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AN ASSERTIVE SPEECH ACTS ANALYSIS ON MEI LEE'S UTTERANCES IN *TURNING RED* MOVIE

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Abstract

This research examines Mei Lee's assertive speech acts in the *Turning Red* movie with the aim of identifying and categorizing them. It utilizes a qualitative descriptive method to analyse these speech acts and complements the analysis with a simple quantitative approach for numerical representation. The findings of the research reveal 53 assertive speech acts utterances by Mei in the movie, which are classified into seven types: stating, claiming, reporting, reminding, admitting, predicting, and explaining. Among these, stating is the most frequently used 19 data, followed by claiming 13 data, while explaining and admitting each occur 6 data. Predicting and reporting both appear 4 data. The dominant speech act in this study is stating, which serves the function of explaining or describing something. This followed by claiming, which asserts truths in situations where some may argue otherwise. Explaining provides clarification to enhance understanding, while suggesting recognizes the truth of specific propositions or statements. Predicting makes future-oriented statements with evidence, and reporting conveys information about events. Reminding reaffirms information to listeners who may have previously known but possibly forgotten it. Notably, the speech act of suggesting, which typically provides ideas to the listener, was not found in Mei's utterances in the *Turning Red* movie.

Keywords: *assertive, speech acts, Turning Red movie, types, utterances*

INTRODUCTION

People are social beings who are interdependent with one another. As social beings, people interact by communicating with each other. In communicating there is a context that is conveyed and has a certain meaning. To be able to understand how the context of a meaning in communication requires an understanding of the language used to avoid misunderstanding. The study of how to understand human language use is called as pragmatic. Pragmatics investigates how individuals use language in certain situations to achieve certain communication.

Pragmatics is the study of the use of language, especially the relationship between language and context, which forms the basis for explaining language understanding and facilitates drawing conclusions regarding the acceptance of what is said and what is assumed (Levinson 1983, p.5). According to Yule (1996, p.3), pragmatics is the study of how speakers communicate and how listeners interpret speech. Pragmatics focuses on understanding contextual meaning by examining how speakers structure their intended messages. Moreover, pragmatics explores how the listener grasps the implied meaning behind a speaker's statements. In pragmatics there is an element that functions as a means of enactment in utterance, is called as speech act.

Speech acts contain a purpose or meaning because a person does not merely speak or just speak. Therefore, the speech acts become an affirmation of speech. Speech acts are the study of intended meaning the utterances spoken and written. Furthermore, the most important thing in speech acts is the message of the speaker's intention in order for the listener to understand the speaker's message. There are three kinds of speech acts, the locutionary, illocutionary, and perlocutionary acts.

Nowadays, the language used in movie contains many expressions that give different meanings than the actual meaning of the word. When people watch movies, they do not only get entertainment but also learn about educational, moral or other values. In the movies we can also learn a lot about the actors' acting, social relationships and the language or speech dialogue they use. One of the important aspects mostly occur in movie is that the dialogue or conversation among the characters.

Assertive speech acts can also be found in animated movies. One of the animated movies that can be used to analyze the existence of Assertive speech acts is *Turning Red*. This movie told the story of a 13-year-old girl named Mei Lee. She was described as a confident and smart girl. Mei was also represented as devoted to her parents. However, one morning, after having a nightmare, she suddenly turned into a giant red panda. Apparently not without reason, Mei turned into a red panda whenever she was angry or emotional. She could return to normal if she could calm herself down. Mei also later learned that her ancestors had the same history as what she experienced then. She could release the red panda in her if she underwent a ritual on a full night. This movie was released on March 11, 2022.

The researcher chooses the *Turning Red* movie as the object of study because it is relevant to the current tendency of today's youth when they idolize idol groups. The movie portrayed teenager who idolize boy band, similar to the numerous children and teenagers in the real world today who idolize idol groups. Researcher examined assertive speech acts in the movie because Mei's character is a teenager who is very confident in conveying, describing her feelings and emotional experiences accurately. Whenever Mei experiences intense emotions, she will transform into a panda. She clearly conveys her feelings to the listener through her words, deeds and facial expressions. She does not only undergo a physical transformation she also openly conveys her emotions and her belief that this is an important aspect of who she is by becoming a red panda. For example, I'm going to the concert! In this sentence, the speaker emphatically announces or states an action or fact, which is that they are going to the concert. This is an example of an assertive speech acts.

METHODOLOGY

This research was conducted by using descriptive qualitative method. The data is taken from the *Turning Red* movie script. This information will help the researcher to understand about the data that is being analysed. This method is facilitating on the analysing and explaining the research data. The data taken from *Turning Red* movie script in form of word, phrase, clause, and sentence that contain assertive speech acts. The main data source of the research is the *Turning Red* movie that released in 2022 by Walt Disney Pictures and Pixar Animation Studios. The duration of the movie is 1 hour 55 minutes 9 seconds which contained several types of assertive speech acts performed by Mei in the movie. The main instrument of this research is the researcher herself and the second instrument is datasheets. In collecting the data, the researcher using some steps: downloading the movie from Disney+ Hotstar, watching the movie, trying to understanding the story well, watching the movie several times and transcribing the assertive speech acts that expressed by Mei, and Putting the assertive speech acts in the datasheet.

RESULTS AND DISCUSSION

The researcher collected a total of 53 data frequencies, which are comprehensively presented in a table shown the frequency of various types of Assertive Speech Acts observed in the *Turning Red* movie. The primary objective of this section is to address the research problem posed earlier. The data analysis establishes a connection between the research problem's inquiry and the identification of Assertive Speech Acts categorized by their respective types. The analysis revealed 53 instances of Assertive Speech Acts in the *Turning Red* movie, which were then categorized into eight different types and all these instances of assertive speech acts were categorized as direct speech. More detailed results are presented in the following table.

Table 1. Types of Assertive Illocutionary Act Findings

Types	Frequency	Percentage
Stating	19	35.84%
Claiming	13	24.52%
Reporting	4	7.54%
Predicting	4	7.54%
Suggesting	0	0%
Reminding	1	1.88%
Explaining	6	11.32%
Admitting	6	11.32%
Total	53	100%

Based on Table 1. above, the total findings of assertive speech act contained in the *Turning Red* movie script are 53. The assertive speech act with the highest frequency is stating, found as many as 19 frequencies (35.84%). Then the second highest type is claiming as many as 13 frequencies (24.52%), explaining and admitting is six frequencies (11.32%). Then, there is predicting and reporting four frequencies (7.54%), reminding one frequency (1.88%), while for suggesting the researcher did not find anything at all.

According to the explanation from Table 1., in *Turning Red* movie, there are eight types of assertive speech act. The highest type of assertive speech act in the movie is stating. Shown that in the *Turning Red* there are many utterances which refer to describing something. The utterances aim to convince the audience of the truth of particular situation or the truth of the proposition expressed. In this study, it is found that all examples of assertive speech acts analyzed belong to the category of direct speech. This shows that in the context of the *Turning Red* movie, every assertive speech act performed by Mei in her utterances shown the characteristics of direct and frank communication. In this situation, Mei clearly conveys information, statements, or ideas to the audience without trying to refine the communication.

Based on Searle's theory, there are a total of eight types of assertive speech acts, but within Mei's character dialogues in the *Turning Red* movie, only seven of these types are identified. These include: stating, claiming, reporting, predicting, suggesting, reminding, explaining, and admitting.

1. Stating

Mei employed this function to convey information or make statements regarding her facts, feelings, or thoughts. The purpose of a statement is to bind the speaker to the truth of a specific situation or to the truth of a proposition that has been articulated. Here are examples of findings from the *Turning Red* movie used by Mei.

"The number one rule in my family? Honor your parents." (00:00:47)

The word rule indicates that there are specific controls or guidelines that apply in the family, creating certain conditions or circumstances that govern relationships and behavior within the family. Therefore, the function of this utterance is to state that the most important rule in Mei's family is to honor the parents. This is based on Searle's theory that the purpose of assertion is to bind the speaker to the truth of a certain situation or the truth of stated propositions. This utterance is conveyed directly about the rules or values adopted in Mei's family.

2. Claiming

Mei utilized this function to affirm the veracity of something, yet some may argue that this is not accurate. Making a claim differs from making a statement since it carries a more forceful tone, whereas asserting does not. Here are examples of claims from the *Turning Red* movie used by Mei.

"It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world." (00:37:37)

In this sentence, Mei uttered Claim. The word **It's easy** referred to a word of claiming expression. **It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world.** This means she claimed that

she could control her emotions when she imagined the people that she loved. Therefore, the sentence functioned as a claim because the speaker stated that coping with their emotions by imagining their loved ones is an easy way for her. This was a direct statement about Mei's coping strategy.

3. Reporting

Mei used this function to provide details about the propositional content of something that had already occurred, been experienced, accomplished, or examined, or alternatively, it might have concerned the present. This involved depicting or making a certain subject known. Below are examples of reporting findings from the *Turning Red* movie used by Mei.

"Killed it per usual. Check it out". (00:07:08)

The words that indicated that is a report are **Killed it per usual**. The phrase killed it in this context is a phrase that is commonly used to express that someone has succeeded or performed exceptionally well at something. When someone used the phrase **Killed it per usual**, they are actually providing information that the other person has performed very well as they usually do. The phrase **per usual** emphasizes that is a report of the person's consistent or usual performance. In other words, it is a way to illustrate that the achievement is something that the person has become accustomed to or regularly does. This utterance conveyed directly to express her success.

4. Predicting

Mei effectively employs this communication function to articulate and convey ideas or statements, particularly when they are relating to future events while she is speaking. Furthermore, this function underscores the importance of the speaker having strong evidence or supporting information to substantiate the truth of the statements. In other words, Mei highlights the significance of having a strong and reliable foundation when expressing something related to the future, thus ensuring the reliability of the information within the context of the current time being discussed. Below are three examples of predicting findings from the *Turning Red* movie used by Mei.

"I'll be back before she even knows I'm gone". (00:47:56)

The word **before** in the utterance shows usage that supports the element of prediction. It is used to set the timing or order of events in relation to other events in the sentence. In this context, the sentence implies a prediction that Mei will return before the person called, **she** in the speech realizes that Mei has left. Therefore, the use of the word **before** indicates that this is a prediction about the sequence of events that will happen in the future. This utterance is conveyed directly to express the belief correctly.

5. Reminding

Mei effectively employs this particular function to serve as a reminder, expressing her clear intention to remind someone of a specific matter or piece of information. In doing so, Mei leverages this function to prompt and jog the memory of the individual or individuals in question. This helps ensure that the relevant information or important details are not forgotten or overlooked in the hustle and bustle of daily life, making it a valuable tool for maintaining effective communication and ensuring that key facts or tasks are remembered and addressed. Here is an example of the findings from the *Turning Red* movie used by Mei.

"May I remind you what real men look like?" (00:04:03)

In the sentence, the word that supports that it is remind is **May I remind you**. The word **remind** is used in this context as a request or question about whether the speaker can remind someone about something. So, this sentence tries to remind or remind others about how **real men** should look like, so the word **remind** indicates the act of reminding. Therefore, this sentence is classified in the Reminding type of assertive speech acts. It is stated directly because Mei's openly states her intention.

6. Explaining

Mei effectively employs this function to guarantee that the information she conveys becomes clear and easily understood by her listeners. In essence, her goal is to make sure that the message she's trying to communicate is not shrouded in confusion or ambiguity but rather presented in a way that makes it unmistakable and straightforward for those she's addressing. Through this function, Mei is not only simplifying complex ideas or concepts but also facilitating effective communication, ensuring that her audience can grasp and fully comprehend the information she is imparting. Below are three examples of findings from the *Turning Red* movie used by Mei.

"I can't. We need to see this concert. Why doesn't my mom get that? I never ask for anything. My whole life I've been her perfect little Mei-Mei. Temple duties, grades" (00:41:00)

In the sentence, the word that supports that it is explain is **Why**. The word **Why** is used here to ask a question, which indicates that the speaker wants to explain or seek an understanding of why her mother doesn't understand Mei's desire to go to the concert. This indicates that Mei is trying to explain or understand the reason behind her mother's attitude, which may not match the speaker's expectations. Therefore, this sentence is classified as an explain. This sentence is delivered directly to express Mei's disappointment and annoyance.

7. Admitting

Mei effectively utilizes this particular function to openly acknowledge an action she has taken. By doing so, she openly recognizes and accepts responsibility for her own actions. This acknowledgment serves as a reflection of Mei's character and her willingness to take ownership of her choices, regardless of the consequences. It also showcases her commitment to being honest and transparent in her interactions and relationships with others. Here are examples of findings from the *Turning Red* movie used by Mei.

"I know and I'm sorry. I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but losing you guys feels even worse." (01:12:02)

In the sentence, the word that supports that it is an admit is **I know and I'm sorry**. By saying **I know and I'm sorry**, Mei admits that she is aware of her mistake, and she also expresses an apology. Therefore, she was admitting her actions or feelings that may be wrong or harmful to others. Because of this, this sentence is classified as an admit. Mei conveyed it directly to her friends as an apology.

CONCLUSION

The analysis results reveal that there are seven types of assertive illocutionary acts in the movie, in accordance with Searle's theories. These types include stating, claiming, reporting, predicting, reminding, explaining, and admitting. A comprehensive examination of the data confirms that Mei uses a total of 53 assertive speech acts in the *Turning Red* movie, categorized into eight types. The most frequently observed type is stating, accounting for 35.84% of the total occurrences, followed by claiming with 24.52%. Explaining and admitting both account for 11.32%. Predicting and reporting are less frequent, with 7.54% occurrence, while reminding appears only 1.88% of the time. Interestingly, no instances of suggesting were found throughout the research. The movie primarily features the assertive speech act of stating, emphasizing Mei's use of direct and straightforward communication to convey information, statements, and ideas to the audience. These findings highlight Mei's character as a frank and direct communicator in the context of the *Turning Red* movie. In suggestion, please describe your recommendation for further studies regarding your research implication.

There are several suggestions that the researchers would like to convey in this research. For future researchers who wish to conduct research on assertive speech acts, it is recommended to master a good understanding of the research topic to be studied. Thus, it is hoped that this can help simplify the research process on the topic of assertive speech acts. Apart from that, it is hoped that readers will not misunderstand or make mistakes when conducting research.

Understanding how assertive speech acts are used or conveyed is also important for other readers. This is because, if there is a misunderstanding regarding the method of delivery, it will not be understood properly. With this research, it is hoped that readers can understand more about assertive speech acts and how they are delivered directly or indirectly. That way, the meaning of the expression can be conveyed well.

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VEDA'S INTERNAL CONFLICT PORTRAYED IN JESSIKA FLECK'S *BEWARE THE NIGHT*

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Abstract

This study aims to analyze the internal conflict experienced by the main character, Veda, in Jessika Fleck's *Beware the Night*. Veda is a woman who wants to fight for the revolution of an oppressed community and experiences internal conflict because of several causes around her. This study focuses on examining Veda's personality and internal conflicts. This study uses a qualitative research method to describe the internal conflict in the main character. This study employs the New Criticism theory to analyze the data. The theory sees elements of the literary text using a careful reading technique. The result of this study is Veda's brave and diligent personality. Furthermore, four internal conflicts are found in Veda's character. She fears the Night, lies, and propaganda, struggling with her reality and managing her loyalty to her community. Then, her personality leads her to make the decision to face an internal conflict in her life and protect her community.

Keywords/Kata Kunci: *characterization, internal conflict, struggle*

INTRODUCTION

Literature is a composition that tells a story to express the author's emotions and thoughts by dramatizing a situation or supporting an idea. Literature also helps the person creating the work to grow personally and intellectually with the work they produce (Kusumawati, 2007). In addition, literature is closely related to human life because we can analyze a complex problem from any field through written work. According to Lestari Setyowati (2018), literature is also used as a medium to see the condition of society through literary works created by authors who examine and implement real-life phenomena around them into a work (literature), both fiction and non-fiction. Fictional literary works are fictional stories or imaginary stories by the author, usually in the form of narrative works whose contents do not suggest historical truth or specific facts (Nurgiyantoro, 2010). The novel is an example of the most famous work of fiction for all generations.

According to Nurgiyantoro (2010), internal conflict occurs in the heart and soul of a character or story character. So internal conflicts are conflicts that humans experience with themselves or internal problems of a human being. This conflict can be a war in his mind, wavering with his beliefs and inner fatigue of the problems that occur to him. Internal conflicts experienced by characters in a novel can then be analyzed in the realm of internal issues. For example, the main character's internal conflict in a novel occurs due to the conflict between two desires, inequality of treatment, and other problems that arise as the story's main point.

One interesting novel that discusses the internal conflict experienced by the main character is *Beware the Night* by Jessika Fleck, published in 2019. This novel tells the story of the protagonist, Veda, who must join a dangerous revolution to save her grandfather and fight injustice. Life is peaceful on the island of Bellona - as long as the people obediently worship the Sun, protecting them from all harm. Seventeen-year-old Veda knows that keeping the Sun happy will protect her and her grandfather from the Night, the dangerous people who kidnap innocent citizens from their beds under cover of darkness, never to be seen again. Veda thought that as long as she followed the rules, she would be safe. However, when Veda's grandfather is offered up as the next sacrifice to keep the Sun's favor, she begins to see that the

safety she was promised comes at a cost. There may be more to fear above than below. With a mysterious young man, Dorian, by her side, Veda must find out if the frightening bedtime stories she's heard are real or dangerous lies.

This research was conducted using the New Criticism theory of John Crowe Ransom (1888-1974), who published a series of essays entitled *The New Criticism* (1941) and an influential essay, "Criticism, Inc." published in *The World's Body* (1938) to then focus on the text as an independent work capable of producing independent meaning. In this study, the researcher tries to analyze the original text of the novel *Beware the Night* by Jessika Fleck according to the content of the text and focuses on analyzing the character of the main character named Veda, who influences the internal conflict she experiences in this novel. This research was conducted using a close reading technique that focuses on the meaning of a text according to the intrinsic text of a literary work.

Many studies have examined the internal conflict of characters in movies and novels. The researcher then found a gap where this research can be carried out following the appropriate theory, New Criticism implemented into this novel. The formulation of the problem in this study is how the internal conflict of the main character in the book *Beware the Night* by Jessika Fleck. This study aims to discover and describe the internal conflict experienced by the main character, Veda, in the novel *Beware the Night* by Jessika Fleck. In addition, researchers want to examine how the internal conflict experienced by the main character affects her thinking and behavior towards something in this story. The benefits of this study are that researchers gain in-depth knowledge related to internal conflict in a literary work and provide attention and reference for continuous learning in the study of English literature.

Various researchers focusing on the field of literature have conducted extensive explorations in the field of analysis and criticism of literary works as time passed. This researcher takes the main character's internal conflict as a topic and scope in analyzing a literary work, especially a novel text. One example of research on internal conflict is research by M. Kiki Wardana et al. (2023) which examines the internal conflict experienced by the main character named Kinan in the film *Layangan Putus* (2020). The researcher focuses on the main character's Id, Ego, and Superego due to the internal conflict experienced by Kinan's character. This study uses qualitative research to describe the internal conflicts and support the author's analysis using books, theses, journals, and the series *Layangan Putus* from the platform WeTv as a data source.

Furthermore, in their journal, Tarigan et al. (2020) analyzed the character education values and internal conflicts of the main character in the novel *Sinar* by Aguk Irawan. This research aims to discover various kinds of character education and internal conflicts related to the character values of the main character in the novel *Sinar*. The data in this research is taken from the text of the novel *Sinar* itself. This research also uses descriptive qualitative methods with data collection techniques, novel reading techniques, and listening and recording of appropriate data to be then analyzed using the Miles and Huberman model.

In addition, Djumadin & Bunga (2020) explores the internal and external conflict experienced by the main character in the novel *Tenggelamnya Kapal Van Der Wijck* by Buya Hamka. The purpose of this research is to know and describe the internal and external conflicts of the main character in the novel *Tenggelamnya Kapal Van Der Wijck*. The approach used in this research also uses a qualitative descriptive method. The data used in this research are words, phrases, and sentences included in the text of the novel *Tenggelamnya Kapal Van Der Wijck*. The source of the analyzed data is the text of the novel *Tenggelamnya Kapal Van Der Wijck* by Buya Hamka in its 22nd printing. The data collection technique used by researchers is to read the novel and then record the data needed following the theory.

METHODOLOGY

This research uses descriptive qualitative research as its method, which aims to find out what internal conflicts the main character, Veda, experiences by reading the novel *Beware the Night*. According to Surakhmad (1994), qualitative research is a research method that collects data, analyzes data, and draws conclusions. Qualitative research emphasizes the depth of data obtained by researchers.

The primary data source in this research is the text of the novel *Beware the Night*. This research aims to find the internal conflict that occurs and is experienced by the main character, Veda. The author collects data related to the scene that focuses on the problem under study.

The steps of data analysis in analyzing data in this study are as follows:

(1) Reading the novel text repeatedly; (2) Obtaining data from the novel in the form of dialogue excerpts selected based on conflicts; (3) Collecting data that has been interpreted based on aspects of personality and internal conflicts of characters; (4) Analyzing data and classifying data following the theory of John Crowe Ransom (1941); (5) Making conclusions from the results of research analysis, findings, and suggestions.

RESULTS AND DISCUSSION

This research explains the findings and discusses them to describe Veda's struggle. This chapter will contain an introduction to Veda's character and what Veda's internal struggles were when he was about to fight for the revolution of the Night.

Veda's Personality

According to Abrams & Harpham (2015), 'Characters are the persons represented in a dramatic or narrative work, which the reader interprets as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it-the dialogue-and from what they do-the action.' (p.48). The writer will create a world formed from the characters that the writer creates to shape the atmosphere and run the story's plot to make it more alive. The research will focus on the main character in *Beware the Night*, which will impact the course of the story and the continuity of Veda's struggle for the Night. In the story *Beware the Night*, Veda has two characters who exacerbate Veda's nature.

Brave

Veda is portrayed with brave characteristics by the author because Veda lives in a harsh environment. She lives with many challenges and fears that must be faced to survive on the island of Bellona. This is evidenced by a letter from Poppy's grandfather, who said Veda was brave. "I know this is a heavy burden. But you are strong. Brave." (chapter 18, page 160). Poppy says that Veda is strong and brave like her mother. This is evidence that Veda has the characteristics of a courageous person.

Diligent

Veda is also described as diligent and always shows more effort when doing something. When she was fishing, she caught a monster fish. Although she had difficulty bringing it to the surface, she persevered and did not give up pulling the fish. "I will not lose this fight-Sun knows we need this beast roasting over our fire tonight." (chapter 3, page 14). Veda does not give up easily and always puts more effort into achieving her goals. This is proof that Veda has the characteristics of a diligent person.

Veda's Internal Conflict

Veda experienced a lot of internal conflict with herself and the lies from the people around her in fighting for the night revolution. Because she is also 17 years old, she has a lot of internal struggles that impact her normal development. The reasons for Veda's internal struggle have occurred since she was a child and his unacceptance of all things that are too sudden and surprising to her. Examining the text itself, language, symbols, and narrative structure without regard to outside circumstances and utilizing New Criticism helps one to understand Veda's inner struggle in *Beware the Night*. Veda's great-seated fears are highlighted in vivid images and metaphors that capture her terror of the Night. Every mention of the Night captures Veda's horror by Fleck's use of dark, frightening descriptions, giving the story a physical presence. Her erasing trust is fundamentally reflected in the cycle of betrayal and dishonesty that presents the recurring lies she comes across. Emphasizing her inner turmoil as a primary topic, the dialogue and inner

monologues expose Veda's struggle to balance her convictions with the hard facts she learns. Emphasizing the intensity and intricacy of Veda's inner struggle, Fleck deftly immerses the reader in her psychological turbulence using various literary devices.

Internal difficulties make Veda's character development in *Beware the Night* rather dramatic. Veda is shown at the start of the book as a terrified and compliant person molded by personal insecurity and societal brainwashing. Her anxiety of the Night and the lies she has been given build a basis of suspicion and self-doubt. But as the story goes on, Veda starts to challenge the accuracy of the material she has been given and face her anxiety. Important turning points include events of betrayal by people she trusted and disclosures about the actual nature of the Night, which inspire her development. Having conquered her first worries and misgivings, Veda shows up at the end of the book as a tenacious and driven leader. Her path from a passive character to an active revolutionary highlights her maturation and shows how her inner conflicts are a furnace for empowerment and personal change. Along with improving her character development, this metamorphosis supports the more general themes of bravery, self-discovery, and opposition in the book.

Fear of the Night

In *Beware the Night*, Veda's fear has deep psychological effects that go beyond propaganda and include her real-life events and the pressures of society. This fear is deeply ingrained in her mind; a constant worry affects everything she does and thinks. A big part of people's fear is propaganda, which always spreads scary stories and warnings about the Night. But Veda's own experiences, like seeing how cruel the Night is and how the society follows its rules very strictly, make this fear even stronger. Society's push to fit in makes her anxiety even worse because going against the grain is not only dangerous but also seen as weird.

Throughout the story, Veda's actions and choices are affected by her complex fear. She is often paralyzed by worry, questioning her gut feelings and giving in to what others expect of her. Readers can relate to her inner battle more when they see her dealing with fear both outside and inside her. Because Veda was afraid of society and herself, her journey to overcome her fear and find her voice is an inspiring and global story of strength. By connecting with Veda, readers can understand how hard it is to overcome deep-seated fears, which shows how complex Veda's personality is.

The fear of the Night made it difficult for Veda to accept that she was from the people of the Night. It was because she was raised with fear and thought that the sun people were the good guys and the real villains were the Night, as the doctrine propagated by the Imperi. "Imperi Regent Raveald explains that the Night wants one thing more than anything: to create as much fear as possible. With fear comes power." (chapter 4, page 18). With this doctrine, Veda experienced confusion with herself. This became one of her first struggles to become a night warrior.

Lies and Propaganda

As Veda goes through more lies in *Beware the Night*, they make her deeply unstable and question everything she thought was true. Every lie she finds makes her feel less safe and less able to trust the people around her. At first, Veda is a trusting and obedient member of her community. She believes what she is told about the Night and her place in the group. But as the truth emerges, she learns that what she has been told is a carefully made lie meant to control and trick her. These discoveries not only make her lose faith in other people, but they also cause her to have a more significant psychological problem. Veda starts to doubt who she is, what her beliefs are, and how she sees the world. She feels alone and confused because she doesn't know who to trust or what to believe, and she is constantly betrayed. This deep disappointment makes her inner turmoil worse as she tries to come to terms with the fact that her whole outlook is based on lies. In a world where faith has been broken, her journey is about finding the truth and rebuilding her sense of self. This psychological crisis is a big part of how Veda changes from a passive, scared person to a leader who is bold and questions everything. Her fight to find her way through this complicated web of lies will strike a chord with readers who have been through times of disappointment and identity crisis. Veda's inner struggle brings out the bigger ideas of truth, trust, and self-discovery. This makes her journey a powerful look into what it means to be human.

Through her own experiences, Fleck shows how lying can destroy a person's life and how strong one has to be to rebuild their identity after it happens.

Ford et al. (1988) say lies impact a person's normal development. Veda's life is full of lies told by his father, Sindako, to protect Veda, but these lies cause Veda to experience trust issues with people around him. Many things happened in Veda's life that made him build a high wall and not trust anyone easily. The first lie Veda gets is when she is told that her friend Dorian is a person of the Night. Veda showed her disappointment with a surprise. "How can this be? You're the glassmaker's apprentice... Basso... How can you also be a member of the Night?" He's a traitor. And a liar." (Chapter 10, page 66). She was lied to by the Dorian, who she believed was helping her escape the imperial pursuit, but the Dorian led her to the Night's headquarters. This first lie leads Veda to fear giving trust to anyone.

The lies made Veda disbelieve again when she realized she was Lunalette and Sindako's daughter. If a plan begins with a lie, it will give birth to further lies. Veda obtained this for the second time, shocked by the fact that she is Lunalette and the child of the leader of the Night Sindaco, until she revealed that she was disappointed and did not trust Dorian and Sindaco anymore. Being introduced as Lunalette made her remember that the events when she met Dorian had been planned. So, he doesn't believe in everything around him and thinks this is intended. As in scene chapter 11, page 95, Veda's heart no longer believes in every Dorian reason. Veda said. "I don't trust him. I can't. Especially after hearing his do-anything-he must plan." "I can't deal with this right now. I just can't. If Dorian and the Sindaco have been lying to me about something this significant, I can't trust either of them." (chapter 15, page 128). She said several times that she didn't trust Dorian or Sindaco because they created too many lies to lie to Veda.

When she heard that Niko would be the next high regent of the community of The Sun and that her grandfather Poppy was chosen as the next Offered, Veda was lied to for the umpteenth time by the people around her, in the scene where Poppy Veda's grandfather will be sacrificed. She was lied to by her poppy if none of them were chosen, but it turned out that Poppy was selected until Veda said, "All I hear now is betrayal." (chapter 17, page 153) because she did not expect that she would be betrayed that badly and felt the pain of being left behind by the person she cared about the most.

Lunalette was just her father's propaganda to achieve the revolution of the Night when she heard that she was just a Lunette made by her father. The peak of the lies that Veda got was when all the talk from his father about Lunalette and the attack was a lie. Veda was already at the peak of anger and felt that everyone was deceiving him completely, killing him with the lies made by Sindaco. "More lies? More deception?" "Not only did the Sindaco lie to me, but he also lied to the people who trusted him the most. And for what? To rally them behind his revolution? Behind a false prophecy? The stinging turns to burn, and I realize I'm gripping the handle of my blade so tightly, my fingers itching to pierce a hole right through this book" (chapter 25, page 238). The culmination of these lies makes Veda feel profoundly betrayed and creates an unavoidable problem.

Struggling with Her Relationship

Veda is having a lot of problems with herself because it involves her feelings, and she is still confused about who the person she loves is. Veda is confused about choosing between her childhood friend or a new person who makes her feel in love. For a moment, she felt butterflies in her stomach when she was with her childhood friend Nico, but on the other hand, she felt the same way with Dorian. Veda also expresses her confusion when faced with the two men who made her experience the butterfly effect in her stomach, "I don't want to have butterflies for anyone else right now." (chapter 7, page 45). But she decided to keep quiet about feeling the effect. However, the confusion continues until the end. This confusion also has a significant impact on Beware the Night. She experienced this at a crucial time because she had to find her identity and was still confused. She also had to face her new world with the Night.

Balancing Loyalty

Veda also faced problems with loyalty as she had to decide between her childhood friend or following the Night's task. When Veda accepts that she is Lunalette, she faces a new problem of choosing between her childhood friend and the task of the Sindaco. "My first thought was, No. I will not drag Nico into this. But then I remember he's already in it;

he just chose the wrong side." (chapter 22, page 189). She experienced this and fought with his own heart and mind to choose between friends or duty.

CONCLUSION

The novel *Beware the Night*, written by Jesika Fleck, has a main character named Veda. She is described as brave and diligent characteristics. Both characteristics can affect the internal struggle of the Veda and hind Veda's struggle to revolutionize the Night. Veda's internal struggle includes the fear of the Night, lies and propaganda, struggling with her relationship, and balancing loyalty. This is evidenced by several scenes that show Veda's fear and instability in choosing something and deciding something. Therefore, the internal struggle is one of the obstacles Veda faces in fighting for the revolution of the Night. Ultimately, Veda's great fear of the Night and the combined effect of deception and trust problems define her inner battle in Jessika Fleck's *Beware the Night*. The psychological stresses and the impact of minor characters exacerbate this inner conflict. Using psychological theories and New Criticism to examine her inner conflict helps one better understand her character growth. Understanding Veda's development from a terrified person to a revolutionary leader depends on this conflict, which emphasizes more general issues of identity, trust, and resiliency throughout the book. Veda's inner conflicts propel the story and provide a complex view of the human condition, rendering her path exciting and relevant.

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THE MAIN CHARACTER'S SELF-ACTUALIZATION USING MASLOW'S HIERARCHY OF NEEDS IN *THE COLOR PURPLE* BY ALICE WALKER

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Abstract

A. Maslow introduces the five-stage hierarchy Model in his book *Motivation and Personality* (1954), which emphasizes the satisfaction of needs to achieve the higher self. This research analyzes a novel made by Alice Walker entitled *The Color Purple* and it leads on one main characters, Celie. This study was done on purpose to help analyzing how Celie gives her needs hierarchy. The writer used the theory of Maslow of needs which is the needs hierarchy. It is categorized into five which are physiological, love, safety, and belongingness, self-esteem, and also needs of self-actualization. Based on analysis, the evolution of the personality character has been developed in every level, showing equal attentive to fresh visions into her relationships and conduct to others. The writer also applies close reading, and contextual method on purpose to help supporting the analysis. The outcomes indicate that Celie is able to fulfill her needs hierarchy.

Keywords/Kata Kunci: *hierarchy of needs, personality, self-actualization needs*

INTRODUCTION

Human beings are not able to avoid the things they need. There are many types of needs which should be given and fulfilled. Regarding of human needs, Abraham Maslow stated a human motivation theory said that all humans' basic needs should be individually met. The scale of sequential needs based on the theory described as psychological needs, safety needs, love, belongingness, esteem and also self-actualization needs. Needs lower bottom in the level of hierarchy should become categorized before individuals are able to meet the higher up needs.

In his book, "*Motivation and Personality*" (1954), this motivation should begin from the bottom. First it comes from physiological and biological sides, then security, then belonging and love, and the fourth level is to esteem needs, respectively. He emphasized that usually people adhere to Maslow's theory order for need satisfaction. However, the following needs may arise in degrees before the lower needs are fully satisfied. Also, the lower need may arise later and has no anticipated aspect of the need being apparent obviously. He also said that a healthy person is known as a condition where a person is able to make actualize themselves well, they are able to take care of the needs to help fulfilling their potential and also know or understand the world and things around them.

The human needs hierarchy is claimed as the needs which should be given by human, not just showing from real life but also kind of literary works characters as like novels. A novel can be one of the literary outcomes by writing and is regarded to literature stories about actions as narrative. Provide many life examples that justify the acts and response of characters that may become confusing or nonsensical. A literary work can be known as activity that applied deep feelings, creativity, and inspiration (Endraswara, p. 96). The literature psychology is going to reflect some psychological side or aspects of a character in prose, drama, or even property. Therefore, literary psychology can be known as study that looks at the source of literature on psychological abuse (Endraswara, p. 97). The primary data used in this study is the novel *The Color Purple* by Alice Walker. This novel is one of the famous and controversial novels which explain the way on purpose to give the hierarchy of needs under oppression in life. *The Color Purple* is a narrative novel by Alice Walker, an American author. This book was first published in 1982, in 1983, won the achievement of Pulitzer Prize for

fiction category, helping Walker the first African-American Woman to be the winner, as well as the Award of National Book. *The Color Purple* narrates about the girl named Celie, who is the main character described as a young woman with black skin in African-American society in the early 20th century. Celie struggles for justice by apply a hierarchy of needs in deal with her life. It is shown in Celie's life which is gloomy because get the bad treatment by her father, making her think very weak. In this novel, Celie's character is really striking in her behavior and her personality. Then, as she grew older, she found friends who made Celie rise again and become more independent and stronger to achieve justice and fulfill her life's needs. However, she lives her life happily and enjoys it. The objectives of this research are to analyze how Celie fulfills her needs in *The Color Purple* viewed from Abraham Harold Maslow's theory and how Celie's self-actualization in *The Color Purple* affect herself and the society around her.

The theory used in this research is Maslow Need Theory. This theory explains about the encouragement shown of people in order to help giving their hierarchical needs and reveal the real character that they have. The purpose of using the theory is to analyze character of Celie deeper. It is also hoped that by having a deeper analysis about the character of how to achieve the highest needs is self-actualization, the researcher could give answer to the research problems. Maslow shares 5 needs desired by humans: Psychological Needs, Safety Needs, , Love and Belonging Needs, Self-Esteem Needs, and Self-Actualization Needs. Physiological needs can be known as the needs which normally come from the bottom of needs hierarchy. It can be said as physiological drives. The most basic needs set which are: eating, breathing, drinking, and excretion. In theory of Maslow, these basic needs dominate the organism and should be firstly met (Maslow, p. 71).

When the physiological needs are already met, there are new needs coming in. It is called as safety needs. These needs are used as security for life. Humans need at the time they are in danger condition. They commonly others to come help. Safety needs take great role especially for infants and children. Based on theory of Maslow, at the time physiological needs are fulfilled, it comes a new need of safety emerges that becomes primary encouragement of actions. financial security, Physical safety, protection from getting harm, and containing adequate materials on purpose to help sustaining survival are claimed to become needs of safety within the framework. Safety needs take human yearning, in which unexpected things become rarer. Human will find out consistency and choose familiarity to novelty; there comes a normal fear of the unknown and also preference for the known, which based on basic needs of human for safety and also predictability. At the time when the previous needs are fulfilled and satisfied, it is going to come the needs of love, affection and also belongingness. humans can have feeling o loneliness due to the lack of having friends, lover, a wife, or even children (Maslow, p. 26).

Abraham Maslow stated that needs of love and belonging can be meant as wish for a mate or children, friendship, having a family, a club, group and others, "love and belongingness needs, such as the desire for friendship; the wish for a mate and children; the need to belong to a family, a club, a neighborhood" (Maslow, p. 279). When the physiological, safety, and love needs are somewhat satisfied, a set of needs relating to esteem and self-respect emerge as primary determinants of human behavior. The esteem needs include the desire for a high and accurate estimation of the self as well as the need for others to appraise the individual as worthy. Esteem of others is differentiated from love or social relationships in Maslow's theory. In this model, the opinions of others about oneself are considered to be a higher level of human need than simple human contact. Maslow specifically notes that self-esteem can be broken into two types: esteem which is based on respect and acknowledgment from others, and esteem which is based on your own self-assessment. Self-confidence and independence stem from this latter type of self-esteem. Self-actualization is the highest need in Maslow's theory. Even though all of those needs above have been satisfied, humans still think that there will be dissatisfaction and restlessness which these will come, unless humans do what they want and fit for them. For example, what a man can be, he must be. For example, a poet must write a poem, an artist must paint, and so on (Maslow, p. 29). Moreover, Boeree (2006) states that self-actualization is someone's potential turns into actualities, "self-actualization means to turn potentials in to actualities" (p. 8).

People involve the desire to fulfill potentials to be a person that you can be. The four needs required to achieve Self-Actualization that stand lower in the Maslow's hierarchy are psychological needs, safety needs, belonging needs, and esteem needs. Those are basic survival are the first priority, and the highest potential follow on when other needs have

been met. The theory of character is used as the methods to analyze the character of Celie. Since the focus of the study is self-actualization's Celie, the use of Maslow theory will help the writer to reveal the Celie's struggle to achieve high needs is self-actualization. This theory will help the writer to see the Celie's process evolved for the better and managed to live a successful life. This will be used to support the self-actualization. The relation between human needs and character is also included in this chapter to explain how human needs will push toward a character in the novel. This will help the writer in doing analysis of the character in literary work. These types of needs will be used to find out how to achieve the highest needs that can be achieved by Celie who creates a self-actualization in her life.

METHODOLOGY

The data are collected through the comprehensive reading of the novel, highlighting, classifying the words, sentences, and dialogues in the novel related to human needs, and analyzing them by Maslow's theory on the hierarchy of human needs. In addition, this study also used qualitative research. The qualitative method is considered relevant to the present research since it involved data collection for describing the existence of the main character. The researcher intends to describe the data obtained, as they were found in the novel.

The research of this study is a qualitative method. Qualitative method is research and understanding of processes based on the methodology of studying social phenomena and human problems (Creswell, p. 195). Qualitative methods are emphasized with meaning and value and used to know hidden meanings, to develop theories, and understand social interactions and human psychology. In this research, the researcher used Abraham Maslow's Hierarchy of Needs Theory to analyze the main character, as described in Alice Walker's in *The Color Purple* novel. There are several processes that are conducted in qualitative data analysis such as gathering data, making interpretations, and writing reports or the results (Creswell, p. 151). In collecting data, the researcher collects qualitative data involving data from primary sources and secondary sources by conducting data collection methods and procedures. After that, the researcher makes the interpretation based on what the researcher observed, the analysis of the novel and textbook with close reading, the perspective of the psychoanalytic lens, and the application of Maslow's Hierarchy of Needs theory and approach. After collecting data and making interpretations, the researcher will draw conclusions from the results of the research analysis.

RESULTS AND DISCUSSION

Celie's Needs According to Maslow Hierarchy of Needs

Celie is a young girl who has a disadvantaged life, and was born into poverty and loneliness. Celie also does not go to school, so she was illiterate due to a lack of education. She has no mother because she died, and lives with her stepfather, along with Celie's sister, and Celie's children. Celie is a victim of rape by her own father and has been pregnant twice. This makes her life filled with insults, injustice, and a lack of affection. However, she still struggles through life until she achieves glory in her life through stages of the hierarchy of needs.

1. Celie's Physiological Needs

Based on Maslow's view (in Feist, Feist, and Roberts, p. 271), Physiological Needs are the basic needs of all needs on Maslow's theory of needs. Those needs are the needs for oxygen, water, food, sleep, and sex. In this novel, Celie's physiological needs improve gradually. It can be seen on how Shug treats Celie sweetly "*Shug cook, talk, clean the house, talk, fix up the tree, talk, wake up in the morning, talk.*" (Walker, p. 42).

2. Celie's Safety Needs

After the physiological needs satisfied, the second need will emerge. It is safety needs. These needs include physical security, stability, dependability, protection, and freedom from threatening forces (Maslow in Feist, Feist, and Roberts, p. 272). The safety need appears specially for protection, or someone who can give security. Celis experiences lack of safety, Celie's husband has never become a defender and protector for her. This unsympathetic behavior of the

husband has evolved into deep seclusion. Though in the hierarchy, safety level appears next to the physiological supplies, Celie has never received the physical and mental endorsement, neither from her parents also from her husband. Her protection was being threatened always. Her husband would beat her brutally and inhumanely. However, she has chosen to remain quiet. She works but never argues. Her voiceless dumb persona proves her futile to others. Celie has always perceived Shug, a woman like herself, as "the most beautiful, stronger person." Eventually, Celie and Shug sensed each other's security needs when they were together. She has been digging into Mr. Albert's violent behavior. Celie's response approves of his need for protection, *"Oh, Miss Shug, ... I won't leave you, until I know Albert won't think of hitting you"* (Walker, p. 72).

3. Celie's Love and Belonging Needs

After the physiological needs and safety needs are gratified, it comes Love and Belongingness Needs. Love and belonging need means the wish for friendship, a mate and children, the need to belong in a family, a club, and so on, "love and belongingness needs, such as the desire for friendship; the wish for a mate and children; the need to belong to a family, a club, a neighborhood" (Maslow, p. 279).

As a human being, Celie needs a friend. In the novel, Celie deeply craves for love and affection. Shug enters and works for Celie's safety needs. Simultaneously, she commences to fostering love and belonging needs. Shug has been Celie's first love. She is fond listening, thinking, and imagining Shug. Her first encounter has fallen her with cherish, *"I feel like once I see her eyes, my feet can let go the spot where they stuck"* (Walker, p. 44). Shug's disposition brings all her lost relations. She reminisces, *"I work on her like a doll or like she Olivia or like her mama"* (Walker, p. 51). Her craving for love surrounds these few people. Metaphorically, Mom, Olivia, and the doll represent her detached belongings. She lost her doll (her childhood), her children, and mother's love. She recollects memories to mitigate her torn sentiments. Celie disgusts Men. She feels repulsion for all the men she has encountered in her life. Her feelings are centered on women only; Mom, Nettie, Olivia, and Shug Avery.

4. Celie's Self-Esteem Needs

After the previous needs are fulfilled, Esteem Need will emerge. Esteem needs are the needs of human's real ability, self-respect or self-esteem. Human beings also need the desire for strength, achievement, and confidence to face the problems. When she receives the prestigious acknowledgment, Celie's disintegrated personality has started to become whole again and she relies on Shug, *"He beat me when you were not here"* (Walker, p. 71). Further, Shug compliments Celie for being a "Virgin" (a sense of "dignity" for a girl). That she has considered of being deprived and thought of Nettie as having virginity, *"I know she be big... But me never again"* (Walker, p. 17). However, she regains her self-confidence. Incessantly, Shug has contributed and endeavored hard to accomplish her esteem needs. *"if you were my wife, I'd cover you up with kisses stead of licks and work hard for you"* (Walker, p. 101). Maslow elaborates, "satisfaction of the self-esteem needs leads to a feeling of self-confidence, worth strength, capability, and adequacy of being useful and necessary in the world" (Maslow, p. 45). If someone sticks to meet this need, the result will produce inferiority, drawbacks, and meaninglessness to the victim. Celie and Shug to brings in the value of individuality by showing the power of existence.

5. Celie's Self-Actualization

Self-actualization is the highest need in Maslow's hierarchy of needs. Maslow (Feist, Feist, and Roberts, p. 274), states that the need for self-actualization includes self-fulfillment, being aware of all self-potential, and the desire to be as creative as possible. The tendency might be expressed as the desire to prove what she can be and what she must be. As Celie experiences several needs in her life. However, she can achieve a high level of need is self-actualization. Celie experienced changes after successfully achieving self-actualization. Celie can actualize herself. She reaches her dreams by passing the process step by step. She get a job that she loves, sewing, *"I start to make pants for Jack. They have to be camel. And soft and strong. And they have to have big pockets so he can keep a lot of children's things. Marbles and string and pennies and rocks."* (Walker, p. 85). She realizes that she has to change her life better. Celie is transforming from a cataphor to a butterfly and she breaks the long-imposed silence on her personality.

Celie's Self-Actualization Affect Herself and the Society around Her

1. Celie's Considering Problems as Challenges

Celie peacefully contemplates and finds solutions during complications. She often visualizes her children coming home. She hesitates for telling them their embarrassing birth truth, *"I feel shame, more than love, to tell the truth"* (Walker, p. 33). Later she gathers herself *"anyway, as they alright here"* (Walker, p. 133). She has prepared to face the situation with a plan of adjustment as well. Once Celie wrote to Nettie and shared her experiences of visiting "pa". *"For the first time in my life, I wanted to see Pa. She has found out the truth about 'Pa' not being her real father"* (Walker, p. 173). She stated Nettie, *"I don't write to God no more, I write to you"* (Walker, p. 173). Celie chose to take all her decisions individually. Be careful of real conditions and also able to objectively judge people and conditions had become such a good trait of personality of Celie.

2. Celie's Becoming Organized and Creative

Celie reveals herself to become such a creative mind woman. In Memphis, she asked, *"how to make living?"* (Walker, p. 192) But she has been working for "pants also making". she firstly said yes that she did not know any idea of pant making, *"I did not know what I was starting"* (Walker, p. 191). Apparently, she made a pretty paints pair. Then she defines her own things. Celie also claimed her to become such a talented, innovative, and also organized woman. Before coming to her top decisions and experiences, Celie gets her joys with Nettie, *"I am so happy, I got love, I got work, I got money, friends and time"* (Walker, p. 191). "Not all self-actualizers are talented or creative in the arts, but all are creative in their own way" (Feist, p. 293).

3. Celie's Focusing on the Problems

Self-actualizing is usually focused on problems outside themselves or the problem itself and not their egos. They became aware of a task they should do in life, and they carry out all of their energy (Maslow in Schultz, pp. 102-103). Celie was known to become more aware of the tasks. It is shown when she was determined to fight the man's family in order to save her sister. Celie puts all his energy to revenge to step-father.

"She say, All my life I had to fight. I had to fight my daddy. I had to safe my sister. A girl child ain't safe in a family of men. But I never thought I'd have to fight in my own house. She let out her breath." (Walker, p. 15).

4. Celie's Accepting Others as They Are, Not Trying to Change People

At first, Celie has depressed over Shug's relationship with her new lover that is still nineteen-year-old called "Germain". She can often feel her absence. Since she had been realizing her characteristics of self-actualizing, she tends to receive Shug's freedom and told her she needs for space. "They can accept themselves and their various characteristics with little feeling of guilt or anxiety and, at the same time, can ready accept others" (Zimbardo, p. 488). *"Shug got a right over the world in whatever the company she chooses. Just because I love her don't take away none of her rights"* (Walker, p. 244). Moreover, *"who am I to tell her to love"* (Walker, p. 244). Her personality of self-actualized had been showing by her decision of accepting Shug with her truth. Celie never gets to be imposed in anything toward Shug. Instead, she tends to value her actions and decisions.

5. Celie's High Social Awareness or Interest

Person that has self-actualizing had already been filled with empathy, compassion, and desire to help people and nature. It is going to emerge some social awareness and belonging sense to be helpful for others (Maslow in Schultz, p. 107). Celie has a great sense of empathy. It can be seen when Celie tried to protect and calm Grady so that she can escape from Mamphis, and considers Grady his equal instead of her maid (Walker, p. 84). Beside that, Celie's interest is in helping people around her to get a proper education. She is not ashamed that he did not receive a proper education in the past life. *"She is sitting there shelling peas or helping the children with their spelling. Helping others with spelling and everything else she thinks to need to know."* (Walker, p. 93)

6. Celie's Being Democratic

People with high self-actualization never underestimate people with less intelligence or capabilities than them. These people are having great desire to learn (Maslow in Schultz, pp. 108-109). This character also can be shown in Celie. She never looked down on others certainly even people of Africans and she is ready to learn the rise of these Africans.

"So proper. You really couldn't imagine them actually building? with their own hands? A school in the bush. Or battling reptiles. Or unfriendly Africans who thought, since they were wearing dresses with things that looked like wings behind, they should be able to fly"(Walker, p. 95)

CONCLUSION

According to the results and also discussion mentioned, it is able to be stated that: Firstly, Celie has fulfilled the steps of Maslow's Needs, started from psychological needs, safety needs, love and belonging needs, self-esteem needs, and finally self-actualization needs. The fulfillment of needs to reach the top one has affected herself and the society around her. Celie became a person who taking problems in terms of challenges, be organizing and creative, spontaneous and natural, comfortable with oneself, accepting others as they are, and enjoying other's culture. Celie reaches her dream to get work and open her business. She is able to actualize herself by changing life into her better version. She also uses her creative idea and tried to make pants. It is meant that she is able to fulfill her needs of self-actualization. After analyzing this novel, it can be stated that Celie has ability to fulfill her entire needs of hierarchy with struggling and living her better life.

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AN ANALYSIS OF CODE-MIXING AND CODE-SWITCHING USED BY RICH BRIAN AND NIKI IN NAJWA SHIHAB'S *APA ADANYA RICH BRIAN & NIKI* YOUTUBE VIDEO

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Abstract

The objectives of this research were to find out the types and reasons of code mixing and switching used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video. This research was conducted by using descriptive qualitative method. The utterances were analyzed and categorized into the framework developed by Hoffman who proposed types of code-switching and mixing. The results showed that intrasentential code switching appeared most often with a total of 46 times (42.9%). Meanwhile the rest were intrasentential mixing 34 times (31.7%), intrasentential switching 22 times (20.1%), intralexical mixing 4 times (3.7%), and the lowest frequency is tag switching 1 time (0.9%). The researcher found that there were only six reasons. Those were intention of clarifying the speech for interlocutor 66 times (61.6%), talking about a particular topic 29 times (27.1%), expressing group identity 4 times (3.7%), interjection and repetition used for clarification 3 times (2.8%), and last being emphatic about something 2 times (1.8%). The findings demonstrate that Rich Brian and NIKI purposefully mix and switch their language to make sure that the message is as clear as possible to the interlocuter.

Keywords/Kata Kunci: *code mixing, code switching, reasons of code mixing and switching, utterances*

INTRODUCTION

In Indonesia, there is a current phenomenon that people talk in Bahasa Indonesia mixed with other languages, especially English. This mixing mainly takes place in everyday conversations among the generational cohorts, millennial and Z generations. As for example, people recognize as the term "*Jaksel*" language. *Jaksel* stands for Jakarta Selatan, the area where this language is gaining popularity. This phenomenon of speaking two languages is known as bilingualism. Bilingualism enables people to engage in code-mixing and code-switching to navigate their multilingual environments and effectively communicate with others who share their language capabilities. It is undeniable this phenomenon of code-mixing and code-switching has become a favorable and is accepted as normal thing.

Millennials and Gen Zs are currently the generations with most exposure to the impact of globalization. *YouTube* is a widely popular video-sharing website where users can upload and watch various video clips. It provides a platform where individuals have the freedom to create content and engage with others at any time. This convenience allows linguistics phenomena to occur in that platform. In this research, the Sociolinguistics branch is examined. More specifically, the scope is regarding to code-mixing and code-switching.

In this research, the researcher observed one video posted by a famous Indonesian content creator. The research object is a video in *Mata Najwa* talk show which is hosted by Najwa Shihab and having NIKI and Rich Brian as the guest stars. The video entitled *Eksklusif: Apa Adanya Rich Brian & NIKI*. Their musical success in the international entertainment industry undoubtedly validates their usage of English. Meanwhile, Najwa Shihab, who is equally prominent among today's young, is learning English as part of her job as a journalist. Considering to this case, the practice of using code switching and mixing cannot be separated from them either intentionally or unintentionally, as they utter in the video. Therefore, the researcher chose this video as the object of the research. The originality of this research is

built from the code-mixing and code-switching that was delivered by the guest stars and the presenter in their native language. The researcher is analyzing the types of code-mixing and code-switching and the reasons it happened. It was spoken by Rich Brian and NIKI on the talk show entitled "*Eksklusif: Apa Adanya Rich Brian & NIKI | Mata Najwa*". Thus, this research is entitled "An Analysis of Code Mixing and Code Switching Used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video".

Some of studies that have been done related to this topic are: A Descriptive Study of Code Switching and Code Mixing Found in *Aku Juga Tak Sempurna* Episode on Perspektif Metro TV by Indah Sari et al; An Analysis of Code-Mixing and Code-Switching Used by Maudy Ayunda in Perspektif Metro TV by Aditiawarman and Hayati; An Analysis of Code Switching and Code Mixing on Teacher's Function of Language Utterances by Sitinjak. These three studies are related to the topic of this research. These references relate to the theory used in this study as well. However, this research emphasizes explaining the reasons behind the types of code mixing and code switching used based on Hoffman's theory. The difference between the previous study is on the object research. This research focuses on utterance that contains code-mixing and code-switching in one of the talk show videos on YouTube, taken from the video entitled *Exclusive: Apa adanya Rich Brian & NIKI* by Najwa Shihab. The researcher analyzes the types of code-mixing and code-switching and find out the reasons for code-mixing and code-switching spoken by Rich Brian and NIKI in the interview. The data will be analyzed based on Hoffmann's theory.

The problems in this research are: 1. What are the types of code-mixing and code-switching are used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video? 2. Why code-mixing and code-switching are used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video? The objectives of this research are: 1. To identify and classify the types of code-mixing and code-mixing used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video. 2. To identify and classify the reasons why code-mixing and code-switching are used by Rich Brian and NIKI in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video.

METHODOLOGY

The descriptive qualitative research is used to describe types and reasons the use of code-mixing found in Najwa Shihab's *Apa Adanya Rich Brian & NIKI* YouTube Video. In this descriptive qualitative research, data collection is done by gather the data through a method, it is analyzing the existing transcript that taken from a video YouTube entitled *Apa Adanya Rich Brian & NIKI Mata Najwa* edition. In analyzing the data, the researcher use technique, it is content analysis. The data that obtained is in the form of utterance containing the phenomenon of code-mixed and code-switched language and context accompany the talks show video. The spoken utterances selected according to the needs will later be transcribed for data analysis. In this research, data was obtained from one of the videos on Najwa Shihab's YouTube channel, *Eksklusif: Apa Adanya Rich Brian and Niki | Mata Najwa* edition. The video duration is 1:01:09 and it was uploaded on May 25, 2022. The researcher analyzes the types of code mixing that appear in the utterances of selected person of the video. The source of the data was taken from one of the videos on Najwa Shihab's YouTube channel, *Eksklusif: Apa Adanya Rich Brian and Niki | Mata Najwa* edition (<https://youtu.be/liGpy3u-F60?si=uMBE93kM5g715TVG>). Text data consists of sentences and words containing code mixing and reasons for using code mixing. Code mixing and switching in their utterances is the main problem in this research. The researcher is the primary instrument in conducting this research.

In collecting the data, there are some steps that have been done by researcher: Watching the video on Najwa Shihab's YouTube channel, *Eksklusif: Apa Adanya Rich Brian and Niki | Mata Najwa*; Rewatching the video on Najwa Shihab's YouTube channel, *Eksklusif: Apa Adanya Rich Brian and Niki | Mata Najwa*; Typing the transcript of the utterances of the selected figures of the video; Identifying/highlighting the code mixing and code switching by reading the transcript; The researcher grouping of the data that had identified, the context, and the reasons into the data sheet. After the data have been collected, the next step is to analysis the data. The collected data from the sentences were analyzed by using the steps: Coding the data on the basis of types code mixing and code switching; Analyzing data one by one, by applying Hoffmann's theory after all the expressions in all sentences have been highlighted; Analyzing the

reason of code mixing and code switching that used; Describing the dominant type of code mixing and code switching that used; Making conclusion.

RESULTS AND DISCUSSION

In the analysis results, the researcher tabulated the data collection in three parts. The research findings categorize the data collection into two main sections: types of code mixing and code switching, also the reasons for code mixing and code switching, which are detailed below. The researcher analyzed and found 107 data containing mix and code switching spoken by Rich Brian and NIKI in one of Najwa Shihab's YouTube Video.

Table 1. Types of Code Mixing

Type	Frequency	Percentage
Intrasentential Code Mixing	34	31.7%
Intralexical Code Mixing	4	3.7%
Involving A Change of Pronunciation	-	-
Total	38	100%

Table 2. Types of Code Switching

Type	Frequency	Percentage
Intrasentential Code Switching	46	42.9%
Intralexical Code Switching	22	20.1%
Tag Switching	1	0.9%
Total	38	100%

The most frequent type is code switching which is 69 frequencies. The second is code mixing with 38 frequencies. Based on those tables, the researcher concludes intrasentential switching is the highest type that uses most often, which is 46 (42.9%) data. The second is intrasentential mixing which is 34 (31.7%) data. Followed by intersentential switching type which 22 (20.1%) data. Intralexical mixing type which obtained 4 (3.7%) data. Tag switching type which 1 (0.9%) data. Last, Involving A Change of Pronunciation type that have zero percentage. From the findings, the researcher found that not all types of code mixing in the videos are exist. Furthermore, all types code switching is used in utterances of Rich Brian and NIKI in the video.

Table 3. Types of Code Switching

Reasons	Frequency	Percentage
Talking particular topic	29	27.1%
Being emphatic about something	2	1.8%
Interjection	3	2.8%
Repetition used for clarification	3	2.8%
Intention of clarifying the speech content for interlocutor	66	61.6%
Expressing group identity	4	3.7%
Total	107	100%

As mentioned in Table 3, the most frequently used reasons by Rich Brian and NIKI in the video is intentions of clarifying speech content for interlocutor, which is 66 (61.6%). The second is talking a particular topic with 29 (27.1%). The third is expressing group identity with 4 (3.7%). Followed by interjection and repetition used for clarification which is 3 (2.8%). The last is being emphatic with 2 (1.8%).

The researcher concludes that there are only 6 types of reasons used by NIKI and Rich Brian. Intentions of clarifying speech content for interlocutor type of reason found in the speech of the two speakers. The results show that

they intentionally code-mix and code-switch from two languages because they know that their interlocutors have the same bilingual background. The interlocutor's language preference or the setting (formal or informal), influences their language choice. Therefore, this type of reason is the most commonly found.

Types of Code Mixing and Code Switching

1. Code Mixing

a. Intrasentential Code Mixing

Intrasentential code mixing type takes place within phrases and word boundaries. This type of code mixing occurs within clauses or sentence boundaries, where each clause or sentence is predominantly in one language or another.

"We said we would drink tea and eat *pisang goreng*" (Datum 1)

The utterance above represents an example of intrasentential code mixing. In this utterance, elements from two different languages or varieties are mixed in the same sentence without a clear boundary between them. In this case, "eat pisang goreng" is Indonesian, indicating a mix of codes in the sentence.

b. Intralexical Code Mixing

Intralexical word are blending occurs within the boundaries of a single word. This occurs when an affix from one language is added to a word from another language.

"*Power-nya ke, ke-cut aja*" (Datum 13)

This utterance is categorized as an intralexical code mixing because the word *power-nya* use the English lexeme "power" and the Indonesian affix "nya". The word "power-nya" combines elements of both languages in one word. This is an example of intralexical word blending as it involves combining elements of Indonesian and English to form a new word with a specific meaning.

c. Involvement A Change Pronunciation

In this type of code mixing, involvement in a shift of pronunciation refers to a situation in which speakers of one language adopt components from another language into their speech, not only in terms of vocabulary and grammar but also in terms of how they pronounce certain words or sounds. This involves adapting the pronunciation of foreign or borrowed words to fit the phonological rules and patterns of the speaker's native language.

In summary, involvement in a change of pronunciation as a sort of code mixing allows speakers to adapt foreign words or sounds to the phonological patterns of their own language while maintaining mutual comprehension. It depicts the fluidity of languages and how they grow in multicultural and multilingual contexts. NIKI and Rich Brian did not utter this type of code mix. They use English or a foreign language as it should be without adapting or modifying it phonologically.

2. Code Switching

a. Intrasentential Code Switching

Intrasentential switching is the use of two or more languages or linguistic types in the same sentence or conversation. It is switching within the same sentence or utterance. It indicates that multiple languages or linguistic parts are employed interchangeably without regard for precise linguistic boundaries.

For example, a speaker may begin a sentence in English, then switch to Indonesian to add a certain term or notion, and then return to English to finish the sentence. Intrasentential switching is demonstrated by the mixing of languages inside the same sentence.

"*Tadi pas aku lagi mau duduk, sampe kayak with the corner of my eyes, I was like*" (Datum 3)

The incorporation of linguistic elements from another language within the same sentence distinguishes it as an example of intrasentential flipping. It indicates the speaker's bilingual or multilingual attitude, as well as their ability to integrate both languages into their communication.

b. Intersentential Code Switching

Each sentence in intersentential switching is often a complete unit in one language or the other. This means that a sentence in one language is followed by a sentence in another language, allowing for clear boundaries between the languages used.

"Jadi kayak ada beberapa momen-momen itu sih yang kayak keren aja gitu, dan diluar karir juga sebagai *experience personal*, itu keren banget sih *perform Coachella* gitu kan. Jadi dari dulu aku pengen kayak oke kalau suatu hari aku perform di Coachella itu adalah salah satu momen yang bikin aku ingetin aku kalo udah happy di tempatku, di karirku, dihidupku gitu" (Datum 82)

The utterance above is classified as intersentential switching because the switching is shown in the next of the sentence. Each sentence is typically a unit in one language or the other. Therefore, it can be concluded that this utterance is involve in type of intersentential switching.

c. Tag Switching

This type of language switch is only in the form of interjection, tag, or sentence filler in another language that functions as an ethnic identity marker. In this case, tag switching occurs when NIKI or Rich Brian inserts a short expression (tag) at the beginning or the end of their utterances.

"Dr even have music career jadi ya! I feel really blessed" (Datum 48)

The utterance above is classified as tag switching because the switching shows the use of tag at the end of word. The form of marked by the phrase "jadi ya!". The tag word "*ya*" shows at the end of the sentence. In a sentence that is primarily in English, this quick turn to Indonesian qualifies as tag switching, displaying the speaker's multilingualism and possibly accentuating a certain idea or feeling.

Reasons of Code Mixing and Switching

1. Talking Particular Topic

"We said we would drink tea and eat *pisang goreng*" (Datum 1)

The reason for talking about a particular topic is because the word "pisang goreng" is culturally more familiar in Indonesian. The utterance is also well related to the interlocutor and easy to understand.

2. Being Emphatic About Something

In this type, NIKI mixes her utterance using her native language, she used it because she wants to be emphatic about something. She either intentionally or unintentionally, will switch from her second language to her first language.

"Aku ngerasa gitu tapi in my opinion, semua orang prosesnya beda-beda. Jadi there is no point in saying "oh, this age umur 28 aku udah harus married. Aku udah harus ini aku udah harus gitu. Just live your life you know. Yang penting happy aja deh" (Datum 62)

The reason for the being emphatic is because NIKI emphasized that there is no age standard for everything, so just live your life well and be happy.

3. Interjection

Interjections are spontaneous and emotional responses, and people may employ words or phrases from another language to communicate a specific emotion or reaction more genuinely. When an individual believes that an interjection in another language better reflects the intensity or nuance of their emotional response in a specific environment, this type of code-mixing occurs.

4. Repetition Used for Clarification

This type of reason is done to clarify her language to the listener. Repetition is often used to point a specific point, to correct a potential misunderstanding, or to provide extra context. It can be used to ensure that the intended message is understood, especially when discussing certain topics.

"Perjuangan lo ngga sia-sia, perjuangan nyokap lo ngga sia-sia, bokap lo ngga sia-sia. Uhm and keep dreaming big you know. Don't let anyone tell you no" (Datum 58)

The reason is repetition used for clarification. NIKI repeats to point specific context.

5. Intention of Clarifying the Speech Content for Interlocutor

When speakers switch languages to make their message more understandable to their discussion partner, it shows a desire for effective communication. This may occur when the speaker believes that particular concepts or details may be stated or understood more clearly or precisely in a different language. In essence, the code-switching behaviour is motivated by the desire to improve mutual understanding.

"iya, it's a date" (Datum 2)

The reason of code mixing in this utterance is the intention of clarifying the speech content for the interlocutor. The reason for the intention of clarifying the speech content for interlocutor is because NIKI knew that the interlocutor understood what she was trying to convey. The utterance is also well related to the interlocutor and easy to understand. This utterance is categorized as an intrasentential code mixing. The reason for this code mixing can be attributed to expression for emphasis or clarity. The speaker switches from Indonesia ("iya") to English ("it's a date") to emphasize and clearly convey the meaning. English may offer a more direct and emphatic way to express the idea of confirming a date. Therefore, the reason is intention for clarifying the speech.

6. Expressing Group Identity

Using a certain language to align with a specific social or cultural group, express unity, conform to group standards, and facilitate communication inside the group is what code-switching is all about. It's a means for people to express their identification with a specific community or identity.

"Thank you for having me *mba* Najwa. It's always an honor" (Datum 7)

The factor of code mixing in this utterance is expressing group identity. The reason for this code mixing is likely politeness and respect. She addresses the interlocuter in a more respectful or familiar manner, using "mba" as an honorific term. Some words or phrases may carry cultural or contextual weight that is better expressed in a particular language.

Based on the discussion, it can be concluded that, intention of clarifying the speech content for interlocutor is the highest type of reason found. It is reached 66 frequencies. Therefore, the intention to clarifying the speech for interlocutor reason is the most common type of reason found.

CONCLUSION

The researcher analyzed and found 107 data containing mix and code switching spoken by Rich Brian and NIKI in one of Najwa Shihab's YouTube Video. The researcher also analyzed the reason why there was code-mixing and code-switching. The researcher used Hoffmann's theory to answer all the questions. First, the researcher found that form of intrasentential code switching types appeared the most which is 46 (42.9%). Then it is followed by intrasentential code mixing 34 (31.7%), intersentential switching 22 (20.1%), interlexical mixing 4 (3.7%), and the lowest frequency is 1 (0.9%) is Tag switching. Secondly, in analyzing the reasons for code mixing and code switching in Rich Brian and NIKI's utterances in Najwa Shihab's YouTube video, the researcher found that there were only six reasons practiced by Rich Brian and NIKI. Those are talking about particular topic, being emphatic about something or to express solidarity, interjection, repetition used for clarification, intention of clarifying the speech for interlocutor, and expressing group

identity. The highest frequency of reason is intention of clarifying the speech for interlocutor with 66 data (61.6%). The second category is talking about particular topic which is 29 (27.1%) data. The third category is expressing group identity which has 4 data (3.7%). The fourth category is interjection and repetition used for clarification with 3 data (2.8%). Meanwhile, the lowest frequency is being emphatic with 2 data (1.8%).

It means the most frequent code mixing and code switching spoken in the YouTube video of Mata Najwa Apa Adanya Rich Brian and NIKI mostly used intrasentential mixing and switching. They did that by incorporating clause, word and phrase. Rich Brian and NIKI alternate or combine parts from Indonesia within a single sentence or speech. That's why this is referred to intrasentential mixing and switching. They employ words, phrases, or grammatical structures from Indonesian language in the course of a discourse. The findings demonstrate that Rich Brian and NIKI purposefully mix and switch their language to make sure that the message is as clear as possible to the interlocutor. By switching to a language or dialect that the interlocutor is more familiar with, they reduce the risk of miscommunication or misunderstandings. Since Rich Brian and NIKI are diasporas, language barriers might be a significant challenge. That's why code switching and mixing can break down these barriers, creating a more inclusive environment where their interlocutor can participate in the conversation. It is also demonstrating an inclusive and respectful approach for interlocutor. In summary, the intention behind clarifying speech for an interlocutor through code switching and mixing is driven by the speaker's desire to facilitate a clear and productive exchange of information. Therefore, this type of reason is the most commonly found.

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THE ANALYSIS OF STRATEGIES IN TRANSLATING SWEAR WORDS IN *FREE GUY* MOVIE SUBTITLE

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Abstract

This research aims to analyze the types of swear words and translation strategies used by translators in translating swear words in *Free Guy* movie. The data used in this research consists of subtitles from the movie in the form of words, phrases, clauses, and sentences. The film can be accessed via Disney+Hotstar.com and was released in 2021. The research adopts a descriptive-qualitative methodology and employs Anderson and Trudgill's theory on swear word and Baker's theory on translation strategies. The results of the research indicate that a total of 85 swear words. The most frequent type of swear word is expletive swearing with 55 data (64.70%). The second most common type is abusive swearing with 15 data (17.64%). Auxiliary swearing has 9 data (10.58%), and the least frequent is humorous swearing with 6 data (7.05%). In terms of translation strategies, there are four strategies were identified. The most frequently used strategy is translation using a more neutral meaning with 34 data (40%). The second most common strategy is translation using common words with 25 data (29.41%). Translation by omission has 21 data (24.70%), and the least frequent strategy is paraphrasing using related words with 5 data (5.88%). The high occurrence of expletive swearing is attributed to the characters expressing their emotions or feelings rather than intending to intimidate, insult, or joke. The translation strategy using more neutral or less expressive words is often employed by translators when they encounter difficulties in translating the cultural context from the SL to the TL.

Keywords/Kata Kunci: *Free Guy* movie, translation strategies, types of swear word

INTRODUCTION

Translation is one of important skills in English study due to the connecting two languages. Basically, translation can be defined as the process of transferring words or text from one language to another language. The purpose of translation itself is to communicate the message contained in the original text or Source Language (SL) with the appropriate diversity in the new language or Target Language (TL). Translation becomes very crucial in many fields of life for example commerce, industry, and science. In the field of industry especially in entertainment industry like movie, it is said that translation brings much ease to their progress to promote their products. Due to so many movies have been released, the distributions of those products are not limited in a certain country. The companies compete to enhance their distributions to the international market therefore, the companies must provide subtitle to overcome language limitations in the international market.

Subtitle is related to the translation process as it is created to transfer conversation or dialogue in one language to another language in form of written text. For audiences, subtitles become important matter to overcome language limitations. Thus, they can understand the story of the movie well by reading the subtitle. However, some parts of translation in subtitles need to be considered. Not all words are relevant and translated directly as same as the meaning of the words. Some of words that are difficult to translate are culture-specific terms, idiom, swear words, and many more but in this researcher will focus only on swear words.

Swear words are often used by many people, especially among young people. Jay (2009) states that swear words are part of taboo words. Therefore, some people acknowledge swear words as a collocation but others argue that

swear words is disrespect act. Besides, some people used swear words to attack, offend, shock, even to entertain as humor depend on the context. Swear words are also used as humor or joke when people have known each other for a long time or intimate. According to Keith and Burridge (2006, p. 39) the apparent terms of swear words are used in good-humored means displaying friendship and affection to someone who are close each other. Some swear words like **fuck, damn, shit, motherfucker, asshole**, and etc. are often used as joke depending on context.

There are so many western movies released containing swear words. One of them is *Free Guy* movie released in 2021. *Free Guy* movie was among the top 10 highest-grossing Disney movies of 2021, grossing over \$300 million worldwide (<https://screenrant.com>). This movie was directed by Shawn Levy who is known for his comedy action genre movie, and one of them is *Free Guy*. This movie was chosen because it is an action comedy with parent guide (PG) is 13 (<https://www.imdb.com/>). PG 13 means there are some materials is not suitable for children under the age of 13 years old. It might contain language/swear words, violence, nudity, and sexually suggestive language. *Free Guy* does not contain nudity, but it does contain violence, sexually suggestive dialogue, and a lot of swear words.

Lack of understanding of swear words will lead a misinterpretation because sometimes it is difficult to find the equivalent terms of swear words from the SL to the TL standard, because these words contain cultural aspects related to the reasons, background of education, situation, and many others. Therefore, a translator needs some strategies in conveying the correct meaning of swear words in the movie. There are many kinds of strategies that can be used by translator in translating swear words. One of them is Mona Baker's theory of translation strategy (1992, p. 26-42).

The exposure of swear words in any media triggered people to used it in their daily life communication. The researchers chose *Free Guy* because the movie is categorized into parent guide (PG) 13 years old that contains many swear words, and has become one of Hollywood blockbuster movies. In classifying types of swear words, the researchers implemented Anderson and Trudgill theory on types of swearing. It is found that in translating swear words, the translator may face various difficulties to find the equivalent in TL. So, the researchers expect to find out the strategies, based on Baker's theory, that are implemented by the translator in translating the swear words in *Free Guy*.

METHODOLOGY

This research employed a descriptive qualitative method in analyzing the subject, the types of swear word and the translation strategies in translating the swear words. The data in this research is *Free Guy* movie subtitle in English-Indonesian in the form of words, phrases, clauses, and sentences that contains of swear words. The source of data is the media where the data was taken, a movie entitled *Free Guy* directed by Shwan Levy and released on 2021 in Disney+Hotstar. In conducting the research, the researchers used textual analysis method. Vanderstoep and Johnston (2009, p. 232) say that textual analysis involves the identification and interpretation of the language and symbol. The researchers focused on the language because the data are the conversation containing swear words, then classify, analyze, interpret, and drawing the conclusions.

RESULTS AND DISCUSSION

Subheadings – Level 1

The researchers divided the data collection into two parts, namely types of swear word and translation strategies used in translating swear words.

Table 1. Types of Swear Words

Types of Swear Word	Frequency	Percentage
Expletive Swearing (ES)	55	64.70%
Abusive Swearing (ABS)	15	17.64%
Humorous Swearing (HS)	6	7.05%
Auxiliary Swearing (AUXS)	9	10.58%
Total	85	100%

Table 1. points out four types of swearing i.e ES, ABS, HS, and AUXS. All the types uttered in the a few scenes in the movie. Based on the table it is shown, ES is the most dominant with the calculation of 55 data (64.70 %) data from 85 data. The second dominant is ABS with 15 data (17.64 %), AUXS with 9 data (10.58 %), the low frequent of data is HS with 6 data (7.05%).

Table 2. Translation Strategies Used in Translating Swear Words

Translation Strategies	Quantity	Percentage
Translation by more general word (TGW)	25	29.41%
Translation by more neutral/less expressive (TMN)	34	40%
Translation by paraphrasing using related word (TPR)	5	5.88%
Translation by omission (TO)	21	24.70%
Total	85	100%

Table 2 points out that TMN with 34 data (40%) takes the first position as strategy in translating the swear words. Then, the next strategy is followed by TGW with 25 data (29.41%) in the second position, the third position is TO with 21 data (24.70%). And the last position is TPR with 5 data (5.88%).

Types of Swear Word

1. Expletive Swearing (ES)

Expletive swearing is never addressed toward someone else, rather than expressing any feeling being experienced.

Guy : **Jeez**, that's good. (Datum 1)

Guy said "**Jeez**" when he just finished drinking a cup of coffee at his favorite coffee shop. In this context, Guy said "**Jeez**" to describe how amazed he was with the taste of the coffee he drank because the taste never changed. To support the idea, The word "**Jeez**" is a type of swearing that is uttered by someone to express their feelings (surprised, happiness, shock, frustration, annoying, or other feeling) or emotions but is not intended to offend or intimidate the interlocutor.

Mouser : **God!** Okay who did that? Who is doing that? (Datum 68)

In this scene, Mouser was under a lot of pressure from Antwan, the head of the game studio where he worked. He was told to solve the problems that occurred in the game that was to overcome the character Guy who was only an NPC but, unexpectedly, someone tried to help Guy escape from Mouser. This situation made Mouser uttered "**God!**" to express his emotions. Based on Ljung (2011, p. 22) the word "**God!**" is one of expletive interjection that generally to express surprised, pain, fear, anger, disappointment, and even joy. In addition, the word "**God!**" related to the religious term or profane or blasphemous. Based on Jay (2009, p. 155), the word "**God!**", "**Oh my God**" is considered as profane or blasphemous. It refers to the usage of religion words, but the real meaning is not to praise God itself and another meaning is to express feeling or emotion with God`s name.

2. Abusive Swearing (ABS)

Abusive swearing refers to abuse, intimidate, and insult other people. Commonly, the characteristic of this swearing is used name calling to insult, abuse, or intimidate toward someone.

Mouser : Hey, **40-years old virgin** get over here. (Datum 12)

In this scene, Mouser and Keys chased Guy. This happened after Guy stole the glasses belonging to one of the players in the video game *Free City*. Guy, who was originally just an NPC in *Free City*, suddenly turned into a player and it made the game chaotic. Mouser thought Guy was a hacker so Mouser and Keys tried to stop Guy by fighting him in the game. Mouser called Guy a "**40-year-old virgin**" in a derogatory tone. As described by Anderson and Trudgill (1990),

swearing that includes name calling is a feature of abusive swearing whose purpose is to abuse, insult, and intimidate someone.

Player 3 : Yo, **dumb ass** (Datum 34)

This scene took place at the bank where Guy worked. Player 3 was one of the Free City game players who came to rob the bank but Guy suddenly came to thwart the bank robbery. Player 3 insulted Guy by calling him "**dumb ass**" because he felt that Guy seemed to be a hero even though he was just an NPC and had no right to prohibit and prevent him from stealing. **Dumb ass** is categorized as abusive swearing because its use is intended to insult people by name calling

3. Humorous Swearing (HS)

Humorous swearing is not always abusive as it does not have to be emotional. HS is not directed toward someone as what ABS does. HS is usually used among two people or a group that has known for a long time or to entertain humor.

Guy : It's like **Jesus** washed my tongue. (Datum 5)

Guy always started his morning activities by drinking coffee at his favorite coffee shop. He never missed it, so Guy was very familiar and friends with Missy who was the barista at the place. Guy said, "it's like **Jesus** washed my tongue" after drinking Missy's coffee while laughing. The word Jesus itself is one of the words used for swearing or falls into the category of religious swearing or considered as profane or blasphemous. However, in this context, the word **Jesus** is used to be funny, not to insult or intimidate the other person, because Guy and Missy are close friends.

Millie : Okay, well, enjoy your lifetime supply of **virginity**. (Datum 29)

In this scene, Guy and Millie were in Millie's gun safe (Millie's secret place). Guy was surprised to see so many weapons and asked Millie how to get that many weapons and his level up. Millie said, if he wanted to get a lot of weapons and level up then Guy must rob and behave badly towards people in Free City. However, Guy could not do this because he was a good person. Hearing Guy's words made Millie feel funny and teased Guy with the words "Okay, well, enjoy your lifetime supply of **virginity**" however, Guy was not offended at all because basically they were good friends and the words were only considered a joke.

4. Auxiliary (AUXS)

Auxiliary swearing is not directed to someone else. Besides, it is not uttered to complain about certain conditions. Emphasizing the intention is the only reason why people employ this swearing type. The terms such as "lazy speaking" and "non-emphatic way of speaking" are also frequently attached to this type of swearing. AUXS is not used to insult someone by using swear words.

Antwan : Yeah, a virus that's giving me **ass and bell cancer** at the same time. (Datum 55)

In this scene, there was an argument between Antwan and some of his employees including Keys and Mouser. Antwan was angry that Guy destroyed the game. Keys then said "he's gone viral" then Antwan replied to Keys' words "Yeah, a virus that's giving me **ass and bell cancer** at the same time". The words cursed by Antwan were not directed at Keys, Mouser or other employees. It is just used to substitute the case or problem he had faced during Guy's destruction of the game. It is expressed in a non-emphatic tone.

Buddy : I've been scared my whole **damn** life. (Datum 80)

This speech took place on the beach when Guy and Buddy were about to cross the bridge at sea that connects the city of *Free City* with the city of *Free Life*. However, Buddy fell behind and the bridge started to break. Buddy asked Guy to keep going and not to worry about him. Buddy said "I've been scared my whole **damn** life" in a non-emphatic tone. The word "**damn**" itself is not meant to insult or intimidate people; it is used to substitute the case of all his scary life that he faced during his whole life.

Based on the discussion, four types of swear words by Anderson and Trudgill (1990) are found in *Free Guy* movie, namely ES, ABS, HS, and AUXS. The dominant position of data found is types of ES which functions to express feeling or emotion. The characteristic of ES is always used interjection after the swear words for example **God!, holy hell!, shit!**. The second position is ABS which functions to intimidate, insult, and to mock toward someone. Characteristically, when people used ABS they always insert name-calling. The third position is AUXS, commonly this swearing called "lazy speaking" or "lazy swearing" because this swearing is always uttered with non-emphatic tone. And the last position is HS, which is commonly used to entertain humor between two or more people in a group which has known each other for long time or intimate.

Translation Strategies Used in Translating Swear Words

1. Translation by more General Word (TGW)

TGW is a common strategy for dealing with various non-equivalences, especially in propositional meaning.

SL : I'm just this **idiot** who's in the background

TL : *Aku hanya si **bodoh** yang ada dilatar belakang.* (Datum 48)

According to Urban Dictionary, "**idiot**" means a foolish or stupid person, that by the translator was translated into "**bodoh**". The Great Indonesian Dictionary (KBBI) defined "**bodoh**" as *tidak lekas mengerti; tidak mudah tahu atau tidak dapat (mengerjakan dan sebagainya), tidak memiliki pengetahuan (pendidikan, pengalaman)*. Thus, the translators used TGW because they translated the swear words with the same meaning as the TL.

SL : God, those two where young and **dumb**

TL : *Astaga, mereka muda dan **bodoh**.* (Datum 17)

According to Urban Dictionary, "**dumb**" means someone who is not smart/intelligent or intentionally being stupid, which by the translator, was translated into "**bodoh**". The Great Indonesian Dictionary (KBBI) defined "**bodoh**" as *tidak lekas mengerti; tidak mudah tahu atau tidak dapat (mengerjakan dan sebagainya), tidak memiliki pengetahuan (pendidikan, pengalaman)*. Thus, the translator used a more general word strategy because the translator translated the swear words with the same meaning as the TL.

2. Translation by more Neutral Word/Less Expressive (TMN)

TMN is used to reduce the adverse impression produced by the word in the SL due to its own negative connotations.

SL : **O, My God**, now I'm saying it loud

TL : ***Astaga**, aku mengatakannya dengan keras.* (Datum 45)

The phrase "**O, My God**" is used as a swear word to express anger, annoyance, surprised, or frustration. In many cultures, using references to God as a curse or interjection to express emotions towards oneself or others is considered inappropriate. This prohibition is mentioned in Leviticus 24 in the Bible, "Uttering insults against God, He must die" (Allan & Burridge, 2006). In this particular case, the translator chose to translate "**O, My God**" from SL into "**astaga**" in TL. According to the kbbi.kemdikbud.go.id, "**astaga**" is a fragment from "**astaghfirullah**", an Arabic phrase that means 'may Allah forgive me'. It is commonly used as an exclamation of wonder or sadness. There is a noticeable difference in the expressive meaning between "**O, My God**" and its translation. In this datum, "**O, My God**" emphasizes Millie's frustration after knowing that Guy just an NPC. This expressive meaning could not get transferred in the target text with "**astaga**", and this translation changes and reduces or tones down the original meaning (Allan & Burridge, 1991). This strategy of translation called understatement. Despite the loss of expressive meaning, the translation can still be understood by the viewers because "**astaga**" in Indonesian language is often used as an exclamation when someone is surprised.

SL : Keys, you're a **goddamn** genius

TL : *Keys, kau **benar-benar** genius.* (Datum 36)

The translator used translation by a more neutral word strategy in translating this expression by replacing the swearing phrase with a neutral expression in the TL because the SL and the TL have different stylistic preferences. The swearing term "**goddamn**" was also used by the translators just for emphasize the word "**genius**" itself.

3. Translation by Paraphrase using Related Word (TPR)

TPR is used when the SL's idea is lexicalized in the TL but in a different form, and when the frequency with which a particular form is used in the SL is considerably greater than would be natural in the TL.

SL : Then stop defending him and help me **beat his ass**

TL : *Berhenti membela, bantu **lawan dia***. (Datum 21)

The phrase "**beat his ass**" has a similar meaning to "**go kick ass**" both of this phrase used to shoo away annoying people. (Urban Dictionary). The translator used translation by paraphrasing strategy by translating the phrase "**beat his ass**" into the clear explanation "*lawan dia*" in the target text.

SL : **What the hell**

TL : ***Apa-apaan***. (Datum 72)

According to *Urban Dictionary* the phrase "**what the hell**" used to reaction something that is strange/abnormal. The translator used translation by paraphrasing strategy by translating the phrase "**what the hell**" into the clear explanation "*apa-apaan*" in the TL. In the TL, the phrase "*apa-apaan*" has the same function with the SL.

4. Translation by Omission (TO)

Suppose the meaning expressed by a particular item or expression is not critical enough to justify distracting the reader with lengthy explanations. In that case, translators can often leave the word or expression phrase untranslated.

SL : No, Antwan, **what the hell** are you doing

TL : *Jangan, Antwan, **apa** yang kau lakukan?* (Datum 78)

The translators used the TO strategy in translating the swearing word by leaving the word "**hell**" in question untranslated because the word "**hell**" is used to emphasize the sentences.

SL : That security guard right was **a goddamn** hero

TL : ***Bahwa** petugas keamanan disana adalah **seorang pahlawan***. (Datum 80)

The translators used the TO strategy in translating the swearing word by leaving the word "**goddamn**" in question untranslated because the word "**goddamn**" is just to emphasize the word "**hero**",

Based on the discussion, eight strategies by Baker (1992), the translators applied four strategies in translating the swear words. TGW is commonly used by translator for dealing with various non-equivalences, especially in proportional meaning. TMN is commonly used by translator for make word more soft or less expressive so that the meaning more acceptable in the target text. TPR is commonly used by translator when the source language idea is lexicalized in the target language but in different form. TO is commonly used by translator when the particular item or expression is not critical enough to justify distracting the reader with lengthy explanation. TO is almost the same with deletion strategies.

CONCLUSION

Based on the analysis results, the data shows that the swear words types found in *Free Guy* movie can be identified into four types based on Anderson and Trudgill's theories. The types of swear word are ES, ABS, HS, and AUXS. Each types has their own function, ES is used to express feeling, ABS is used to intimidate, to insult, and to mock someone, HS is used to entertain humor, and AUXS is different with three types of swearing. AUXS usually used by people with nonemphatic tone or called lazy speaking. ES type has the highest position with 55 data (64.70%). ABS type is the second highest types with 15 data (17.64%), AUXS type with 9 data (10.58%). HS is the lowest type that found in *Free Guy* movie with 6 data (7.05%). ES type become the highest position because mostly, the characters in *Free Guy* movie

used that to express their feeling and emotion. The feeling that expressed by the characters are surprised, frustration, amazed, shock, and happiness. Therefore, ES mostly used because of it functions to express feeling and emotion. The most frequency of ES used are **oh my god, shit, damn, holy hell, and jeez.**

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