (2023), fly-off is going away quickly or in a hurry. The next one is wind. The wind is the air that is currently moving and can be felt (Cambridge Dictionary, 2023). Based on those two explanations, we can conclude the literal meaning of this datum is to fly away with the wind as the wind blows. Although fly off means in a hurry or go away, it is followed by the word wind, which shows the wordplay in the sentence. Hence, we can define the datum literally, like the statement of Leech (1981). However, it is impossible for us to fly, let alone be with the wind itself, because of our body mass. In addition to knowing this hidden meaning, in accordance with Leech's (1981) statement, connotative meaning is important to know the purpose of some hints. The first hint is fly off is go away, which means something is moving to another place. The next one is the wind; the wind's character never returns to its previous place. Hence, it can be concluded that the connotative meaning of this datum is to go away and never go back, just like the wind, which was never in its previous place.

The third datum is the line that says, "I'll follow you from here like you're the northern star". In accordance with Leech's theory (1981), to know this sentence's literal meaning is by the dictionary. To identify this datum, two keywords need to be broken down. Those keywords are followed by northern stars. The first keyword is the word follow, which means acting according to someone or something, and you choose to see and act in accordance with the thought and lifestyle (Cambridge Dictionary, 2023). The second keyword is a northern star, also known as the Polaris. Thus, the literal meaning of this sentence is that "I will follow you because you are the northern star or the Polaris". It used to be the determiner of the north latitude measurements by navigators, like the sailorman or traveler, back in the day when the compass had not yet been invented (Seidelmann & Hehenkerk, 2020). It can be concluded that the northern star is the guidance. Hence, the connotative meaning per Leech's theory (1981) is "I will wholeheartedly follow you as my guidance in life".

The last figurative language is the line that says, "put yourself in my shoes". It is impossible to do because the human body would not fit the shoes of the other humans. To break down the meaning of the datum, three keywords can be interpreted. The words are put yourself, and shoes. The first word, put, means moving someone or something in some place, position, or direction (Cambridge Dictionary, 2023). Yourself is the word used to point out the person being spoken to (Cambridge Dictionary, 2023). Moreover, the last word is shoes, which means the pair of objects that cover our feet that may made from a strong material such as leather or plastic (Cambridge Dictionary, 2023). The literal meaning of this figurative language is putting the body inside the shoes. In accordance with Leech's (1981) statement on connotative meaning, it can be concluded from the old saying of this idiom. According to Collins Dictionary (2023), putting yourself in someone's shoes means making an effort to feel a certain way about someone's situation. Hence, this datum means catch my feelings of mine; what would you be if you were in my situation or circumstance.

CONCLUSION

Based on the research, the researchers found that there are 37 figurative language used in stylistic analysis in *Caution* album by Mariah Carey. Out of 37 data, the researchers found that there are 8 types of figurative language from the whole album, such as hyperbole (9 data), Metaphor (20 data), Simile (1 data), Personification (1 data), Paradox (1 data), Irony (1 data), Metonymy (2 data), and Symbol (2 data). The meanings of each figurative language in the *Caution* album reflected their character for further analyzing the type. Hence, the meaning of the figurative language found in Mariah Carey's album *Caution* could be understood. This means some might use some words or phrases with indirect meanings, yet it shows the purpose of using them; for instance, a lyric that contains hyperbole can be understood with exaggerated expressions. That character, which correlated to the context, helped the researchers find the meaning and further analyze the lyrics. Based on the findings, the researchers also provide some suggestions for the readers, especially those who intend to deepen the semantic study in figurative language. Mariah Carey's album can be used as an object for learning various forms of figurative language. The album itself contains figurative language expressions to study further. Moreover, R&B music uses a lot of figurative language as the formula for understanding lyrics. This type of music can be used and referenced as the object in finding the figurative language.

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