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The Analysis of Verbal Humor Based on the Violation of Cooperative Principle and Politeness Principle in Sitcom How I Met Your Mother (Season 1-4)

Imanuel Madia Sakti [1]

Abstract—This research analyzes the violation of Cooperative Principle (Grice, 1975) and Politeness Principle (Leech, 1983) to create verbal humor in sitcom How I Met Your Mother (Season 1-4).

This research aims to find out the types of Cooperative Principle and Politeness Principle which create humor in the conversation, to analyze how both maxims of Cooperative Principle and Politeness Principle work on verbal humor analysis and to find out the intentions behind the verbal humor. There are thirty three dialogues that contain verbal humor caused by the violation of Cooperative Principle and Politeness Principle in the sitcom How I Met Your Mother (Season 1-4). The result shows that all maxims of Cooperative Principle and Politeness Principle appear in the dialogues which contain verbal humor in sitcom How I Met Your Mother (Season 1-4). Moreover, there is a relation between Cooperative Principle and Politeness Principle. Both maxims of Cooperative Principle and Politeness Principle are able to create humor situation when they are violated and combined together in the conversation. They are complementary for each other to work on the analysis of verbal humor. Furthermore, six kinds of intentions are found in the research. They are to amuse someone, to change topic, to flirt someone, to give idea, to lie and to mock someone. They are created by the different applications of maxims of Cooperative Principle and Politeness Principle. To give idea, to lie and to mock someone are the three major intentions. It is related to the context of the sitcom in which the characters are close friends and they have a good sense of humor. Thus, the verbal humors are mostly created from giving funny idea or statement, lying to others or hiding something and mocking each other.

Keywords: Verbal humor, cooperative principle, politeness principle, intentions

I. INTRODUCTION

Humor is considered as a part of a communication because it usually occurs when people communicate (Attardo, 1994). As it is a part of communication, it is closely related to linguistics field. Moreover, Ritchie (2004) defines that verbal humor is humor which is more expressed by means of a linguistic system which consists of some verbal elements such as words, phrases and sentences which create humor itself. Thus, the linguistics scholars study and analyze verbal humor in the conversation based on linguistics. Raskin and Attardo (1991) propose The General Theory of Verbal Humor (GTVH) as the pragmatic theory of verbal humor. They claim that humor, on the one hand, involves some degrees of violation of the Cooperative Principle (Grice, 1975). However, Soedjatmiko (1992) claims that verbal humor sometimes is also seen as the deviation of Politeness Principle (Leech, 1983). These statements deal with Leech (1983) who states that both Cooperative Principle and Politeness Principle are complementary in conversation analysis. Thus this research focuses on how both pragmatics principles work together on verbal humor analysis.

There were many scholars who examine verbal humor based on Cooperative Principle in sitcom and movie (Khosravizadeh & Sadehvandi, 2011; Savkaničová, 2013; Psicová, 2013; Anggraini, 2014). Meanwhile, another researcher applied Politeness Principle as the theory to explain how verbal humor is created by the violation of Politeness Principle (Susová, 2010). The other researcher separately provides the example and explanation how each maxims of Cooperative Principle and Politeness Principle can create verbal humor (Čapková, 2012). However, there is still no research which combines maxims of Cooperative Principle and Politeness Principle together to analyze verbal humor instance in certain conversation. Moreover, the relation of Cooperative Principle and Politeness Principle in verbal humor analysis and the intentions behind the verbal humor are important to prove that both principles are complementary for each other in conversation analysis and to give further explanation about the intentions behind verbal humor during the communication.

Based on the research gaps of the previous researches, I want to continue the analysis of verbal humor based on the violation of Cooperative Principle and Politeness Principle. The relation of how maxims of both principles work on verbal humor analysis and the intentions behind the verbal humor are examined in this research. This research will takes the dialogues containing verbal humor in sitcom How I Met Your Mother (Season 1-4) then examined by using Cooperative Principle and Politeness Principle.

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II. LITERATURE REVIEW

A. Cooperative Principle

Cooperative Principle is proposed by Grice (1975). It consists of four conversational maxims which are also known as Gricean Maxims. They are maxim of quality, Maxim of quantity, maxim of relation and maxim of manner.

He states and suggests that people should obey and observe all maxims and also give the enough information to reach a good and successful communication. It means that the interlocutors can get or achieve the meaning of what it is said and what it is meant by the speakers without interpreting wrongly. However, some people fail to observe or imply the maxims during the conversation. Furthermore, there is also such occasion people may violate a maxim which will be liable to mislead, it is called violation. Cooperative Principle becomes the reference for the researchers to examine and analyze the meaning behind humor in the conversation.

B. Politeness Principles

Leech (1983) introduces six maxims of politeness called as Politeness Principles. They are tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim and sympathy maxim. Each maxim of Politeness Principle concerns politeness to the concept of maximizing and minimizing cost and benefit between self (the speaker) and other (the listener/interlocutor).

He states that Cooperative Principle alone is not sufficient as a guideline for a successful conversation. He claims that it is necessary to combine these two principles in order to explain some conversational phenomena such as directness and indirectness of speech acts. It means that Cooperative Principle and Politeness Principle are also suitable to analyze verbal humor as it is a part of communication.

C. Verbal Humor

According to Ritchie (2004), there are two kinds of humor; verbal humor and non-verbal humor. Verbal humor exploits verbal aspects such as words, phrases, or sentences to create humor. Meanwhile, non-verbal humor is created by the use of funny behavior.

As humor is part of communication, verbal humor is created purposely to arouse laughter from the hearer or interlocutor by deviating the ideal way to communication through the language. Thus, the analysis of verbal humor cannot be separated from pragmatics approach because pragmatics is a branch of linguistics which studies language and focuses on meaning and interpretation of utterances in such situation. (Yule, 1996; Thomas, 1948; Leech, 1983)

Furthermore, Raskin and Attardo (1991) propose The General Theory of Verbal Humor (GTVH) as the pragmatic theory of verbal humor. They claim that humor, on the one hand, involves some degrees of violation of the Cooperative Principle. However, on the other hand, humor is also a cooperative act because it can convey information to the hearer. They argue that the violation of the CP can give humorous instances.

However, Soedjatmiko (1992) claims that verbal humor sometimes is also seen as the deviation of Politeness Principle. It deals with Leech (1983) who states that both Cooperative Principle and Politeness Principle are complementary in conversation analysis. They are very important parts of humor studies and they allow the researchers to cover wide gap of humorous examples.

III. METHODOLOGY

This research is a qualitative research. It uses a descriptive method and a case study method. The data of the research were taken from the dialogues in sitcom How I Met Your Mother (Season 1-4). The data contains verbal humor created by the violation of Cooperative Principle and Politeness Principle.

IV. RESULT

The result of this research consists of three points as follows:

A. The types of CP and PP used in the data

The result of this research shows that all types of CP and PP are found in the data. It is similar to Čapková (2012) in her research about pragmatic principles and humor. The result shows that all types of maxims of CP and PP can create humor situation.

Table 1. Table of the Relation of CP and PP in domains

| Domain | CP | PP | | | | | | Σ |
		Tact	Gen	App	Mod	Agree	Sym	
Apart-ment	Qual	1	2	1			1	5
	Quan	1			1			2
	Rel							
	Man		2	1		1		4
Bar	Qual	1	1	1		3	1	7
	Quan	1		2				3
	Rel			2			1	3
	Man		1	2			1	4
Other places	Qual	2		1	1			4
	Quan							
	Rel					1		1
	Man							
TOTAL		6	6	10	2	5	4	33

For the maxims of CP, it can be seen that there are sixteen data of quality maxim, five data of quantity maxim, four data of relation maxim and eight data of manner maxim. Meanwhile, for the maxims of PP, there are six data of each tact and generosity maxim, ten data

of approbation maxim, two data of modesty maxim, five data of agreement maxim and four data of sympathy maxim. Thus, the percentage of the types of CP and PP as follows:

Table 2. The Percentages of CP and PP

	Types of Maxim	%
Cooperative	Quality	24.24%
Principle	Quantity	7.58%
	Relation	6.06%
	Manner	12.12%
Politeness	Tact	9.09%
Principle	Generosity	9.09%
	Approbation	15.15%
	Modesty	3.03%
	Agreement	7.58%
	Sympathy	6..06%

From the table, among 33 data, quality maxim and approbation maxim dominantly appear in the data. It is related to the intentions of the verbal humor in this research. Quality maxim is mostly violated because the speaker has the intention of lying to the interlocutor. Meanwhile, approbation maxim is also violated many times especially for the intention of mocking the interlocutor. Thus, it makes both maxims are dominant.

This result is similar to Savkaničová (2013), who focuses on ironic humor in sitcom Black Books. The violation of quality maxim is the basis and dominantly used to create ironic humor found in this sitcom. Moreover, Anggraini (2014) also finds that the violation of quality maxim is mostly employed by the characters to create humor in sitcom Modern Family Season 4. She finds that the violation of quality maxim creates forms of humor. They are irony, sarcasm and overstatement.

Meanwhile, Khosravizadeh and Sadehvandi (2011), who focus on analyzing the violation and flouting of quantity maxim, find that the most humorous character in Dinner for Schmucks repeatedly violates quantity maxim. Although the violation of quality maxim is the most dominant maxim to create verbal humor in the result of this research, the clashes of the violation of quantity and manner maxims usually happens in sitcom HIMYM. Thus, it can be concluded that the result of this research is in line with their research which states that the funniest character usually violates quantity maxim to create humor.

Besides, Susová (2010) proves that approbation maxim can create humorous situation when someone fails to apply it in the conversation. It means that the speaker unintentionally violated approbation maxim when he/she talks to the interlocutor. Then, it becomes impolite but funny. Moreover, Čapková (2012) proves that the violation of approbation maxim is used intentionally by the character in sitcom IT Crowd to create humor by mocking someone. In other words,

verbal humor is created when someone makes fun of other.

Thus, the violation of approbation maxim is also dominant in this research because verbal humor found in this sitcom is usually created by mocking someone.

B. *The application and relation of CP and PP in verbal humor*

As the previous researches, the finding also shows that all maxims of CP and PP are found in this research. Moreover, the research shows how CP and PP work together to create verbal humor. In other word, there is a relationship between CP and PP in building verbal humor in the data.

In this research, quality maxim can work with all maxims of PP. Furthermore, quantity is found that it is in accordance with tact, approbation and modesty maxim to create verbal humor. Then, relation maxim is appeared with approbation, agreement and sympathy maxims to create verbal humor. The last maxim of CP, manner maxim, works together with generosity, approbation, agreement and sympathy maxims in building verbal humor in the conversation.

Table 3. The Relation of CP and PP

CP	PP						Σ
	Tact	Gen	App	Mod	Agree	Sym	
Quality	4	3	3	1	3	2	16
Quantity	2	-	2	1	-	-	5
Relation	-	-	2	-	1	1	4
Manner	-	3	3	-	1	2	9
TOTAL	6	6	10	2	5	4	33

This table shows the number of the relation of maxims of CP and PP. Based on the result in this research, it can be concluded that maxim of quality is the most flexible maxim to work with PP in order to building verbal humor in the conversation. It can be seen more clearly as below.

Figure 1. The Relation of Maxims of CP and PP
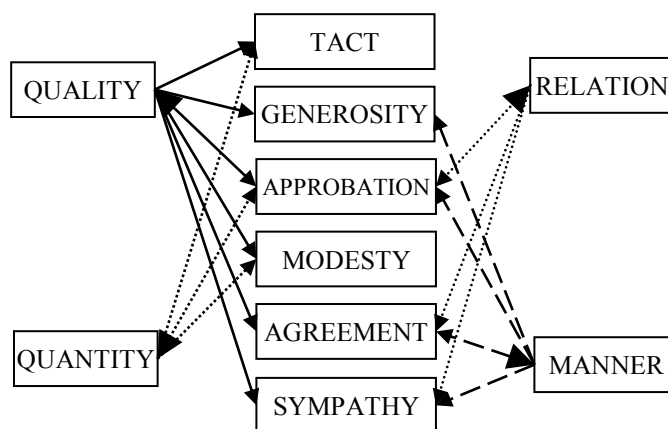
The arrows show the relation of maxims of CP and PP which work on verbal humor in this research. it can be considered that CP and PP have role in which they

can be applied to analyze a conversation which contains humor substance. According to the previous research about ironic verbal humor, Savkaničová (2013) finds that one or more maxims of CP need to be broken in order to cause an ironic verbal humor in sitcom Black Books. Moreover, Psicová (2013) explains and gives example how Grice's maxims and their submaxims can create ironic verbal humor in the conversation in sitcom Two and Half Men.

Meanwhile, Susová (2010) only uses PP as the theory to analyze the conversations in the sitcom IT Crowd which can bring humor. The result shows that PP can cause humor in some situations during the conversations. Then, Čapková (2012) analyzes the verbal humor in a British sitcom "The IT Crowd". She finds that both CP and PP can cause humor situation in the conversation. It deals with Leech (1983) who states that both CP and PP are complementary in conversation analysis.

Thus, in this research CP and PP are combined and applied together to find how each maxim of them can work to explain verbal humor in the conversation. The violation CP or PP are almost always found in the conversation which contains humorous situation. However, this research only takes the humorous conversation which consists of the violation of the two. Hence, CP and PP are proven that they also support in verbal humor analysis because verbal humor is contained in the conversation.

C. The intentions of verbal humor

Every verbal humor executed by the characters in the sitcom HIMYM has the intention. The characters execute the verbal humor by violating the maxims of CP and PP. In this research, there are six kinds of intention of verbal humor. They are to amuse someone, to change topic, to flirt someone, to give idea, to lie and to mock someone. The violation of CP and PP creates the relation which shows the intentions of verbal humor.

Table 4. Table of the Relation of the Intentions and Types of Maxims

Intentions	Types of maxim		Σ
	CP	PP	
To amuse someone (1)	Manner	Sympathy	1
To change topic (3)	Quality	Generosity	1
	Relation	Approbation	1
		Sympathy	1
To flirt someone (2)	Manner	Generosity	1
		Approbation	1
To give idea (11)	Quality	Tact	1
		Agreement	1
		Sympathy	1
	Quantity	Tact	2
		Approbation	1
		Modesty	1
	Relation	Agree	
	Manner	Generosity	
		Agreement	
To lie (9)	Quality	Tact	
		Generosity	
		Approbation	
		Modesty	
		Agreement	
	Quantity	Approbation	
To mock someone (7)	Quality	Approbation	
		Agreement	
		Sympathy	
	Relation	Approbation	
	Manner	Approbation	
TOTAL			33

In this research, there are eleven data which have the intention of giving idea. It is the first dominant intention in this research. As this is a sitcom, the characters always have humor side. Furthermore, they are close friends. They usually show their humor side when they talk. Their idea, opinion, statement, answer, question or suggestion always contain funny thing and create humor. Four maxims of CP are found in this intention. Then, six maxims of PP are also found in those data. They are combined to create humor when they show their idea.

Besides, the second dominant intention is to lie. Although they are close friends, they always keep their own privacy. They usually come together in the bar or apartment and tell about many things, including their problem. However, they don't always tell the truth when they talk. They choose to hide it from their friends. When they lie, they usually look nervous and then they talk something weirdly and awkwardly which creates humor. As they lie, it means that they violate the quality maxim. It is in line with the result that quality maxim is dominantly used in the intention of lying. There are 9 of it which work with maxims of PP except the sympathy maxim.

Furthermore, the characters usually mock each others in order to make a joke. It is common because they are close friends. They always spend times together to hang out and even some of them live together in one apartment. It means that they know each others' personalities, habits, bad and good things of them. Thus, they can easily make a joke of others when someone has a problem or simply has different opinion on something. The violation of approbation maxim is dominant to create humor which has the intention of mocking other because they dispraise others instead of being polite. There are five violations of approbation in this intention.

Besides lying to others, they also usually change the topic when they are in a pinch. They always change topic to something which is unrelated to the main topic. Hence, it creates funny moments in that scene. There are two violations of relation maxim to create this intention. Relation maxim is broken to make the speaker avoid the main topic of the conversation.

Two other intentions are to flirt and amuse someone. The characters usually flirt someone whom they like. However, they do not always do it directly. By violating manner maxim, they flirt someone indirectly and it causes humor situation. It is similar when they amuse someone. They don't do it directly because they usually make a joke of it. Thus, they show it indirectly as it will cause humor.

As the object of this research is sitcom, the story surely contains humor situation. Then, as the characters in this sitcom are close friends, they also have a good sense of humor. They have a very close relationship. Some of them even live together in a same apartment and they always hang out together regularly. The moments they talk about their problems or other things, always creates humor situation. Thus, the findings about intentions show how they are related to the characters' personality and their relationship in this sitcom.

The intention of giving idea is the dominant intention found in this research. It is closely related to the characters' personality in which they have a good sense of humor. They usually talk, comment and state funny thing when they talk. This finding implicates that the funny characters dominantly create humor situation when they talk by saying, answering, stating or showing their idea containing humor. In this research, quantity maxim is violated four times to create humor. It shows that the characters usually talk more or less than it is required. They also talk about unimportant content during the conversation. Thus, it can create humor situation.

Meanwhile, amusing someone is the less dominant intention in this research. The intention of amusing someone only appears once. This finding implicates that they tend to be antipathy when they want to amuse their friends. It is related to the characters' personality that they usually mock each other. Thus, the characters usually show their antipathy instead of their sympathy. However, as they are close friends, they do not take it seriously when someone makes a joke even in a sad moment.

The result of this research has a similarity with the previous research of Anggraini (2014). However, there is still different part finding between these researches. Anggraini (2014) uses four terms "functions of humor" by Attardo (2014), they are social management, decommitment, mediation and defunctionalization. Meanwhile, in this research, it is generally called "intention" which consists of amusing someone, changing topic, flirting, giving idea, lying and mocking someone.

In her research, she finds that social management is highest rank of the function of humor because the humor in sitcom Modern Family Season 4 is used to facilitate family interaction and strengthen family bonding. Her finding is similar to the finding of this research. The setting of How I Met Your Mother is about friendship. The humor created by the characters dominantly consists of funny statement in which it shows a good relationship and interation among the characters.

Although the characters in How I Met Your Mother are bestfriends, they sometimes have the intention of lying of mocking each other behind the humor they execute. As the result, lying and mocking someone are two highest dominant intentions besides giving idea or statement.

On the contrary, the finding of Anggraini (2014) shows that decommitment as the lowest rank of function of humor because the setting of Modern Family Season 4 is a caring family. Thus, it is rarely found that the humor executed by the characters have any intentions to hurt someone's feeling.

In conclusion, verbal humor executed by someone usually contains any intentions or functions. However, it is related to the context and setting in which verbal humor takes place.

V. CONCLUSION

Based on the result of this research, there are three findings in this research. First, all types of maxims of Cooperative Principle and Politeness Principle are found in sitcom How I Met Your Mother (Season 1-4). It is in line with Čapková (2012) in which her research shows that all types of maxim of Cooperative Principle and Politeness Principle can create humor situation.

Second, this research proves that Cooperative Principle and Politeness Principle are complementary for each other (Leech, 1983). Thus, they can be applied together in conversation analysis and verbal humor analysis. Maxims of Cooperative Principle and Politeness Principle have relation which can be used to analyze humor in the conversation.

Last, there are some intentions behind the verbal humor executed by the characters in How I Met Your Mother (Season 1-4). They are to amuse someone, to change topic, to flirt someone, to give idea, to lie and to mock someone. Then, it means that verbal humor executed by someone usually contains any intentions or functions. However, it is related to the context and setting in which verbal humor takes place.

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The Analysis of Power Relations between Participants in *The Oprah Winfrey Show* Episode of J.K. Rowling (A Critical Discourse Analysis Approach)

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Abstract— **This research was conducted to analyze the power relations between participants, the interviewer (the host) and the interviewee (the guest) in The Oprah Winfrey Show episode of J.K. Rowling. In this research, the way how the participants in The Oprah Winfrey Show demonstrate their power was described.**

This research is a descriptive qualitative research. The data were collected by using criterion-based sampling. The source of data is the video of talk show "The Oprah Winfrey Show" taken from You Tube. The data in this research are all interactions during the interview which contains power struggle between participants. There are 23 data which were analyzed to reveal the power relation between the participants.

Some results are found in this research. First, the relation between the interviewer and interviewee in the talk show is unequal. The interviewer dominates the interaction during the interview. The interviewee is restrained by the capabilities of the interviewer who is able to control the contribution of the interviewee. Second, some indicators of power which show the interviewer's authority in controlling the interview are initiating the interaction, initiating the topic of the interaction, aligning the position of herself and the guest, providing questions, and performing interruptions. The interruptions are used by the interviewer to change the topic of the interviewer, to ask clarification, to give assessment, and to provide repairs. Meanwhile, the interviewee sometimes performs power struggles to gain power. The interviewee performs interruptions to take the control of the interview from the interviewer.

In some occasion, the interviewee produces questions which cause a role-switching between the interviewer and the interviewee. However, the interviewer is always able to overcome the role-switching and retakes the control of the interviewee. Third, the interviewer is the one who has more power within the interview. The interviewer sets and maintains her position as the one who controls the interview within the talk show.

Keywords: critical discourse analysis, talk show, power relations.

I. INTRODUCTION

According to Sacks, Schegloff, and Jefferson (1974), all conversation is organised into turns. When a participant begins to speak or initiates a turn, the speaker has the right to speak. Whenever the

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participant finishes the talk, if the participant is able to finish speaking without being interrupted, the right of speaking is passed to another participant, or the conversation finishes. Moreover, Wang (2006) says that in every conversation, whether in casual conversation or in institutional conversation cannot be exempt from power. An example of exerting power is initiating a question. It is a possible means for dominant participants to exert power over subordinate individuals using language.

Language use related to unequal power domination can be found in media interaction, especially in a TV talk show, that an interaction between a host (interviewer) and a guest (interviewee) can be found. Here, a host of a talk show exercises a practice of controlling contribution a guest in occasion to look for information of her guest through the interaction of question-answer.

A talk show is a program of discussion in the television between a host (interviewer) as the master of the show and a guest (interviewee) usually coming from well-known people. During the show, there will be an interaction of question and answer that involves the basic pattern of interaction or the modified version which is arranged in certain turn-taking system. The question-answer between the interviewer and the interviewee has become the convention of talk show. Compared to news interview, the atmosphere in a talk show is more informal and entertaining. It allows the participants in the show to get involved in multi-unit turn. The convention of turn-taking system between the host and the guest shows that there is unequal power domination between them. The topic initiation in talk show is done by the interviewer. So, the flow of information in the talk show is determined by the host, the person who decides which topic will be discussed. In addition, a talk show is also a 'host-centered' broadcast. The host is the key in controlling to what happens during the show. He or she manages the distribution of the guest, and the shot of the camera.

Considering some aspects which show unequal distribution of power in a talk show, this research is conducted to examine the power relation between the participants – the host and the guest – in a talk show focusing on power relation between participants in the

show. In this research, fragments of dialogue in the video of The Oprah Winfrey Show episode of J.K Rowling will be analyzed by focusing on power relation between the interviewer and the interviewee in the talk show. Conversation Analysis is applied to reveal the hidden phenomena of power struggle in a talk show within the conversation of the participants. The analysis focuses on turn-taking, interruption, and back-channels. The power of W is in the form of initiating question, giving limitation to the distribution of the guest, and performing interruption. In opposite, the guest is also able to perform her power by performing interruption, and challenging the host by asking a question.

II. LITERATURE REVIEW

A. Critical Discourse Analysis

Crititcal Discourse Analysis (CDA) is an approach which analyzes the use of language in a discourse critically. CDA deals with the relationship between the language use and the distribution of unequal power. Fairclough (1989: 1) says that Critical Discourse Analysis is a process of analyzing the language use related to unequal power domination. The language use which is produced by the user is originated from the ideology of the language user. Meanwhile, the ideology itself is closely linked to power. Here, language as a social practice is used to show a legitimation of social relation and difference of power. Using CDA, it will unmask the power and the ideology behind language as a social practice. In other words, CDA will try to explain implicit relationship between language, power, and ideology.

Fairclough (1989, p. 22) sees discourse as a social practice. Fairclough, in Kristina 2013 states that there is a dialectical relationship between social reality and discourse which means there is a reciprocal relationship between them. A discourse is shaped by social reality (situations, institutions, and social structures), while social reality is also shapes a discourse. CDA of Fairclough focuses on three points. First, a text has three functions in a discourse: representation, relation, and identity. Second, discourse in practice includes the way in which the producer of the text produces the text. Third, the socio-cultural practice that underlying the production of the text mostly analyzes three things: economy, politics, and culture Fairclough (in Kristina, 2013). CDA of Fairclough explores the power relations between participants which is appropriate with the goals of the research. The power relation will be in the form of power struggle performed by participants to dominate upon another. In the end, which the participant who has the domination in the discourse will be figured out.

B. Conversation Analysis

The method that is used for the study of spoken interaction is called Conversation Analysis (CA). Hutchby and Wooffitt (2008, p. 11) defines CA as the systematic analysis of the talk produced in everyday situations of human interaction: talk-in-interaction. Conversation Analysis concerns with analysis of turn-organization between two participants or more. When a speaker initiates a talk, the participant produces utterances or a set of talks which perform actions, which in turn invite particular next kinds of actions (or which at least limit the range of actions which can come next without seeming unusual). In this sense, verbal interaction exhibits a structure: the shape and form of the ways in which contributions to interaction form a connected series of actions. One of the tasks of Conversation Analysis, principally, is to discover how participants understand and respond to one another in their turns at talk, focusing on how sequences of actions are generated. There are several aspects of Conversation Analysis which are used to support this research, turn-taking, overlap, pauses, and backchannels.

1) Turn-taking

Sacks, Schegloff, and Jefferson (1974) refer turn-taking as 'speech exchange systems' as a system of conventions regulating the exchange of turns and management of speaker roles among participants. Turn itself is the control of a speaker to the right to speak. In Sacks, Schegloff and Jefferson published article, the following are facts which are observed:

(1) Speaker-change recurs, or at least occurs
(2) Overwhelmingly, one party talks at a time
(3) Occurrences of more than one speaker at a time are common, but brief
(4) Transitions (from one turn to a next) with no gap and no overlap are common. Together with transitions characterized by slight gap or slight overlap, they make up the vast majority of transitions
(5) Turn order is not fixed but varies
(6) Turn size is not fixed but varies
(7) Length of conversation is not specified in advance
(8) What parties say is not specified in advance
(9) Relative distribution of turns is not specified in advance
(10) Number of parties can vary
(11) Talk can be continuous or discontinuous
(12) Turn-allocation techniques are obviously used. A current speaker may select a next speaker (as when he addresses a question to another party); or parties may self-select in starting to talk
(13) Various 'turn-constructional units' are employed e.g., turns can be projectedly 'one word long', or they can be sentential in length
(14) Repair mechanisms exist for dealing with turn-taking errors and violations; e.g., if two parties

find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble

(Sacks et al., 1974, pp. 700-701)

Turn-taking system for conversation can be described in terms of two components and a set of rules. The two components consist of the turn constructional component and the turn-allocational component. According to Sacks et al. (1974, p. 702), turn-constructional components are the various unit-types with which a speaker may set out to construct a turn. It can be in the form of sentential, clausal, phrasal and lexical constructions. Turn-constructional components deal with the projectability of participants to project turn-construction unit with Transition Relevance Place as the boundaries. Any possible change-of-turn point is called a Transition Relevance Place (TRP). In the second components, the turn-allocational component deals with how the turn is distributed. The turn-taking is distributed by a turn-allocational technique. Sacks et al. (1974, p. 703) divide the turn-allocational techniques in two groups; "those in which a next turn is allocated by current speaker's selecting next speaker; and (...) those in which a next turn is allocated by self-selection". To arrange the turn-taking, Sacks et al propose a basic set of rules allocating the turns at transition relevance places:

Rule 1 - applies initially at the first TRP of any turn

(a) If C selects N in current turn, then C must stop speaking, and N must speak next, transition occurring at the first TRP after N-selection

(b) If C does not select N, then any (other) party may self-select, first speaker gaining rights to the next turn

(c) If C has not selected N, and no other party self-selects under option (b), then C may (but need not) continue (i.e. claim rights to a further turn-constructional unit)

Rule 2 - applies at all subsequent TRPs

When Rule 1(c) has been applied by C, then at the next TRP Rules 1 (a)-(c) apply, and recursively at the next TRP, until speaker change is effected.

(Sacks et al. 1974: 704)

2) Overlaps

Zimmerman and West (1975, p. 114) states that overlaps are instances of simultaneous speech where a speaker other than the current speaker begins to speak at or very close to a possible TRP in a current speaker's utterance. Huthcby and Wooffitt (1998, p. 54) state overlapping talk may be considered evidence of an incoming speaker's failure to take notice of whether the current speaker has or has not finished. Overlap is marked in transcripts by the use of left-hand square brackets. The speakers sometimes start the turn

simultaneously which is marked by double brackets.

3) Backchannels

Gardner (2001, p. 13) states backchannels are the brief responses glossed as conversational objects that indicate that a piece of talk by speaker has been registered by the recipient of that talk. It claims that talk by another has been heard, acknowledged, perhaps understood or agreed with or treated as news, or not news. Backchannels are listener's activities as feedback items which are not proper turn and do not claim for the turn which are produced in order to act as an active, supportive and polite listener, signaling an interest in what the speaker is saying in the form of brief mono- or bisyllabic responses of a restricted number of types. Backchannels are frequently placed at an ongoing turn: namely, at or near the end of one phrase or sentence and extending into the beginning of another. According to Gardner (2001), backchannels are devided into several types, based on function:

- Continuers, which function to hand the floor back to the immediately prior speaker (e.g. Mm hm, Uh huh);
- Acknowledgements, which claim agreement or understanding of the prior turn (e.g. Mm, Yeah);
- Newsmarkers, and newsmarker-like objects, which mark the prior speaker's turn as newsworthy in some way, (e.g. Really?, the change-of-state token Oh, the 'idea-connector' Right);
- Change-of-activity tokens, which mark a transition to a new activity or a new topic in the talk (e.g. Okay, Alright);
- Assessments, which evaluate the talk of the prior speakers (e.g. Great, How intriguing, What a load of rubbish);
- Brief questions for clarification or other types of repair, which seek to clarify mishearings or misunderstandings (e.g. Who? Which book do you mean?, or the very generalised Huh?);
- Collaborative completions, whereby one speaker Wishes a prior speaker's utterance (e.g. A: So he's moved into . . . B: commercial interests);
- Many non-verbal vocalizations and kinesic actions (e.g. sighs, laughter, nods and head shakes). (p. 2-3)

III. METHODOLOGY

The source of data in this research is a video of The Oprah Winfrey Show episode of J.K. Rowling. Meanwhile, data of the research are fragments of dialogue from the video of interview within the talk show between Oprah Winfrey and J.K. Rowling. Then, the data were analyzed by using Conversation Analysis to determine the form of power relations performed by the participants. The dimension of the data are turn-taking, interruption, and back-channels.

IV. FINDING & DISCUSSION

After analyzing the data, there are 23 data containing power relations performed by the participants in the interview within the talk show.

A. Turn-taking

1) Turn-taking system

The organization of the turns and the allocation of firsts and seconds during the interview are apparent. The researcher categorizes two different kinds of turn-taking system within the interview, most common pattern of turn taking system and turn-taking system pattern which deviates.

a) Most common patterns

Ilie (in Carnel, 2012, p. 78) states that the question-response adjacency pairs that occur in talk shows are less predictable and less norm-regulated. However, most common pattern of turn-taking system within the talk show can be recognized. The pattern is made in the form of question-answer pair because it is the central activities of an interview. The pattern, first and second turn, begins with question-answer, and the third turn varies for the different patterns. There are four most common patterns of turn-taking system within the talk show.

The first pattern is around question-answer which is typically an interview. Here, a question is initiated by the interviewer, in this case the host, and the interviewee provides an answer. The next turn will be followed by another question-answer. This pattern is repeated to the following turn, third, fourth, or fifth. The question-answer also covers the summon-answer pattern. Question-answer pattern also covers summon-answer turn. Although summon initiation is in the form of declarative mode, the realization of activity of summon is asking question.

The second pattern is question-answer and is followed by response token. The turn begins when the interviewer provides a question. Then, the interviewee answers the question. Mostly, the answer which is provided by the interviewee is in multi-line or story. Here, the response token is produced by the interviewer, can be in the form of 'continuer' or 'acknowledgement token', to signal listenership. It is considered to be one of most common patterns because the response token happens frequently in talk show.

The third pattern is question-answer and is followed by a 'follow up'. The follow up can be in the form of repetition of the prior turn, or an evaluative turn. Usually, the evaluative turn indicates clarification or reinforcement. The follow up turn initiated by the host can be predicted. After this turn, it is followed by further answer from the guest or a new question from the host. After the exchange of question-answer, the interviewer provides follow up turn by giving repetition

of prior turn from the interviewee. After the follow up turn, it is followed by further answer from the interviewee. Unfortunately, the interviewer at almost at the same time also produces another question which will lead to deeper answer. It causes an overlap almost simultaneously and causes an ambiguity of turn.

The fourth pattern is question-answer and is followed by an assessment. In this assessment, the host shows a response which is less merely evaluative and more personal. The assessment is far less neutral. It can be not only a joke or a comment but also a personal opinion.

The four patterns above are the most common patterns of turn taking in The Oprah Winfrey Show episode of J.K. Rowling. Question-answer pair is the main activity in the talk show. Sometimes, question-answer turn begins with summon-answer turn or question-answer can be done in the form of summon-answer. Ilie (2001, p. 226) states that talk shows typically take place under the control of a moderator, the show host, who is monitoring most of the conversation by asking questions and by making comments. In every datum, the turns or a set of talks are initiated by Winfrey. The struggle of Winfrey to initiate a talk seems to be her ability to show power. Jones (2009, p. 168) states that the introduction of an adjacency pair, which both selects a speaker and limits their choice of topic, could therefore, in some contexts, be considered an act of power. In her initiation, Winfrey provides summon or question to Rowling. After the question-answer turn, the following can be a new question-answer turn, follow-up, or assessment depending on the host. Here, Winfrey shows her power to drive the interview. Wang (2006) states that once a question is asked, the questioner has the privilege to take a turn, to control the turn and to choose the next speaker, which can be regarded as the freedom to achieve one's goals. Wang also states that questions restrict, constrain and ratify the topic of a response – the referential content of a conversation – through three major forms. In term of turn allocation, Sack, Schegloff, and Jefferson's rules of turn allocation shows that once a person who initiates the turn, in this case asking a question, the person obtains a turn and possesses a privilege to allocate the following turn to the next speaker. From the findings, it can be seen that Winfrey as the host of the show has power to control the flow of interview during the show.

b) Unique Findings

After the most common pattern, several turns which deviate from common pattern also occurs. The turn-taking systems which are not categorized as common patterns belong to 'deviations'.

1) A question is answered by a question

In the previous part, when a turn is initiated by the

interviewer, the interviewee provides a response by giving answer. However, in several turns, there are moments when the interviewee provides response of the question by giving question.

The interviewer initiates the turn by providing question. Then she produces futher talk to give explanation of her question. In the following turn, the interviewer should receive an answer from the interviewee in the form of statement or story. However, the interviewee provides a question to answer the interviewer's question. Although the interviewee provides a question, the interviewer accepts the question and she provides an answer. The fragments above show how the interviewer who is initially in control of the conversation accepts the role switching. During the interview, the interviewee provides challenging question three times in datum 9, datum 11, and datum 23. Carnel (2012, p. 29) states that talk shows also have characteristics of ordinary conversation. Carnel (2012, p. 30) also states that the turn-taking system of ordinary conversation is not preallocated; participants of ordinary conversation are not restricted to giving answers or asking questions. Therefore, the host accepts the question and responses it by giving answer. The characteristics of talk show allows the interviewee not to answer the question by giving statement, but giving a question.

2) The host who tells story

Mostly, the guest is the one who tells story after a question is provided by the host. However, there is a case where the host tells the story. The story delivered by the host here is different from the summon delivered by the host to preface the question. The story, here, is when the host tells more personal thing.

The interviewer initiates the turn by telling the story when she has to write an article for her column. There, the interviewer tells how difficult she has to look for the inspiration to write her article. In that occasion, the interviewer puts the interviewee as the listener. The interviewee responds to the interviewer's story by giving assessment toward it. That position is over when the interviewer extends her turn by giving question to the interviewee.

B. Overlaps

From the data analysis, there are 43 simultaneous utterance produced during the interview. They are classified into overlap and interruption. Overlaps happen when both participants speak at the same time producing their own utterances. In overlap, next speaker enters the floor to speak but it does not violate current speaker's turn. Meanwhile, overlaps which violate current speaker's turn and prevent current speaker from finishing the turn are called interruption. Here, those behaviors of participants, especially interruptions, are closely associated with power as stated by Short (in

Jones, 2009, p. 168) that powerful speakers in conversations initiate conversational exchanges, control what is talked about and who talks when, and interrupt others. Both participants produce utterances which overlap the current speaker's turns and utterances which violate current speaker's turns. There are 18 overlaps and 25 interruptions happen during the interview.

Table 1. Table of Overlaps

	Winfrey	Rowling
Overlaps	10	8
Interruptions	18	7

From the table above, it can be seen that Winfrey produces 10 overlap utterances, and 18 interruptions. Meanwhile, Rowling produces 8 overlap utterances and 7 interruptions.

Winfrey produces 10 utterances which overlap upon Rowling's utterances. Winfrey's overlapping utterances are laughters which are not followed with further talk, questions, and giving statements. Meanwhile, there are 18 Winfrey's utterances which interrupt Rowling's turn. The interruptions occur because Winfrey intends to produce questions, assessments, and repairs. Mostly, Winfrey's interruptions occur because Winfrey intends to produce a new question. It can be noticed that interruptions used to produce question are followed by topic drift or topic change. Coates (2004, p. 116) states that interruptions seem to function as a way of controlling topics. Here, Winfrey plays her role as the host of the show who can control the topic of the interview. Moreover, if the interrupter is the one who is developing a topic, the interruptions appear to restrict the rights of the person being interrupted to contribute the developing topic. (Zimermman and West, 1975, p. 124)

In the other hands, Rowling produces 8 utterances which overlap Winfrey's utterances. Rowling's overlapping utterances are laughters, answers, and giving statement. There are 7 Rowling's utterances which interrupt Winfrey's turn. Here, Rowling's interruptions are used to produce answers, questions, assessments, and repairs. Mostly, the interruptions occur when Rowling intends to answer the questions provided by Winfrey. In this case, Winfrey produces a question followed by further talk. At the end of her question, the intonation of the utterance is falling which makes Rowling thinks that Winfrey is about to complete her turn. Between the question and the further talk, the interruption mostly happens.

C. Back-channels

Gardner (2001, p. 13) states backchannels are the brief responses glossed as conversational objects that indicate that a piece of talk by speaker has been

registered by the recipient of that talk. Backchannels claim that a talk by another has been heard, acknowledged, perhaps understood or agreed with or treated as news, or not news.

The researcher found four types of backchannels which are commonly used by both participants in The Oprah Winfrey Show episode of J.K. Rowling. They are continuer, acknowledgement token, newsmarking, and change-of-activity. The result is provided in the table below

Table 2. Table of Backchannels

	Winfrey	Rowling
Continuer	69	11
Acknowledgement token	33	43
Newsmarking	4	-
Change-of-activity	1	1

From table above, it can be seen that Winfrey produces 69 continuers, 33 acknowledgement tokens, 4 newsmarking, and 1 change-of-activity, while Rowling produces 11 continuers, 43 acknowledgement tokens, and 1 change-of-activity.

During the interview, Winfrey mostly produces continuer. Winfrey produces 69 continuers. They spread in every datum of the research. After Winfrey provides a question, she hands the floor to Rowling. Rowling tells stories to answer the question. Here, Winfrey puts herself as the listener and produces continuers. The continuers indicate that Winfrey signals listenership to Rowling's utterance and allows Rowling to continue. In addition, the continuers are used by Winfrey to maintain the position of Rowling as the speaker. Compared to Rowling's continuer, she produces 11 continuers. Rowling produces continuers while Winfrey is providing the question. Rowling's continuer is produced to signal her continued attention to a more extensive question by the host.

Beside continuers, Winfrey also produces 33 acknowledgement tokens. The placement of acknowledgement tokens is similar with continuers where the tokens are produced after the question. Acknowledgement tokens are response tokens which show that Winfrey is having adequate understanding toward Rowling's story so that Rowling can continue her story. Meanwhile, Rowling produces 43 acknowledgement tokens. Rowling's acknowledgement tokens are produced to respond to Winfrey's summon, Winfrey's extensive turn, and Winfrey's story. Winfrey produces newsmarking when she finds new facts about Rowling. Meanwhile, change-of-state is used to propose a readiness to move out of the current topic or activity in the conversation into another.

V. CONCLUSION

Based on the results, it can be concluded that there are three findings. Firstly, turn-taking within the interview is unequal. The interviewer controls the turn taking system by initiating the interaction, initiating the topic, changing the topic, and performing interruptions. Each question provided by the host constrains the contribution of the interviewee. The interviewer also controls the topic of the interview, providing deeper question or changing the topic of the interview

Secondly, the interviewer produces more interruptions than the interviewee. The host violates the interviewee who is producing utterance at a time. It is the struggle of the interviewer to control the topic of the interview. The interruption also constrains distribution of the interviewee, preventing the development of topic which is contributed by the interviewee. After the interruption, the interviewer produces new questions, assessments, and repairs.

Thirdly, back-channels produces by the interviewer are used to show listenership to the interviewee. The interviewer produces continuer, acknowledgement token, newsmarking, change-of-state, and other minimal responses. Back-channels are produced to enhance the contribution of the interviewee contributing to the development of the topic.

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Junior's Native American Identity as Portrayed in The Novel The Absolutely True Diary of A Part-Time Indian by Sherman Alexie

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Abstract—The article discusses Junior's Native American identity, which is portrayed in the novel "The Absolutely True Diary of a Part-time Indian". This article aims at explaining Junior's motive to assimilate to the dominant world and Junior's way to figure out and to strengthen his tribal identity as Native American. Identity is a sign representing an individual to which group of people he/she belongs. As one of cultural products in the form of a text, novel entitled "The Absolutely True Diary of a Part-time Indian" can be a media to tell about Native American identity. The article is a descriptive qualitative research. The data of the research is a novel entitled "The Absolutely True Diary of a Part-time Indian" created by Sherman Alexie. The main data of the research is sentences, phrases, paragraphs, dialogues, narrations, and illustrations in the novel. The research uses autobiographical approach and literary theory. The analysis indicates that a terrible and an insufficient life in the reservation becomes the main reason why Junior assimilates to the white world, off reservation. When blending with the dominant people, Junior becomes aware of his identity and wants to regain his tribal identity, in which the tribal identity is hard to set apart from the involvement of tribal family and tribal community. In the end, though he has assimilated to the white world, Junior keeps holding onto his tribal identity. Therefore, Junior runs his life in and off the reservation without any conflict.

Keywords: Native American, Assimilation, Identity, Novel

I. INTRODUCTION

Native American is one of minority groups existing in the United States. The uncountable Native American tribes spreading in particular area in the North America have the thousands of tribal languages and cultures. The Tribe holds fast to its traditional culture, values and language (Spokane Tribe of Indians, 2013). Native American people are known as the indigenous people who hold tight the history and cultures rooting on the land, the vast North America.

Native people importantly mention the tribal name to show the identity. The tribal name is used to ease organizing their groups. It can be the name before the area they live or the name from the tribal term. Except for Canadian Native people, they called themselves as the First Nation people. Native, a shortened form, has become a preferred term among many academics, students, and others (Burgett & Hendler, 2007: p.132), which then becoming a simple way to call Native American especially in written literature.

The existence of Native literature supports the oral traditional culture telling about the history in the ceremony. Native literature and oral traditional culture, regardless the form of telling the history, have the same intention to pass down the values to the next generation. Both are able to build and maintain the identity of a Native. Those are important since the problem faced by most Native American present days is self-identity. Most of Native people living on and off reservation have similar problem, which can come whenever and wherever, whether in building or maintaining the identity.

The self-identity issue is the main problem faced by most Native people. It is still an ongoing problem among Native American society today. Identity is a sign to identify oneself to the society. The identity of someone includes the recognition from the environment or the society. In general, one's identities are composed of the self views that emerge from the reflexive activity of self-categorization or identification in terms of membership in particular groups or roles (Stets, 1998). Identity is something that each individual holds since they were born. Identity is constructed by genetic, social and cultural condition. So, who we are, or who we are seen to be, can matter enormously (Jenkins, 2008).

In this modern era, Native American people who had contacted the dominant white culture are slowly losing the identity. The shaky identity would be confronted by Native people after being impressed by the acceptance from the dominant society. Seeking for self-identity is the step taken by Native to regain and strengthen the tribal identity.

Sherman Alexie who was born in October 1966 (Alexie, 2010) lived with his parents and a sister in reservation. His father is a member of Coeur d'Alene Indian while his mother is a Spokane Indian (Gale, 2005). Sherman Alexie is known as an author, a poet, and also a director. Alexie is one of well-known Indian

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authors in United States because of his works.Alexie prefers to focus on making "full-blood" Indian stories rather than "mixed-blood" Indian. Alexie decides to create full-blood Indian stories "to keep tribal images intact" (James, 2000, p. 48 in Liu & Zhang, 2011).Alexie is type of person who rejects traditions of silence or stereotype. He often pours it into the works he makes.

Alexie published a semiautobiographical novel entitled The Absolutely True Diary of a Part-time Indian. It is classified as young adult (YA) literature, which should not be decried as merely an issue of marketing and should not limit who reads the book (Talbert, 2012). The novel can be called as a semi-autobiography book of the author Sherman Alexie as most of the storyline represent Alexie's life story. Acknowledging that the novel is autobiographical, Alexie promotes literacy as a means for survival (Crandall, 2009).

II. DISCUSSION

A. Tribal Community and Family Involvement

Native American's identity is started with the exploration of the tribal environment. The community involvement takes part in building Native American's identity and character. In the reservation, Native people always gather in every celebration day, ceremony or ritual. The gathering signs the Native people that they live in communal life. In that event, the elders pass down the Native American's culture to the young generations by telling the history. From understanding the history, the identity of someone is built. Without attending the gathering and listening to the storytelling, the identity of Native American cannot be built as there is no understanding of the history.

The condition of being together makes Native people realize that they cannot be separated from the communal life. It causes the relationship between an individual and the community becomes solid. The close relationship between the individual and the communal life can be seen in the novel The Absolutely True Diary of a Part-Time Indian which is experienced by the main character Junior. The condition of always being together and getting along with others constructs Junior's mindset of being an Indian. It is the value that Sherman Alexie wants to show to the readers. Alexie explains the togetherness of Native people in the novelThe Absolutely True Diary of a Part-Time Indian. He wants to show and highlight how solid Native people are.

An indigenous people were and are used to live and grow among the tribal community. The tribal community has so much meaning for Native people. The tribal community shows the identity of an indigenous through the togetherness and the history.

The history conveyed by the storyteller builds the mindset of the next generations of Native people to preserve the land which had been maintained by the ancestors years ago. The history is rooted to the land. The land means a place where Native people were born, grow and live together as a community.

> *[...] My mother and my father both lived within two miles of where they were born, and my grandmother lived one mile from where she was born. Ever since the Spokane Indian Reservation was founded back in 1881, nobody in my family had ever lived anywhere else. We Spirits stay in one place. (Alexie, 2007, pg.89)*

Native American cannot leave the land as they have been there long before Europeans came and claimed the land. For the indigenous people today, the land is the reservation which is worthy for them to continue their life. The tribal community and the land within the history in it are the important things on Native people life. Therefore, Native people assimilating to the white world will be seen as people who abandon the tribal members and the land.

Other than the community involvement, importantly, the construction of Native American identity cannot take the family involvement apart. The role of tribal family is precious in building someone's identity as a Native. The existence of tribal family strengthens the one's identity. In the family, the parent constructs the identity of the children by telling and teaching them about value and culture.

> *I mean, they've always known that I'm weird and ambitious, so maybe they expect me to do the weirdest things possible. And going to Reardan is truly a strange idea. But it isn't weird that my parents so quickly agreed with my plans. They want a better life for my sister and me. My sister is running away to get lost, but I am running away because I want to find something. And my parents love me so much that they want to help me. Yeah, Dad is a drunk and Mom is ex-drunk, but they don't want their kids to be drunks. (Alexie, 2007, pg. 46)*

The excerpt above illustrates the love given by parents to Junior. Even though at first it is shocking news, approving Junior's decision to transfer to white school is their love affection. The wish is first confirmed to Junior before the parents permit and grant Junior's wish. Junior's persistence and enthusiasm convince the parents to let him transferring his school to non-reservation school. The parents allow Junior to reach his hope at Reardan to get better life off the reservation.

> *[...] After decided to go to Reardan, I felt like an invisible mountain gorilla scientist. My grandmother was the only one who thought it was*

a 100 percent good idea.

"Think of all the new people you're going to meet," she said. "That's the whole point of life, you know? To meet new people. I wish I could go with you. It's such an exciting idea."

Of course, my grandmother had met thousands, tens of thousands, of other Indians at powwows all over the country. Every powwow Indian knew her. (Alexie, 2007, pg.156)

The excerpt above illustrates the support from grandmother to Junior who has transferred to Reardan white school. In the midst of lacking self-confidence, grandmother comforts Junior by complimenting his choice. Grandmother does not only support him but also advise him. Grandmother who loves to see a number of tribal people explains the benefit of going off reservation. The benefit is meet new people outside. Grandmother who has met tens of thousands Indian people all over the country is happy to share her experiences to Junior. However, people that Junior contacts with are white, not another Indian tribe. It is the one thing that makes Junior worried to do socialization. Nevertheless, the support from grandmother can cover Junior's anxious. The close relationship between Junior and grandmother triggers Junior to believe everything she has said to him.

The family relation gives so much meaning to Native American people, especially to Junior. The closeness of each member in the family constructs Junior's mindset as the value of an indigenous. The identity of Junior as a Native is built and maintained by living around the tribal community and family.

B. Motive and Decision for Assimilation

The basic reason for Junior to study at Reardan is to escape from the poor circle of Native's life. Junior wishes to reach his hope to be a successful person by studying off the reservation.

The hope of becoming successful person with the better life tends to be hard to achieve if Junior still stays in the current condition. The pitiful condition then triggers Junior to study at non-reservation school to reach his hope. The hopeless condition of life strengthens Junior's wish to leave the poor reservation in order to get better condition as the hope lies on the white's hand.

Alexie repeatedly tells that the Indian at reservation lived in poverty condition through the characterization of Junior. Alexie who has similar childhood living on the poor reservation emphasizes the terrible condition of Native's life on reservation through the novel The Absolutely True Diary of a Part-Time Indian. Alexie wants to showthe poor Native American's life on reservation that is represented by Junior's family life.

[...] We are just poor. That's all we are.

It sucks to be poor, and it sucks to feel that you somehow deserve to be poor. You start believing that you're poor because you're stupid and ugly. And then you start believing that you're stupid and ugly because you're Indian. And because you're Indian you start believing you're destined to be poor. It's an ugly circle and there's nothing you can do about it.

Poverty doesn't give you strength or teach you lessons about perseverance. No, poverty only teaches you how to be poor.(Alexie, 2007, pg.13)

Junior's mother and father used to live in the poverty condition since their parents living on the same reservation are so poor as well. Junior explains that the poverty comes from the first ancestor who lives on reservation, after the activities are limited. Strangely, poverty and Native people are hard to set apart. Those tend to have a silly knot each other which makes them live side by side.

As Native American, Junior's life is hard to set apart from suffering. Poverty and death become the haunting things spinning around him. Through the novel The Absolutely True Diary of a Part-Time Indian, Alexie wants to tell the readers that Native American people's life is close to misery and irony.Alexiealso applies the satirical humor in describing the terrible condition of Junior's life, at reservation. Alexie uses humorous expression in explaining how poor Junior is. Alexie purposely makes a joke on being poor, which happens to Junior. Alexie applies the humor in describing how poor Junior in order to cover the weakness as Native American people.

I was born with water on my brain.

Okay, so that's not exactly true. I was actually born with too much cerebral spinal fluid inside my skull. But cerebral spinal fluid is just the doctors' fancy way of saying brain grease. And brain grease works inside the lobes like a car grease works inside an engine. It keeps things running smooth and fast. But weirdo me, I was born with too much grease inside my skull, and it got all thick and muddy and disgusting, and it only mucked up the works. My thinking and breathing and living engine slowed down and flooded. (Alexie, 2007, pg.1)

Alexie uses humor in explaining the introduction of the main character Junior as seen in the excerpt above. Alexie makes fun on the health condition of Junior who has problem with his brain since he was born. The brain becomes the crucial topic since a brain importantly positions someone in the society. The brain grease having bad word meaning indicates that Junior is in the lower position of the society, especially compare to the dominant group. Through the excerpt above, it is seen that Junior has double burdens as a part of minority groups Native American as well as a physically

defected young boy. The humor is used to cover Junior's misery of life, so the introduction of Junior's condition is easier to be delivered.

The humor wraps the way Alexie introduce the main character Junior. It is done by making fun of Junior's description to make the readers unaware of Alexie's intention. Alexie depicts Junior in humor way to cover the miserable condition of Junior, as a poor Indian boy. The humor lures the wide readers, especially white readers to laugh and enjoy reading it, while some people recognize the meaning behind the humor.

Saying simply, the poverty has become the worst problem in Native people life. Poverty becomes the crucial factor that forces Junior to study off the reservation. The way to gain a better life is by being successful person. The one way to be successful is by assimilating to the white world. Many Native people believe in it. Today, many Native people have already assimilated to the white world. Many live off the reservation to get better life.

Moreover, the beginning of Junior leaves the reservation is after Junior coincidently hits the white teacher's face with a geometry book at Wellpinit Indian School. Junior throws the book since the book signs the underprivileged life which makes Junior ashamed and angry. The textbook has the same curriculum and never changes from year to year. It is shown in the geometry textbook which is handed down from mother to Junior. The book has been used more than 30 years ago.

After that incident, the white teacher Mr. P then comes to Junior's house to forgive him and gives him an advice. The advice is to solve Junior's problem which makes him threw the book. The following conversation shows the solution given by Mr. P to study off the reservation.

> "Okay," I said.
> "Promise me."
> "Okay, okay, I promise I won't repeat it."
> "Not to anyone. Not even your parents."
> "No body."
> "Okay, then," he said and leaned closer to me because he didn't even want the trees to hear what he was going to say. "You have to leave this reservation."
> "I'm going to Spokane with my dad later."
> "No, I mean you have to leave the rezforever."
> "What do you mean?"
> "You were right to throw that book at me. I deserved to get smashed in the face for what I've done to Indians. Every white person on this rez should get smashed in the face. But, let me tell you this. All the Indians should get smashed in the face, too." (Alexie, 2007, pg.42)

The teacher gives Junior a suggestion to leave the poor reservation where the fellow tribe and family live. Mr. P asks Junior to study off reservation to reach his

hope out there. Mr. P tries to send off a Native boy to contact with the white society. Junior, who never goes and contacts with the dominant society before, accepts the suggestion without knowing and having an illustration of what will happen in the white world. Therefore, Junior has no idea that his life will be more painful than living on reservation.

Mr. P has forgiven what Junior has done to him, but the suggestion implicitly can be identified as the punishment for Junior. The punishment is as a long-term pain. It will affect the whole life of Junior. For Junior, the punishment is more severe than getting the book smashed on the face. Junior never realizes that the suggestion will lead him to live in many troubles harder than before, on and off the reservation. The excerpt above shows the effort of the white teacher to punish Junior, by asking him to contact with the wholly new world for Junior. The suggestion is a simple thing but it is not easy to do.

Junior accepts the advice to go off the reservation. Junior decides to study off reservation as he wants to find something. Junior wants to find his hope outside the reservation like what his white teacher said. Junior's hope is escape from the poor circle of life on reservation and being successful person. Being a successful person will make him live in a better life. Junior is going to reach his hope off the reservation.

Junior thinks he has to go out from the poor reservation to live properly. Junior wants to be a successful person living in better life. To have a better life, Junior has to go to the place where it is full of properties. The white world has the things which the reservation needs. Since he has adopted that idea of hope lying on the white's hand, Junior decides to study off the reservation and blends with white students. The way to reach the hope is by studying at non-reservation school as the stepping stone for Junior to be successful person. Junior decides to transfer his school from the Indian school Wellpinit High School to Reardan High School, the white school.

Junior's decision causes pros and cons among the tribal members. As being too close each other, the tribal community gives the response to what happens with their surroundings. Having known one another on reservation, the fellow tribe reacts to Junior's decision.

Some Native people consider an indigenous as a traitor if leaving the reservation, like what happened to Junior. Many people on reservation mock Junior as an Indian trying to be a white. The tribal members stamp Junior as a traitor, though Junior is still living on reservation. For some people, Indian who contacts with white society will slowly lose the cultural identity.

On the other hand, some fellow members support Junior as the one who wants to change the life by contacting with the white world. Not all Native people on reservation oppose the idea of assimilation to the

white world. The white world is seen as a place full of hope that Indians need. The hope is to get better life in every aspect of life. Some fellow think that there is no other way but contacting with the white world to make life better. The fellow members consider that assimilation is acceptable as the condition of the reservation is less sufficient.

C. Junior's Assimilation into the White World

Since studying at Reardan and blending with white students, Junior sees the good things existing in the white world. For instance, Junior learns about running the life optimistically. It is about expectation for the future. Unlike the tribal fellow who looks back in the past, Junior sees that most of the white friends have high expectation to run their life well. They think more about their future. It is seen from the way they think and behave. To have a good life, the white people always think about the future. Preparing the perfect future is the key of the white people's success. The success makes the white people belong to the privilege ones. Junior realizes that it makes his white friends have better future life. Junior takes it as a good value of white.

Contacting with white society is not easy for Arnold Spirit Junior. The harder life for Junior begins. Junior's name even becomes the small thing causing bigger problem in making relationship with white students. Native people maintaining the tribal name will be burdened by two names with two identities. It causes Native people begin to face the shaky identity or identity crisis. It illustrates that Native people, who have contacted with white society, will do a change to be accepted by surrounding. It implicitly shows that assimilation forces Native people to take off their tribal trait.

Junior feels like having two identities in one body, which switch at any moment depending on the place he goes.At Reardan, Junior feels like a half-Indian. Physically seen, Junior has an Indian appearance, having darker color skin for example. However, Junior always acts as if a white. He changes his nickname to Arnold and transforms the way he dresses up and behaves. At Reardan, he becomes somebody else to blend with the white students. It makes Junior feels like he is a half-Indian since the Indian is in outside and white inside. It never happens before. This situation happens since he gets out of the reservation and blend with white people.

On the other hand, Junior also thinks that he is a half-white. Junior lives in the reservation with family and tribal community, but everyday he spends most of the time off reservation. Every morning Junior goes to Reardan School and comes back to reservation at noon. He stays on reservation for the rest of the day. The way Junior plays a role as a white is longer than Indian, each day. This case is the reason Junior saying that he is like a part-time Indian. He becomes an Indian boy only in a half of the day. Therefore, Junior mentions that he is like a half-Indian and a half-white whenever he moves from one place to another.

One day, at Reardan, Junior realizes something good about Indian. He finds it better than what the white people have. It is difficult to find it in the white society. It is about family relationship. Junior recognizes the difference between the indigenous and white by seeing his white friends' relation with their families. The family relationship of Indian people at reservation is so close. Junior figures out the condition of white family when he realizes that he never sees and knows his friends' family. The situation is different from what Junior senses to his family and tribal community relation. At the reservation, people know the parents of every kid. Everybody at reservation knows the family members of each child. Seeing this case, Junior assures that it is better than being white.

Realizing and admitting the identity as part of Native American tribe is the key to comfortably blend with the dominant people. Native American people will never face shaky identity if they hold tight on the origin identity while creating a new identity as part of white society. Junior's shaky identity has been resolved easily as Junior has obtained the provisions of Indian's values since he was a kid. The values Junior hold on since he was born help him to understand where he belongs to. Junior who has been living with tribal members successfully maintains his identity as an Indian eventually.

The novel The Absolutely True Diary of a Part-time Indian bridges two worlds, Indian and white, by creating situations seen from many sides. Reardan students have accepted Junior as part of them, even after the poor Indian identity has disclosed. The tribal fellows have permitted Junior to do what he wants to do, by not inferring him anymore. Besides, Rowdy also understands Junior's effort to get better life by transferring school for the stepping stone to be an educated successful person. Junior, who has contacted with white society and been accepted by many parties, successfully positions himself in the society and strengthens his identity as Indian boy. Hence, the novel The Absolutely True Diary of a Part-time Indian tries to bridge the two worlds and opens people's eye to be wiser seeing the assimilated Indian phenomenon since there is no other way to take.

III. CONCLUSION

Junior understands the close and tight relationship between family and communal members in the reservation. Living and going along with tribal family and community strengthens one's identity as an Indian. Born and grow with tribal family and community help a

young native generation to build and maintain the identity as Indian. As long as an indigenous holds tightly on the self-identity, having relationship with white people would be no matter.

The assimilation has a high possibility to take off an Indian's identity one by one. Luckily, Junior who has absorbed the tribal value successfully maintains his identity as a Spokane Indian boy. The novel The Absolutely True Diary of a Part-Time Indian leads the readers to hold tight to the Indian values they have while blending with white society. Moreover, the ending of the story runs Junior's life in between the two worlds with no conflict.Survive is the key of the passion presented in the novel.

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The Changing Images of Miley Cyrus as American Celebrity Represented in Miley Cyrus' Official Music Videos

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Abstract— This paper is written based on the analysis of Miley Cyrus' changing images represented in her official music videos released in 2008- 2013. It is aimed to explain how the changing images of Miley Cyrus are represented in her official music videos released in 2008-2013 and what triggers her to change her images to stay popular. This paper belongs to American studies as an interdiciplinary study which involves some disciplines employed in the form of theory and approach, including semiotic theory, popular culture theory and socio-cultural approach. From the analysis of the research based on framing, like moving images which consist of fashion, facial expression and body language, lyrics, song and cinematography elements appeared in Cyrus' music videos, it is found out that Cyrus' changing images are constructed in three phases. They are the actual innocent images of Hannah Montana, transitional images and new extreme changing images. Within each transition, the images come in a different way. The first phase shows a condition where the images of Hannah Montana as a cheerful, confident, beautiful and innocent girl are strongly portrayed. While the second phase shows a condition where Cyrus starts to change her images from Hannah Montana into something nastier which is shown by the appearance of fetishistic elements. As the first and the second phase show their mere transition, the third phase comes with its shocking transition. It shows how Cyrus performs her sexualized body and depicts illicit slut images within the music videos by singing and dancing naked, using drugs and provoking any sexual activities. Miley Cyrus' changing images are particularly done in purpose of maintaining her popularity as American celebrity in American society nowadays. The research found that American nowadays society shows a particular condition which give its major impacts to American celebrity like Miley Cyrus to change her images drastically. Based on the finding of the research, American nowadays society faces a phase of postmodern culture that let the society to express things freely without being afraid and marginalized. It frees the women to express their sexualities without feeling objectified, frees the youth to have more spaces on expressing their life (free sex and drugs) and gives wider choices to celebrities to express their creativity in order to attract the public attention with something new, quirky and scandalously. The more scandalous their images, the more popular they will be. Miley Cyrus, as part of postmodern society has shown her serious concern of dealing with its characteristics. She is not only using her sexuality to gain popularity, but also ways to be fit in as youth like consuming drugs and doing free sex. The research has shown that these elements successfully help her to lift her popularity up in American nowadays society.

Keywords: Miley Cyrus, Changing Images, American Celebrity, Postmodern, Music Videos.

I. INTRODUCTION

This paper is a result of a descriptive qualitative research based on main data taken from six Miley Cyrus' official music videos released in 2008-2013, entitled *7 Things (2008), The Climb (2009), When I Look at You (2010), Can't Be Tamed (2010), We Can't Stop (2013) and Wrecking Ball (2013)* in the form of moving images, music and lyrics. It also has supporting data which are taken from books, journal articles, online sources, autobiography and videos in the form of comments, pictures, conversation and information. It uses Barthes' semiotic theory which explains the hidden meaning of a certain context through the primary and secondary signification to analyze the data. Barthes' primary and secondary signification help me to answer the aim of this paper related to how the changing images of Miley Cyrus are represented in her official music videos. Meanwhile, to deal with the reason of what triggers her to change her images to stay popular as American celebrity are revealed through popular culture theory and American socio-cultural condition approach.

America has become the center of popular culture. It has various popular culture product ranging from movie, music, celebrity, lifestyle, food, and many more which become the world's products standardization and the point of references for many people (Kroes, 1996, p. 75). As one of the popular culture product, celebrity becomes the main issue in this paper. Celebrity, particularly American celebrities have taken their roles of representing the American dream in popular media. For American celebrities, their lives and popularity depend on their constructed images appeared in media. And then, their constructed images will bring them to the wider audiences and let them become the role model of the society. Moreover, American celebrities are being presented "as a model of consumption practice and aspiration for the reader"(Turner, 2003, p. 40).

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Therefore, the existence of American celebrities is necessary in our lives.

This paper talks about the changing images of Miley Cyrus. Miley Cyrus is an American singer/actress who is popular due to her images. Miley Cyrus was known for her successful Disney Channel series entitled *Hannah Montana*. Through *Hannah Montana* series, Miley becomes a role model of an ideal teen girl in America. The popularity of *Hannah Montana* series has led to a successful franchise for Disney with merchandises ranging from dolls, digital cameras, cloths, lunchboxes, playing cards, electric guitar, etc. Hence, the popularity of Miley as Hannah Montana character has been known to the world. Within the character of Hannah Montana, Miley describes herself as a goofy, sassy, hardworking, talented, funny, considerate, honest, and chaste teen girl. She was a good role model that she empowered little girls to dream big and taught them how to behave toward family, friends, and strangers (http://www.parents.com/blogs/parents-perspective/2013/10/24/the-parents perspective/the-5-real-reasons-behind-the-miley-cyrus-backlash). That is how Miley's image as Hannah Montana has been constructed in media and society. However, Miley Cyrus' constructed images I have mentioned before have transformed into other constructed images. Miley Cyrus has officially changed her images construction from the girl of Hannah Montana into the real Miley Cyrus, precisely in 2013. She clarified that she had left her Hannah Montana images and changed into the new raunchy images. The term of "real Miley Cyrus" which is depicted with raunchy images, has been identified through the portrayal of Miley's sexualized body and illicit slut images in her music videos released in 2013 (http://www.boston.com/lifestyle/family/articles/2010/06/24/miley_cyruss_image_switch_gives_parents_pause__and_provides_a_teachable_moment/). By looking back at Miley's character in Hannah Montana, indeed this new constructed image of her is against the previous image.

The changing images of Miley Cyrus happened in 2013 and it was identified for the first time through her music videos released within the year; an album namely, *Bangerz* with three songs. The songs that have been successfully made into music videos become the root of Miley's controversy. The controversy relies on how Miley is showing her sexualized body and slut images inside the music videos. Even more, she has shown us directly on how her constructed images from a cute Hannah Montana into the wild Miley Cyrus are clearly represented. However, the popularity of Miley Cyrus shows increasing, instead of decreasing. "There's no longer a question surrounding how long Cyrus could sustain popularity with her shocking performances. She's done more than just sustaining

"(www.forbes.com/sites/jesselawrence/2014/04/01/as-bangerz-tour-reaches-halfway-point-prices-for-miley-cyrus-tickets-rising/). This is to say that for celebrities, "the way to develop the capacity of fame is not by achieving great things like hero, but by differentiating their personalities from their competitors" (Turner, 2003, p.5). Celebrity needs refreshment for their images which depends on media representation to stay popular. Besides, this condition portrays the shifting condition in the American society in receiving the contemporary popular culture. Turner (2003) states that "modern celebrity as a symptom of a worrying cultural shift" (p. 4). The changing images of Miley Cyrus as American celebrity indeed can be used as the signifier of the cultural shift in American society. This shift is clearly represented in the Miley's changing images phenomenon as seen in her music videos. As a role model of youth in America, indeed Miley gives significant influences to the American society. Moreover, she has contributed in creating and patterning the way the society thinks about an ideal teen girl in America. However, she has changed the way she presents about the ideal construction of American young women. She presents a type of pornographic images which she never had before; hence, her changing images are full of controversies. Knowing that her changing images gains controversies, the media competes with each other to report the latest information about Miley Cyrus' changing images. Everything related to Miley Cyrus' changing images became the headlines of many media in 2013. However, Miley Cyrus changing images are still considered as valuable news to be reported in 2014-2015. She stays popular and still to be considered as a valuable American celebrity. By knowing this phenomenon, therefore; this paper is necessary to be written.

This paper aims to explain how Miley Cyrus's changing images are represented in her official music videos released in 2008-2013 and to find out what triggers her to change her images to stay popular. This paper is written under the American studies framework because it discusses about media and women in the form of celebrity. It explores more about the correlation between media and women, particularly American women celebrities in nowadays society. The representation of American women celebrity is carried out by focusing on Miley Cyrus who is performing a controversial changing images through her official music videos.

II. LITERATURE REVIEW

A. Semiotic Theory

In order to understand how the changing images of Miley Cyrus as American celebrity are represented through her official music videos, the semiotic theory is needed. The semiotic theory guides and helps me to

reveal the hidden meaning behind the context which gives me a clear description and explanation on how the construction images of Miley Cyrus.

Semiotic is a study of sign found by a Swiss linguist, Ferdinand de Saussure. The main function of this theory is to analyze and decode the sign which becomes the central object of the theory. A French semiotician namely Roland Barthes in his *Mythologies* has theorized and extended Saussure's Primary signification of meaning into secondary signification of meaning. Barthes' secondary signification of meaning function as tool to read and understand the signs composed in the work of popular culture. He uses denotative (literal) and connotative (cultural) meaning to understand sign. The primary signification of meaning generates the denotative meaning using the first system (signifier and signified) and becomes the signifier for the connotative meaning.

Barthes has pointed out that "myth itself has in fact a double function; it points out and it notifies, it makes us understand something and it imposes in on us…" (Barthes, 1987).Besides, Barthes mentions that myth is ideological. "Myths are ideological because they are primarily concerned with the ways in which particular images of the world are conveyed and reinforced through texts and practices" (Campbell & Kean, 1997, p. 9).For example, a picture of a horse wearing armor stands in the battle field symbolizes a power. It happens like in the Celtic culture that "horse is always identified with war, victory, conquer, longevity as well as procurement of territory and other spoils that come with triumph in battle" (www.whats-your-sign.com/horse-symbol-meanings.html). This depiction, in the primary level of signification, consists of signifiers which are images and colors. These primary significations produce the signified that it is a horse wearing armor stands in the battle field. Then those signifier and signified produce the primary sign that becomes the signifier for the secondary signification of meaning. Therefore; in the secondary level of signification the meaning of a horse wearing armor stands in the battle field represents the war, victory, conquer and longevity. Thus, it can be concluded that in the primary level of signification, there is a denotative meaning which is represented by 'a horse wearing armor stands in the battle field' while in the secondary level of signification, there is a connotative meaning of the horse with armor that it lays for war, victory, conquer and longevity.

By using semiotics, some crucial elements in music video, including color meaning, moving images, music, lyrics and cinematography elements can be easily analyzed to understand the meaning behind the context. Color plays a major role in creating a certain mood of an image. Color "affects our emotions beyond thought and can convey any mood, from delight to despair. It can be subtle or dramatic, capture attention or stimulate desire" (Hoofman, 2003, p. 11). Moving images, music, and lyrics are needed to be observed since they correlate each other to create the meaning carried out by the music video. Cinematography elements complete the construction of the video through its setting, lighting, costume and staging. It also involves its techniques, including shot (close-up shots, medium shots, long shots), camera angles (eye level camera, low level, high level camera), and camera movement (titling, panning, tracking).

B. Celebrity Culture

As the semiotic theory helps to reveal and determine how the changing images of Miley Cyrus are represented, the necessity of another theory like popular culture theory is needed. The popular culture theory which focuses more on celebrity culture helps me to describe and explain what triggers Cyrus as celebrity to change her images to stay popular.

As a product of popular culture, celebrity has to be reflective to the people's interests to be popular. John Fiske (1990) mentions that product of popular culture has to serve the interest of the people. The more reflective they are, the more popular they will be. Celebrities are crucially living in certain images construction. Their popularity are "dependent on their manufactured images of who they are which appeared in media" (Nachbar and Lausse, 1992, p. 26). Their goal is nothing but winning public attention. By winning the public attention, directly, they will be popular; because "the celebrities' images are fabricated on purpose to satisfy our exaggerated of human greatness" (Turner, p. 5). They cannot stay in one static images to stay popular because celebrities' life are shortly in and out. "Celebrities, like clothing, go in and out of style. Style is also heavily influenced by the media because the media tells people what looks good and what is in style" (Gregory, p. 15). In order to upkeep their images in popularity, celebrities have to create and recreate their images to perform something new satisfying human thirst. "The celebrities are popular because of the differentiation of their personalities from others, not achievements; therefore, by differentiating their images, they can develop their capacity of fame" (Turner, 2003, p. 5).

Through American celebrity, it can be seen that there is a cultural shift in the contemporary American culture. As the role model of the society, they tend to perform as the subject of the shift in contemporary popular culture; especially in dealing with fashion and taste. "Each new shift in fashion is offered as the end of civilization as we know it, with the real motivation being an elitist distaste for the demotic or populist dimension of mass cultural practices" (Rojek in Turner, 2003, p. 94).

To win the public attention, American women celebrity tend to use their bodies. They use their sexualized bodies which performs vulgarity images as their flesh to the society. Basically, performing an explicit body in performance is like putting art inside; because the women's bodies themselves are art. Moreover, to convey meaningful and beautiful stage persona, performers need to concept their art work in a certain way to win the public's attention.

> Making any body explicit as socially marked, and foregrounding the historical, political, cultural, and economic issues involved in its marking, is a strategy at the base of many contemporary feminist explicit body works. Manipulating the body itself as mise-en-scene, such artists make their own bodies explicit as the stage, canvas, or screen across which social agendas of privilege and disprivelege have been manipulated. (Schneiner, 1997, p. 20)

Thus, for a reason, putting an explicit body content within the popular art work is important since it gives a strong touch of art that excessively attracts the public attention. Therefore; by putting this element, it helps the performer to create a beautiful, meaningful and powerful performances that the audiences have expected.

C. American Youth in 21st Century

Miley Cyrus has been known for her extreme ways to be popular by performing a controversial explicit images in media which gained thousand controversies. This extreme changing images practically triggered by her personal intention as young person living in postmodern era. She is part of 21st century American youth who wants to fit in in any aspects of her life. Therefore, a brief explanation of American youth in 21st century is needed in order to understand the actual condition of American youth in 21st century as it happens to Miley Cyrus which likely triggers her to change her image to stay popular.

American youth in 2s1st century has been widely known as millennial generation. This generation consists of young people born between 1978-2000; which "currently includes 95 million young people up to 30 years of age" (Greenberg & Weber, 2008, p. 13). This generation who were rooted in America have contributed in making and shaping today's society life. They are not only making a life as a turning point in the American history, but also taking over America and the whole world through their unique perspectives and other millennial's uniqueness."They are smart, well-educated, open-minded, and independent- politically, socially and philosophically"(p. 13). Besides becoming a generation that is smart, they are a generation that is caring so much; thus, it is inevitable that they become the generation influencing America and the whole

world. Then, they are the generation that is self-aware. "They readily identify themselves as a unique age group with shared attitudes, experiences and characteristics"(p. 21). They are progressive, creative and tolerant young people."Millennials do not see a world of limit but one of possibilities in which anything can be accepted with enough creativity and determination"(p. 29). Most of all, they are wired generation whose life are dependent with media and technology. Internet becomes the most important thing within the millennial's generation life. "They use online file-sharing, videos streaming, blogging, and gaming as ways to socialize and compete with people from all over the world, without regard to races, class or educational background"(p. 94).The wired generation has been driven by technology and they feel good to connect to people electronically. They are being shaped by technology, and then they shaped their own world in their own ways. This makes this generation creates a kind of new iconic characteristic for American youth in 21st century, like pursuing social identity, looking forward for unlimited freedom, and creating value and norm based on their own perspectives.

D. American Socio-Cultural Condition in 21st Century

Besides knowing the condition of American youth in 21st century, a further explanation about American socio-cultural condition in 21st century is also needed. It helps me to analyze the recent condition happened in American society which likely affects Miley Cyrus to change her image in more provocative ways to stay popular.

Socio-cultural condition of American society in 21st century shows a postmodern society. The term postmodern appears as a term representing a condition where universal truth no longer exists. It prominently uses the flexibility and multi interpretation to see something. Thus, the things can be seen through relativism. "…a typical postmodernist conclusion, that universal truth is impossible, and relativism is our fate" (Butler, 2002, p. 16). There are several characteristics of postmodern life like the rupturing identity of the society, the wide spreading of skeptic society, the art of making aesthetic culture, and the popularizing of patriarchal and imperialist society. As they are resisting the universal truth and preferring relativism, human identity comes to an unstable way that they are fragmented and ruptured. This society is marked with skepticism in sciences, history, religion and philosophy. "Postmodernists are not particularly interested in empirical confirmation and verification in the sciences. They often see this as contaminated by an association with the military-industrial complex, the use of a rigid technological rationality for social control" (Butler, 2002, p.28). Postmodern society are basically shaped by personal experience, self-seeking, and mass media,

rather than the religious and moral institutions which shaped the society for so long. They are the society who are walking and living in blinders, glued to their handheld technologies and checking at text messages, Facebook, Twitter, Instagram, Path, or the latest social media rage. Besides, the postmodern society are strongly popular in their age of empowerment because the society has strove great length for equality in race, sex, and religion.

E. Woman's Body and Sexuality

It is known that the postmodern society has a great strove for equality in race, religion and sex. Miley Cyrus has shown her great strove for equality in terms of sex and gender. She is a woman who has strong will to be equal in any aspects which is seen on how she struggles to get public recognition by performing her sexualized body. She sees her body as the source of her power, not body objectification. Therefore, the understanding of woman's body and sexuality is needed to understand more on how it may give its influence in triggering Cyrus to change her images.

Through the last centuries, woman's body has been valued as subordinate thing which tend to be the object of sexual objectification. It is valued as something pleasing men's desire and desiring products by male capitalists to gain money. However, some women state that their body is not merely a matter of objectification, but a matter of liberation toward their own bodies. Women did make movements to demand equality between men and women.

The first wave of feminism began in 1848-1960s with the purpose fighting for the right to vote and the right to control their bodies especially in terms of reproduction and sexuality. The second wave of feminism emerged in 1960-1980s with the purpose to achieve sexuality and reproductive rights and passing the Equal Rights Amendment to the constitution guaranteeing social equality regardless of sex. As the first and the second waves had brought women into an issue of oppression, the next wave has brought women into a new phase where they have their own liberty on exploring their bodies and sexualities without being exploited. This wave which began in the mid-1990s is popularly known as the third wave of feminism. The main focus of this wave is about "to embrace femininity and girliness as well as a celebration of diversity among women" (Zaslow, 2009, p. 27). This wave has also made a strong empowerment to define the feminine beauty for themselves as subjects, not as objects of a sexist patriarchy. Therefore, this wave encourages women to be proud of their bodies by putting makeup, wearing high heels and exposing their sexy cleavages without thinking that it is done under the male oppression. Jennifer Baumgardner and Amy Richards, the third wave spokeswomen revealed that third wave is "a new

feminist strategy in which the feminine is celebrated, accentuated, and consciously performed rather than dismissed as a source of oppression" (ibid). This is to say that women in this era were free to wear any girl's decorative things including make-up, stilettos, and revealing clothes. They want to be sexually attractive and stylish without being exploited. This wave also prized the individual choice. Moreover, the individual choice is strongly related to 'Girl Power'. Girl Power offers women to have freedom of choices toward their own life.

> Girl power offers girls and women a sense that they can choose when to be girly and when to be powerful, when to be mother and when to be powerful, when to be mother and when to be professional, when to be sexy for male pleasure and when to be sexy for their own pleasure. (Zaslow, 2009, p. 3)

Girl Power encourages girls and women to identify themselves both as traditionally feminine objects and as powerful feminist agents. The coming of Girl Power was noticed by the emergence of The Spice Girls. This British pop singing group has brought girls and women into a new vision as they sing about "female solidarity, demanded the ability to control their relationship, and voiced their sexual desire" (ibid). Furthermore, Girl power has extended beyond The Spice Girls, for instance, it comes across the pop stars and celebrities' life like Lady Gaga, Katy Perry and many more. Therefore, there is no wonder that celebrities become the role model of Girl Power. Moreover, the notion of Girl Power has widely spread in the era called Post Feminism through the existence of media.

> Girl power is diffused through all media, especially media addressed to, or engaged with, by girl audiences, in a postfeminism era. It defines a new model of a girlhood replete with a postfeminist system of values and practices. (ibid, p. 4)

Post Feminism era itself offers girls and women more choices. They are free to celebrate their sexual freedom, including exploring and expressing their sexualities. Post Feminism "celebrates women's sexuality and encourages women to explore sexual options and express themselves in whatever ways they feel comfortable" (Gladen, 2007). Moreover, Post Feminism let women be feminist in their own way. Some of them are wearing make-up and high heels without being considered as losing their Feminist soul. "Post feminism attaches considerable importance to the formulation of an expressive personal lifestyle and the ability to select the right commodities to attain"(Negra, 2008, p. 13).

Since Post Feminism gives women wider choices in their sexual freedom, it comes to be seen as "the new

and improved mind of feminism which fits for the new millennium generation" (Genz & Brabon, 2009, p. 12). As I have mentioned previously, American youth today is a millennium generation who is strongly driven and shaped by technology. Moreover, technology in this era has affected everything, including women. Women nowadays tend to be more explicit in media representation. They tend to see their bodies as a source of sexual pleasure and affirmation of their sexual identities, as well as an exercise of freedom of choice (p. 94). One of the examples is women's appearances in Victoria's Secrets. Victoria's Secrets is a very popular product offering and selling women's lingerie. It has sold 'sexiness' along with its clothing. This product has gained high degree of attention which is drawn to the sexual of women's bodies. Moreover, there is an approval and acknowledgement that this product has changed the way to see women in revealing and provocative lingerie. Through this product, women who wear it will be seen in their pride and power. "These 'new' kind of women are both feminine and feminist at the same time, merging notions of personal empowerment with the visual display of sexuality" (p. 92). Women want her body to remain erotic, sexual, both desired and desiring. This is to say that women in Post Feminism embrace femininity/sexuality as an expression of their power.

F. Miley Cyrus's Biography

Besides of external influences, the changing images of Miley Cyrus may be influenced by her personal feelings and intentions on seeing something. Therefore, a brief list of her biography is needed to dig more about her personality which likely support and strengthen her reasons to change her images to stay popular.

Miley Cyrus is an American singer and actress who was born on 23 November 1992, in Franklin, Tennessee. She started her career when she was ten years old, precisely in 2003. In 2003, Miley has started her journey in the entertainment business; that Miley along with her Father were staring TV series *Doc* and Tim Burton's *Big Fish*. Then in 2004, Miley has successfully beaten out 1,000 girls looking up for Miley Stewart cast on the hit Disney shows *Hannah Montana*. Hannah Montana is a young pop superstar (Montana) hiding her celebrity identity to be an everyday teen in real life (Stewart). As staring Hannah Montana who is a pop superstar, at the same time Miley becomes a real pop superstar. In the next year, Miley continued her career in Hannah Montana TV serial along with her Dad as Robbie Stewart (Miley Stewart's Dad). Within these three years, Miley's persona appeared as a successful girl chasing her dreams to be a singer and actress. While in the next year, precisely in 2006, Miley signed a record with Disney that; she was going to sing in *Hannah Montana* album soundtrack. In 2007, Miley

continued on releasing the double album of Hannah Montana, entitled *Hannah Montana 2*: *Meet Miley Cyrus* and launched a tour: "Best of Both World".Miley started to release her own studio album in 2008. Her first studio album entitled "Breakout". In 2009, Miley wrote her own autobiography entitled "Miles to Go". She released her third works *EP The Time of Our Lives* with hit singles "Party in the U.S.A" and "When I look at You". In 2010, Miley stared a romantic drama *The Last Song* together with Liam Hemsworth (her fiancé to be), a film based on a novel by Nicholas Sparks.After starring the film, she started to release the next album entitled "Can't Be Tamed". In 2013, Miley came back to sing a song. She released her fourth album entitled "Bangerz" with "We Can't Stop" and "Wrecking Ball" as the huge hit singles. Miley comes in different persona that she cut her long hair into a short hair and dresses in a provocative fashion style. Her new persona which is away from her Hannah Montana's images has gained thousands controversies from worldwide society, especially American society. This year marked Cyrus's huge controversy.

III. DISCUSSION

G. The Changing Images of Miley Cyrus as an American Celebrity Represented in Miley Cyrus' Official Music Videos

Miley Cyrus as an American celebrity living in constructed image has done some images changing toward her persona. The changing images apparently seen in her official music videos released in 2008 until 2013. By using Barthes' theory of primary and secondary signification, some significant images of Cyrus have been revealed. These are how the changing images of Miley Cyrus as an American celebrity are being represented in her official music videos.

The changing images which appears within six music videos released in different years shows a significant gradual changing. By looking at the result of the analysis, the first two music videos released in 2008-2009 shows a mere changing. The images appear tend to perform an actual images of the innocent Hannah Montana with her specific features as a cheerful school girl who has double life. The next two music videos released in 2010 shows a particular changing of Cyrus' images. The images appear started to perform a specific woman's body figures which is to say that she starts to outline her sexiness as a woman toward public audience residing her innocent images as Hannah Montana. The last two music videos released in 2013 has drastically portrayed the opposite images of both construction. The images appear tend to perform an explicit and illicit slut images. She is totally leaving her previous images and jumping to images which is highly showing contradictions and triggering controversies in society. By these changing, it can be said that Miley Cyrus has

three phases within her changing images. The phases conclude as Hannah Montana's (previous) images, transitional images and new extreme changing images.

The first phase which is marked with an actual images of the innocent Hannah Montana's images can be clearly seen through her appearances in her music videos entitled, 7 Things, The Climb and When I Look At You which is ranging from her facial expression, body languanges, costumes, lyrics and any supporting cinematography elements as follows:

Picture 1   Picture 2   Picture 3

Picture 4   Picture 5   Picture 6

She appears as a teenage girl who smiles and gazes cheerfully and confidently in picture 1. Her eyes gaze clearly and straightly toward the camera. The way she smiles and gazes toward the camera bears a meaning that she is a cheerful and confident girl. The cheerful images is noticed as she smiles and laughs cheerfully as shown in the picture 2 which is taken in a long shot to show the whole body of Miley. She is squatting her body and then dance. She dances and jumps while her mouth is widely open. Her loosely hair is boosted. Her face, hair and body which cover almost the whole scene express her cheerfulness. From the way she dances, jumps, smiles and gazes in this music video, she is expressing a cheerful and confident life. She also wears a white dress, with necklace in picture 3 which clearly bears the meaning of purity and innocence. Miley has delivered the image of a pure and innocent young woman through her dress, necklace and make up which symbolize pure femininity. Beside of showing her innocence through the portrayal of pure femininity aspects, she also shows how positive and passionate she is while chasing her dreams in picture 4. She takes the guitar she brings since the beginning of the music video (The Climb) and plays it passionately in the middle of the song. The guitar represents her dreams. She wants to be a singer and actress. Therefore, when she takes her guitar and starts to play it, it means that she believes and holds her dreams. She believes that her dreams will come true someday. The thing she needs is only to keep on moving. It also uses a high key of lighting which presents a clear mood. This clear mood presents her optimist mind and innocence as well. Her purity and innocence character is also clearly presented in picture 5 showing Miley playing piano under the blue sky

between the green grass and clear lake. The white dress, piano, blue sky, green grass, and clear lake are things which express the perfection of life. White dress represents purity and innocence as I mentioned before. Piano represents her life. It is because she is a singer and playing music, including piano is part of her life. Moreover, piano is strongly related to innocent and peaceful life. The blue sky, green grass and clear lake represent a good life. They are so clear and natural. They present a good life that is perfectly clear which means pure and innocent life. Therefore, by wearing white dress and playing piano in good nature, she portrays the image of a pure and innocent girl. Moreover, it is supported by the high key lighting which represents clearness and openness. The clearness and openness add the image of pure and innocent life of Miley Cyrus. The surroundings and environment appeared in her music videos also support on how the construction of her innocent images which is shown by the portrayal of a country area in picture 6. The picture which is taken in a long shot shows a long road between a large field and mountain. It also shows a large farm field and horses. The road, mountain, farm field and horses are things which signify a countryside life. The single long road in the middle of the field and mountain represents a country road. The farm field presents an area to cultivate. Horse is an animal used to carry things or to help the farmer to do farming. Therefore, both farm field and horse present a life in countryside too. Moreover, Miley rides the horse in the farm field as the picture shows. From the setting of places, it can be seen that Miley is an ordinary girl living in a countryside. From all of the aspects I mentioned above, it can be understood that Miley has certain construction images during the time which typically portrays the innocent images of Hannah Montana. The innocent images are ranging in various kind of depiction like a cheerful, confident, beautiful, pure & innocent, optimistic and ordinary girl from a countryside.

The second phase called transitional phase can be clearly seen through her music videos entitled "When I Look At You" and "Can't Be Tamed" which are released in 2010. These two music videos bring particular transition of Miley Cyrus' innocent images. The transitional images are recognized in several pictures during the music videos as follows:

Picture above has shown how Miley has turned into a more mature young woman who falls in love with a man namely Liam Hemsworth (her fiance to be). She is into a more mature, fragile, dependent and romantic young lady. Within the picture, Miley plays the piano

sweetly in the seashore while her head leans on Liam's shoulder. The seashore bears the meaning of a deep soul. "The seashore and ocean are connected with strong emotions which at its heart represent a deep soul" (www.amycope.com/ocean-dreams/). Miley appears as the soul who has strong emotions for Liam. She trusts Liam for everything in her life. Therefore, when Miley leans her head on Liam's shoulder, it means that she lays her soul on Liam. This shows that Miley is a dependent young woman. She also turns to be a more romantic woman that she wears a lady dress while playing piano next to her man. In the next picture, it is seen on how Miley needs protection from her man. Her man encircles her body with stone and clamshells while she is laying on the sand. As Miley lays on the sand, it presents that she is a weak young woman. Therefore, Liam tries to give her protection which is shown by his effort to encircle Miley's body using stone and clamshell. Stones and clamshell are solid things that represent power. They are strong and unbreakable. Therefore, by putting stones and clamshells around Miley's weak body, he really means to protect her. This clearly shows that Miley is a weak young woman who indeed needs a man's protection. Therefore, the image which appears is a fragile and dependent young woman. Besides her transitional images from an innocent images with puppy love (7 Things) into a more mature young lady with serious love (When I Look At You), Miley also portrays a rather different transitional images which is clearly seen in her "Can't Be Tamed" music videos. This music video has portrayed Cyrus in a more explicit ways, as follows:
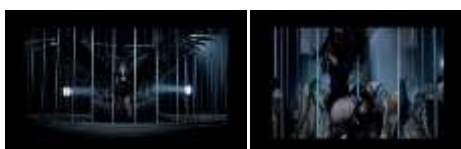
She appears as a black raven with a pair of jet black bird wings. She wears a black midriff-baring shirt, black hot pants and knee-high black boots. A dark-based lighting and cage are things which signify dark age and oppression. The dark age and oppression are strongly related to Disney contract. It is because Miley Cyrus had to hold her squeaky clean Disney image which is popularly known as Hannah Montana until the end of the contract. The concept of her costume seen as Raven represents a battle. "Raven itself is an animal which usually carries a meaning of battle and rebel"(www.what-your-sign.com/raven-symbolism.html). Moreover, the black color dominating her costumes represents her power. The black midriff-baring shirt, black hot pants and knee-high boots express her new power. She appears in these provocative outfits to show the world that she is no

longer a cute and innocent Hannah Montana. In addition, the bird wings represent her readiness, her power to fly, to escape from cage. She performs rebellious acts to quit from Disney Company by displaying a new look which heavily triggered controversies.

Moreover, Miley stands bravely and confidently in the cage. She stares at the camera bravely and starts to walk to the edge of the cage. She tries to get out from the cage through the space between the poles of the cage. While trying to escape, she takes time to perform a brief pole-dancing show. Pole-dancing is strongly related to strip clubs and night clubs. Therefore, by performing a pole-dancing show, it expresses that Miley is a grown up girl. She becomes a grown up girl appearing in more provocative outfits and more appealing choreography. It is in contrast to her previous persona appeared in her previous videos as I have explained before. By seeing the contrast, the image of a rebellious girl can be clearly seen. Besides of this image, another image has aroused due to her transitional phase which I call as a sexy and desiring girl.

She appears in a peacock dress concept. The peacock represents her awakening. It presents an awakening and refinement. By this peacock costume, she declares that she has a new look which displays herself as Miley Cyrus, not Hannah Montana. Moreover, she lays in the center of the screen in long shot camera which performs her whole body. Her body seems to come in more revealing way that she shows half of her cleavages and legs. The cleavages and legs are parts of woman's body that express woman's sexuality. They are performed as fetish icons which lead to sexual attraction. Moreover, Miley delivers different gaze through her eyes. She stares seductively toward the camera while making sexy lips pose. It indicates that she wants to seduce the audiences through the way she dresses and behaves. In addition, this music video uses low key lighting which performs a mysterious atmosphere as well as sexual tension for almost the whole scenes. Therefore, from setting, costumes and behaviors it can be seen that she is into the image of a sexy girl. From all of the aspects I have mentioned above, it can be said that Cyrus' transitional phase read as mature, rebellious, sexy and desiring girl.

The third phase known as her extreme changing images phase is clearly recognized through images' construction during the "We Can't Stop" and "Wrecking Ball" music videos released in 2013. The description of her images in these two music videos are

far away different compared to the previous one. The new extreme changing images can be recognized through her facial expression saying that she is a miserable girl.

Miley Cyrus appears in the middle of the screen in close-up shot against a white backdrop while she is singing with tears falling from her eyes. Her face is covered with thick make-up. The falling tears from her vacant eyes represent her deep sadness. The way she gazes at the camera is quite different that she shows vacant sight. She is a sad girl with a blank mind which means that she is in deep devastation. Her lips are as red as blood. As stated in chapter II, red may represent passion or anger. In this case, the red color on her lips is strongly linked to anger. She is sad, devastated and angry. It makes her become a miserable girl. Moreover, it is added with her pixie haircut which remains nothing but really short hair just like a man. It also presents her devastating feeling that she cut off her long hair to be this short. In addition, the white backdrop and high-key lighting are clearly representing her miserable mood in this close-up scene. This close-up scene makes her whole face the central attention of the audiences to show how exactly her miserable feeling is. This facial expression portrayal is highly different compared to the previous videos showing a cheerful and passionate life. The new extreme changing images also can be seen through some of her actions within the music videos which are highlighting pornography images and drug references.

Miley wears white bra top and brief pants. Her hair is short and blonde. Her face is covered with thick make-up. The white color represents her reborn as a racy girl as I mentioned previously. The bra top and brief pants explicitly shows Miley's body. It looks like she wears nothing but underwear. By wearing these clothes, she intentionally displays her sexuality. Besides, her hair and make-up add the image of an explicit girl with strong sexual liberation.

The image of an explicit girl with strong sexual liberation can be clearly seen from the narrative of the music video. The narrative tells about Miley Cyrus as a girl who is swinging on the wrecking ball naked. The wrecking ball which consists of chain and black giant ball represents her power. The chain made of steel represents a strong thing. The black giant ball

represents limitless power. It is because black represents power, while giant ball represents unlimited thing, therefore, it presents limitless power. By sitting on the black giant ball and handling hands on the chain, Miley presents that she is a strong girl who has limitless power. Besides, she is sitting on the wrecking ball naked to show her sexuality. By this depiction, she is apparently displaying herself as a strong girl who has limitless power by showing her sexuality to the public. Moreover, the setting of place which shows a shattered place full of wall debris represents a broken life. By sitting and swinging on the wrecking ball above the debris, she becomes stronger than before. Therefore, by seeing her swinging on the wrecking ball naked above the debris, it can be clearly seen her image as an explicit girl with strong sexual liberation. As a girl with strong sexual liberation, Cyrus acts weirdly during the music video like, licking the sledgehammer.

The sledgehammer represents a kind of strong thing which can destroy anything. In this case, it may represent Liam. Liam had caused destructive effects toward Miley since he broke Miley's heart. They had been in relationship for four years and ended miserably in 2013 because Liam had another girl. It makes Miley crazy. Her craziness can be seen from the way she licks the sledgehammer. She licks the top part of the sledgehammer which means that she wants to lick Liam's 'top part'. Frankly speaking, Liam's top part is strongly linked to his genital area. It can be clearly seen from the way she licks it; she kneels, her head looks upward, her eyes are closed, her tongue is perfectly hanging out and sticking on the sledgehammer, and her hand grasps the sledgehammer. This kind of act is similar to do 'fellatio'. Fellatio is "the act of stimulating a man's penis with the mouth for sexual pleasure" (www.i.word.com/idictionary/fellatio). Moreover, this scene uses a close-up shot which shows Miley's facial expression which enjoys doing fellatio very clearly. It seems that Miley wants to show how deep her love to Liam is. In addition, she says in lines, *"I will always want you"* over and over again which means that whatever happens, she will always want and love Liam. She gives all she has to please Liam, but he betrayed her. Therefore, she feels desperate and miserable. Besides of her sexual liberation portrayal, there are some of pictures heavily provoking drug references in Cyrus' music video. There are three kinds of drugs appeared in this music video. They are ecstasy (molly), cocaine, and weed.

The red capsule speaker represents the molly (ecstasy). It is identified from the shape which is similar to molly. Besides, the lyrics of the song also strongly represent the existence of molly.

We like to party

Dancing with Molly

Doing whatever we want

She clearly mentions that she likes to party. She likes things in a party that she can do anything she wants like having molly. Moreover, in *Dailymail.co.uk* she said, "Pop a Molly and you know you'll never stop". It means that she admits that she uses Molly. Besides molly, she also clearly presents the reference of cocaine in this music video. It appears in Miley's white cloth with the word 'dope' on it. The white color in her cloth represents the color of cocaine. The word 'dope' means smoking cocaine. Therefore, by wearing this cloth, she intentionally presents cocaine as one of her favorite drugs.

Moreover, the existence of cocaine in this music video is also supported by the lyrics of the song.

And everyone in line in the bathroom

Trying to get a line in the bathroom

We all so turnt up here

The word 'in line in the bathroom' is identically linked to smoking cocaine. The obvious implication here is doing cocaine in the bathroom because everyone in the drug scene knows that's where you go in clubs or parties to do dope. The next word, 'turnt up' is strongly related to something wild and high. It is because of the cocaine's effect. It drives people who smokes it wild and high. The last drug she shows in the scene is popularly known as weed or marijuana. The weed appears in this music video are in the form of smoke and red sausage. The red color represents the high feeling. Moreover, one of the men lights the red sausage and starts to smoke it. It is clearly identified that it is weed. From these descriptions, it can be said that Cyrus new extreme images are depicted in a more different way. It is described in contrast to any previous music videos that it gains many controversies within the society.

She appeared in highly provocative performances which are seen in her music videos entitled 'We Can't Stop' and 'Wrecking Ball'. The music videos present Miley Cyrus in quirky way that it has described her as a 'wild child' who is dressed scandalously, but really attractive and interesting. She also has been noticed as a racy girl who loves to drug. She had party with drugs references, violence and free sex. Indeed, these portrayals are against the previous images of Miley Cyrus. Yet, by performing new persona which are extremely away from her Hannah Montana's images, she has successfully lead the nowadays trends. She invites massive attention from the society and media. She becomes even more popular than before. This is why it is necessary to analyze further what triggers her to change her images to stay popular.

B. What Triggers Miley Cyrus to Change Her Images to Stay Popular

Miley Cyrus who works for Disney for over than 5 years feels the pressure inside her. She has to stick in Hannah Montana's squeaky-clean images and not to change anything beyond the character. This is to say that anything comes in her is considered to be Disney's role play; not her true intentions. This leads to her rebellious act showing highly controversial performances which are totally against her previous images. Her rebellious performances are inevitably linked to her youth phase. Moreover, youth is often linked to something rebellious, because they seem to oppose the notion of static, old-fashioned and conservative things. Instead, they value on dynamic, free and liberated things. Freedom leads their way to a happier life. This kind of youth is particularly known as American youth living in 21st century. As stated in chapter II, American youths in 21st century have their own characteristics. They seem to give significant influence in American society, especially to young people. They get connected to each other because they share experiences, attitudes and characteristics. They are smart generation who are well-educated, open-minded and independent. They are also the wired generation who are progressive, creative and tolerant. By using technology and internets, they show their massive influences to the world. At its best, this generation prizes on the freedom which lets them to do anything freely. By seeking freedom, rights and opportunity, they become more liberated people. They set their bodies free from society's burden and get involved in juvenile delinquency like, free sex, drug and violence. They create a new lifestyle where the value and norm are created based on their shared attitudes and experiences.

Miley Cyrus, as part of American youth has shared the similar characteristics I have explained above. She opposes the static images of Hannah Montana created by Disney. She rebelled and tried to leave the squeaky-clean images of Hannah Montana to be sexier and nastier. She is a kind of rebellious, quirky, unique and liberated person. "I wanted to feel unique, quirky and

different"(Cyrus, 2009, p. 15). Moreover, it is also stated that she is a kind of rebellious girl when she was in school. "There was no way I could sit still and focus for hours. People didn't know exactly how to handle me. It's not that I was trying to be disrespectful, but I could. Not. Be quiet."(p.16). She is smart, open-minded and independent. She is very open for any issues of life and stands on her own feet. She is the wired young woman who is progressive, creative and tolerant which can be seen through her works. She looks forward on life, creates and recreates things to excite people's attention. She shares experiences through social media which makes her so connected to the people. She goes crazy in the age of 20 that she seeks for unlimited freedom. She seeks freedom, rights and opportunities of being an American youth without any limit.

She thinks that her craziness is normal in her age. In the age of 20, people have to be crazy to be happy. That is the thing she really into.

> I think people forget what it feels like to be 20. That's why I think some people kind of fall off and they end up going crazy because you don't give yourself time to go crazy. That's what you're supposed to do; you are 20, you are supposed to be a mess because you haven't figured it out yet, and 10 years from now I am supposed to have it all together.
>
> (http://www.foxnews.com/entertainment/2013/07/30/miley-cyrus-naughty-wild-child-behavior-is-just-part-growing-up/)

Moreover, she shows some extreme performances right after she gets away from Disney Company to show her true independences. She cut off her hair and colors it blonde. When a fan of her asked her, "why did you cut off your hair?", she spontaneously answered, "I cut my hair mostly is just because I never had that kind of position while I was in contract. I'm not allowed to change anything and finally I had it done, freedom. So I did the extreme, opposite" (https://www.youtube.com/watch?v=mF28F6E0pJ4). She wants something which is totally new and fresh in her own age. She tries to find her social identities to fit in her age's trends. She gets involved in drug, free sex and violence; the kinds of things that very popular in nowadays youth, particularly in American youth. They are free as a bird who just goes out of cage that they want to fly everywhere without anyone limit their way. Besides, in her interview with abc news, she said, "I really feel like everyday I'm figuring it out. People that know me, they see me change really every week, every two week; I'm changing and learning so much. I think especially now, that I feel I found more my independences."
(https://www.youtube.com/watch?v=dioBYN96E3g).
She revealed that she does get her freedom and

independences after separating from Disney.

As explained in literature review, these changing images are also supported by the American socio-cultural condition where the human freedom is extremely prized. People are free to do things without feeling afraid. Things in this society are seen in multi interpretation, flexibility and relativism. There is no universal truth. Thus, the emergence of these kinds of youth is normally accepted in American society.

Besides being American youth, she is an American celebrity too. It is undeniable thing that she has to hold back by the celebrity competition. To compete each other, she has to differentiate her images from others. As it is stated in chapter II, "The celebrities are popular because of the differentiation of their personalities from others, not achievements; therefore, by differentiating their images, they can develop their capacity of fame" (Turner, 2003, p. 5). She realizes that as celebrity whose life depends on media, she needs to give something new and fresh to the audiences to keep her popularity up. She knows how to shock people with her music and fashion. By shocking people with the new trends, Cyrus has won the media attention. She crosses the line by dressing and acting provocatively in many media representation. She gets naked everywhere. Indeed, this brings her to huge drastic popularity.

> The 20-year-old pop star's sex-crazed video "Wrecking Ball" shattered the record for the most watched video in a 24-hour time period on video-sharing site Vevo. The music video, which the website marked as "explicit content," shows Cyrus naked, swinging around on an oversized wrecking ball and licking a sledge hammer. Once word of the controversial clip hit the web, Cyrus' video quickly garnered unprecedented views for Vevo, with lots of eager users sharing links to her latest song.
>
> (http://www.foxnews.com/entertainment/2013/09/10/miley-cyrus-sex-crazed-wrecking-ball-video-shatters-records-earns-lots/)

It looks like showing sexy or even naked body in American society is a common thing. It is because the consumption patterns of the nowadays American society are saturated with sexual discourse, erotica, and pornography. They are the avid consumers. Thus, being sexy and explicit is good; especially dealing with American women celebrity. They are overwhelmed with the sexy images. It means that the sexier you are, the more popular you will be.

This notion has been followed by an American popular singer like Lady Gaga. She wins the celebrity competition by differentiating her images away from the mainstream culture into something unique, quirky and eccentric. She becomes one of the biggest music and fashion icons of the 21st century and becomes the

trendsetter in this era. She has successfully achieved immense popularity in a relatively short period of time. She really knows how to keep shocking people with her performances. Besides, "she's not held back by the things that most women in the public eye are held back by. She doesn't care of her face or beauty"(http://www.bbc.com/news/entertainment-arts-13458791). She comes so far in her own way which makes her looks quirky and eccentric. It makes her be more memorable in people's mind. What makes her stand out for audiences are her fashion and attitudes. One of her fans says, "The strange outfits are nothing but a publicity stunt: the weirder she is, the more press she gets, subsequently, the more famous she is. And it's working perfectly" (http://www.gamespot.com/forums/offtopic-discussion-314159273/what-makes-lady-gaga-different-from-any-generic-po-27158109/). In order to maintain her popularity, "she is engendering immense loyalty from her fans through her music, her message, and the community she has build around her"(http://www.convinceandconvert.com/community-management/7-customer-loyalty-lessons-from-lady-gaga/).

She does inspire Miley Cyrus; especially in the way how she empowers those who feel marginalized in society. She is an influential person who somehow changes the world with her different perspectives. She empowers people, youth in particular, to be true of who they really are. She creates a braver and kinder world to those who feel marginalized.

The emergence of fantastic Gaga and her strong empowerment to youth does encourage Cyrus to do the same way. Both are performing in different and quirky image which is against the mainstream to energize their careers. Moreover, by having explicit body in performance, Miley Cyrus will not lose her fame. Instead, she has boosted her career drastically. It is also supported by the American socio-cultural condition where they appreciate freedom in many ways. Meanwhile, it is known that American society in this postmodern era is the avid consumers. These avid consumers, according to Baudrillard are the representation of hyperreality society. The hyperreality society sees the simulated images and representations of everyday reality which become increasingly pervasive in the U.S and many other contemporary societies. Moreover, since the consumption patterns of the society in contemporary American culture is saturated with sexual discourse, erotica, and pornography; thus, this society can be called the hypersexual society. "A hypersexual society is a society in which sexual discourse, erotica, and pornography are persistently present in almost all aspects of the society" (Kammeyer, 2008, p. 25). Cyrus becomes the representation of hypersexual society where explicit

things exist, are appreciated. In her interview with abc news, when she is being asked, "Do you wanna be naked?", Cyrus explains, "I don't always wanna be naked. Once I came out on stage and I came out I was in formal jacket dress completely covered, and they shout 'Miley is boring, she doesn't get naked and she is boring'. No matter what I do, I'm going boring or I'm suck" (https://www.youtube.com/watch?v=dioBYN96E3g). This shows that there is a cultural shift in celebrity culture where things are valued based on the excitement of the controversial performances; instead of common achievement. Thus, by performing herself in provocative ways or even naked, she stays popular. It is just because the term of showing explicit sexuality and erotica is accepted in nowadays American society.

With the emergence of many controversial celebrities like Gaga and Cyrus, the new trends for women in American society are created. Women in American society nowadays are different compared to those of the previous era. They hold power in American society. They have changed the way they perceive their bodies; not merely as object but as something precious to be proud of. Miley Cyrus has shown her power through her sexuality. She speaks out about using her body as a weapon to get attention to speak about the real issues, "If you get your tits out, and they are all looking, then you can use that space to say something and get them to listen. I think that's a new freedom for women, especially" (http://www.pinknews.co.uk/2015/08/28/miley-cyrus-confirms-she-is-pansexual/). This shows that Cyrus gets the world listen to her. She owns the girl power by showing her sexuality. There is no more oppression toward her body like she used to do in her previous life of Hannah Montana. She has more choices and independence. She is a grown up girl and she knows exactly how to deal with her body. She embraces the notion of post feminism where she is free to celebrate her sexuality. As it is stated in chapter II that post feminism "celebrates women's sexuality and encourages women to explore sexual options and express themselves in whatever ways they feel comfortable" (Gladen, 2007). Miley Cyrus does show this off. Moreover, this type of new and improved feminism suits to the millennial generation which are driven and shaped by technology. As the wired generation, Cyrus creates and shares the values and norms by using the technology that gives her wider chances to reflect the condition of American values in this 21st century. In addition, this technology helps Miley to stick with her fans and to stay popular. She uses social media like, Youtube, Facebook, Twitter and Instagram to keep her profile alive. Besides, she also shares the experiences as youth that makes her and her fans feel so connected to each other. She says, "People

are so connected to me because I'm doing the same exact thing they're doing" (https://www.youtube.com/watch?v=tO1_BIAJwe0). She does what young people do, like going in the club, having party and living her life. These are clearly seen in her music videos released in 2013. She has gone wild in a party while doing drugs and free sex. She is a grown up girl who has wider choices and freedom. In addition, choices and freedom in U.S are highly appreciated and protected. Thus, drugs and free sex are fine. Moreover, these things are something common in American society; particularly in youth surroundings.

Miley Cyrus' changing images in 2013 can be strongly related to the recent condition of American nowadays society which particularly shows a postmodern society. In the other words, it can be said that postmodern culture has triggered her to change her images in more provocative ways to stay popular. As the postmodern society prizes on human freedom, it lets Cyrus to express her sexualized body to gain public attention. It also lets her to perform a distinctive ways of American youths while expressing their life in postmodern era, including drugs and free sex life. The American youth and postmodern era give their close relationship that American youth tends to have a free life, while postmodern offers a limitless freedom to the society. This condition creates a perfect circumstances for those who are seeking freedom and popularity. Meanwhile for celebrity, to stay popular in this era needs an elaborate creativity focusing on what the society demand like pornography images, erotica and sexual content. Besides, as American youth and celebrity, Cyrus needs to fit in with the trend of the era which likely showing high sexual content to stay popular. Therefore, she changes her images in more provoking ways. Besides, being different and eccentric in performance leads her way to the immense of popularity in this era.

IV. CONCLUSION

From the analysis, it can be seen how Miley Cyrus has changed her images gradually through her official music videos. Through the elements of the music videos, such as narration, lyrics, music, setting of place and time, lighting, costume and make-up, the changing images can be clearly explained. There are three images' phases appeared in Miley Cyrus' official music videos. They are innocent images of Hannah Montana, transitional images and new extreme changing images. The first phase determine Cyrus' images that is similar to Hannah Montana images which particularly portraying the images of a cheerful, confident, beautiful, pure & innocent, optimistic and ordinary girl from countryside. The second phase called a transitional phase describes Cyrus in a more mature images which shown with a presence of a man whom

she loves. She has turned into a more mature, fragile, dependent and romantic young lady. Besides of these more mature and romantic images, the transitional images also portrays a rather different images which likely show a more mature, rebellious, sexy and desiring girl. In this phase, Cyrus has started to show her woman's fetish features which deliver sexual appeals. The third phase called as the new extreme changing images has brought Miley into a big controversy as she appeared in highly provocative performances which are seen in her music videos entitled "We Can't Stop" and "Wrecking Ball". The music videos present Miley Cyrus in quirky way that it has described her as a 'wild child' who is dressed scandalously, but really attractive and interesting. She also has been noticed as a racy girl who loves to drug. She had party with drugs references, violence and free sex. These portrayals indeed against her previous images.

Miley Cyrus' changing images are particularly done in purpose to maintain her popularity as American celebrity in American nowadays society. American nowadays society has shown a particular condition which give its major impacts to American celebrity like Miley Cyrus to change her images drastically. American nowadays society faces a phase of postmodern culture that let the society to express things freely without being afraid and marginalized. It frees the women to express their sexualities without feeling objectified, frees the youth to have more spaces on expressing their life (free sex and drugs) and gives wider choices to celebrities to express their creativity in order to attract the public attention with something new, quirky and scandalously. The more scandalous their images, the more popular they will be. Miley Cyrus, as part of postmodern society has shown her serious concern of dealing with its characteristics. She is not only using her sexuality to gain popularity, but also ways to be fit in as youth like consuming drugs and doing free sex. It has shown that these elements successfully help her to lift her popularity up in American nowadays society. Besides, these elements also have signified certain cultural changing in American society. As a celebrity, she is forced to change her images differently and provocatively to attract the media attention and win the celeb's competition to stay popular. Moreover, nowadays media and society are thirsty for something controversial that they are called as hypersexual society. They are avid consumers who consume sexual discourse, erotica and pornography; hence by doing explicit body in performance, Cyrus leads the way. Besides, Cyrus is an American young woman. She has wider choices on how to perceive her sexuality and show it to public as pride. She uses her sexuality in support of getting the attention, winning the

competition and staying popular. She also uses technology and internets (social media) to keep her profile alive. She is smart and wired girl. She knows how to keep popularity within a different range of time. From the information above, it can be said that Miley Cyrus's changing images is not just a changing images; it is an extreme changing images which were triggered by crucial things happening in American society within a certain period of time.

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American Individualism
in the Perspective of American Jews
as Represented in the Novel Bread Givers (1925)

Festa Kurnia Ramadhani [1]

Abstract—**This descriptive qualitative research is to analyze the individual work reflecting the beliefs and attitudes on American Individualism and the fruits of the writer's ideas on it.**

The primary data are the dialogues or the narrations of the main character. To help to collect the data, structuralism theory is used in this research. Then all the data are analyzed by relating first to biography of the writer, and then to the history of culture in a given time, lastly it is involved American thought that consists of American individualism.

The research shows the types of American Individualism in the perspective of American Jews: (1) standing alone and releasing from restrictions, (2) being anti-traditionalist, (3) being emancipated woman, (4) drawing apart with family, (5) being independent that the destiny is on her own hand, (6) placing individual high above society or selfishness.

Keywords: Individualism, American Individualism

I. INTRODUCTION

America is a country where the culture is so diverse. A nation composed of people whose origin can be traced back to every races and ethnics around the world. In his essay "Unity and Diversity in the Study of American Culture: The American Studies Association in Perspective", Robert E. Spiller has described the case of American culture as follows: "Until very recently this has not been the case for American culture. American experience has been that of a transplanted rather than a native growth; it has been characteristically heterogeneous rather than homogeneous, agglomerative rather than organic" (Spiller, 1973, p. 613). He clearly shows that ethnically, America is plural and heterogeneous, so there is no pure and genuine culture in America.

Since America is diverse, it creates different patterns in its cultural product. It means that product of culture has its own ideas based on the concept of the author in which the background of race and ethnic of the author take part in it. The projection of the author's ideas is influenced by the social pattern of behavior of the author, economic and political condition (ibid, p. 613). It shows how historical background of the author is important to reveal the message of the author.

American individualism is part of culture since it has been clearly reflected in American culture. This idea is formulated and presented within the American culture. Louis Adamic in his essay "The Passing Individualism", states that "socially considered, the vital American Literature of the last decade is primarily a record of degeneration of individualism as a popular and working philosophy of life in the machine age" (Adamic, 1932, p. 423).

The idea of American individualism may be seen differently by the people of America since they come from different background of ethnics and races. American individualism is originally from puritan culture that is inherent in protestant theology (Johnson, 1970, p. 232). Thus, this research examines how American individualism and the fruits of the ideas on it are constructed by Anzia Yazierska, a Jewish writer in her novel Bread Givers. It shows American individualism is then seen differently based on Jewish perspective. Bread Givers, a novel by Jewish American author, is chosen for this discussion since this novel is one of the products of ethnic literature as part of American culture. Anzia Yezierska clearly gives portrayal of Jews life and describes an individual who is thirsty of individual satisfaction and liberty in her life that all of them can be seen as the character of American individualism.

II. LITERATURE REVIEWS

A. The Biography of the Writer

Anzia yazierska is a Jewish American author. She immigrates to America when she is still a child with her family. Yazierska writes realistic stories about Jews life in New World --- America---. Anzia has been in the revolutionary sense and she has deliberately rejected traditional home and family roles (BG, 2003, p. xxv). When she is about seventeen, she runs away from home to get liberty of her life. She wants to make herself to be a "person". It is stated that the writer has sought for independent. She has been a woman who is free from oppression (ibid, p. xxxi).

B. Structuralism

To analyze structure of the novel must focus on the

intrinsic elements of the novel (Nurgiyantoro, 2003, p. 60). Intrinsic elements that will be stressed here are character, plot, and theme. Stanton said that every author wants that the readers can mean every character in the novel and motivations that reflect within the story (ibid, p. 34). Motivation in here is the reason to behave that sooner reflects personality (Kennedy & Gioia, 2007, p. 74). Moreover, Stanton said that plot is the backbone of the story (Stanton, 2007, p. 28). Through conflict and climax of the story, we can relate to the theme of the novel. Theme becomes important because it can see the ideas of the author in the novel.

C. History of American Jews and the Culture

1) American Jews in the New World

As stated that "between the years 1880 and 1920, approximately 2 million Jewish immigrated to America majority were Eastern European countries such as Poland, Russia, and Ukraine" (Leon & Gary. Eds., 2003, p. 152). These new immigrants were extremely harsh that they worked as peddlers, rag-picker for low wages (Spickard, 2007, p. 202).

2) Jewish Culture, Tradition as well as Religion

Jewish Women were being seen as inferior one towards Jewish Men. As stated in the book Living Religion (1991) that "Women were excluded from formal Torah Study, because of notions of men's and women's different roles" (Fisher&Luyster, 1991, p. 188). "Women's family responsibilities at home were considered primary for them; elsewhere they were to be subordinate to men" (ibid, p. 189).

D. American Individualism

The word of individualism was coined by Alexis de Tocqueville in his writing about Democracy in America as stated by Ellwood Johnson in his essay "Individualism and the Puritan Imagination" (Johnson, 1970, p. 230). Alexis de Tocqueville has already described the effect of individualism that becomes the character individualism itself, which is egoism or selfishness. It is true that the individualism is the expression of anti-traditionalism. People turn themselves upon historical, social, and religious tradition (ibid, p. 230). If it is about turning every man upon himself from tradition, it can be said that the character of American individualism can be seen through the struggle to get rid of patriarchy tradition. Bellah has said that American individualism is closely related to American liberty that is depicted freedom such as free from patriarchy system (Bellah, 1985, Intro).

E. The Roaring Twenties

Roaring twenties is the time when America gained prosperity in most sectors of life. It was marked by economic prosperity and changing social status in America. Consumerism has become the icon in the roaring twenties and it is related to the term materialism. In the period 1920s, the culture in America began to change. Wealth-obsessed lifestyle has destroyed the traditional value. It has great influences upon working women in which they begin to enter the working places (Streissguth, 2009, p. 42).

III. DISCUSSION

As discussed in the theoretical approach, novel as a product of culture can reflect the value and the beliefs of a society. Through this way, novel can be used as medium to learn about values, beliefs, as well as culture within society when dealing with certain issues. In Bread Givers (1925), the values and beliefs of American Society towards American Individualism are clearly reflected. The construction of American Individualism in the novel Bread Givers can be seen in the form of releasing from restrictions. In the beginning of the novel tells that the main character is arguing with her mother to go to work. The passages below are the dialogues that represent the sense of releasing from restriction:

"Mammeh!" I begged. "Let me only go out to peddle with something. I got to bring in money if nobody is working."

"Without waiting for mother to say yes, I run out with the quarter in my hand. I saw Masshah go to a pushcart of frankfurters. But I, with my quarter, ran straight to Muhmenkeh. (BG, 2003, p. 20).

In this case, the way she refuses her mother's rules to not to go to work is her efforts to release from restriction. It also represents the construction of independent woman. One of the characters of American Individualism that individualist considers the self as the one who can control himself. It means individual has right to get liberty of life and there is no limitation or restriction to their life. Individualism means "..... God and society tended to disappear, to be replaced by the conception of the individual as a "state, a country" in himself (Johnson, 1973, p. 231).

The writer constructs such ideas because she lives in difficulty life that she has to struggle to get out from poverty and she must go to work. One of the dreams of immigrants coming to America is having a better economic condition. The writer comes from Jewish community that lives in America. Thus, the depiction of releasing from restriction to go to work becomes the way of the writer construct the idea of American individualism.

Another construction of American Individualism can be seen in the form selfishness. The climax of the novel shows the main character runs away from her father's tyrannical life. The main character in the novel, Sara, put on her demands to be a successful woman on the first list high above anything. She turns to be selfish

woman by ignoring her parent's request to not to leave the house and lives alone for a purpose. She dreams to be successful woman that she hopes she can enter the college then be a teacher. She knows her father will never agree about her dream because her father sees all women in the house must do domestic life and serve the men in the house better. Here are the passages when Sara refuses to stay at home and choose to leave outside the house alone:

> *"I could see you later. But I can't go to college later. Think only of years I wasted in the shops instead of school, and I must catch up all that lost time." (BG, 2003, p. 171).*

> *"It's because I'm young that my minutes are like diamonds to me. I have so much learn before I can enter college. But won't you be proud of me when I work myself up for school teacher, in America?" (BG, 2003, p. 172).*

> *"What have you ever done for your wife and children but crush them and break them? I run away from house because I hated you. I couldn't bear the sight of you." (BG, 2003, p. 175).*

The passages above show that Sara highly values success in her life. She prioritizes education to be a successful woman. Success can mean to be a rich woman. She is a daughter of Jewish immigrant's family that lives in poverty. The depiction of success that relates to selfishness, it is because of the effect of materialism. In 1920s, people begin to make the kind of concepts of being rich and remove the label of poor. The idea of materialism of Sara that is successfully described by the writer becomes the respond towards Roaring Twenties that happens in that time. People tend to be selfish that only focus on the wealthy. Living alone to be a successful woman becomes the representation of roaring twenties.

The idea of materialism above that relates to selfishness becomes the character of American individualism. Alexis de Tocqueville has described selfishness as an individualism expression. To him, selfishness or egoism means a passionate and exaggerated love of self, which lead a man to connect everything with himself and to prefer himself to everything in the world (Johnson, E., 1970, p. 230). People have desire to satisfy the self in any aspects of life. In relation to Sara, she does everything that can release her demand to be success. She tends to put her self-interest high above the other. She ignores her father's advices and her mother's feeling to leave outside alone. Her struggle to run away from home also indicates the character of American individualism that is "a mature and calm feeling, which disposes each member of the community to sever himself from the mass of his fellows and to draw apart with his family and his friend […]" (Johnson, 1970, p. 230). It is also an individual choice to move away from family and

social roots to mature by standing alone as the sense of series freedom (Mount, C. E., 1981, p. 364).

In addition, living outside the house, is the symbol of being free from the gloomy life for the writer. When the writer, Anzia Yazierska, is in her adolescence, she runs away from home to get liberty of life. Her run-away becomes the struggle against patriarchy and restrictive Jewish practices. History has marked that Jewish men consider women in the family are limited to household activity; elsewhere they are subordinated to men (Fisher & Luyster, 1991, p. 189). Thus, the writer runs away to get acceptance and prosperity of life. She deliberately rejects the traditional values and become anti-traditionalism.

Anti-traditionalism constitutes the character of American individualism. It is the turning of every man in word upon himself from historical, social, and religious traditions (Johnson, E., 1970, p. 230). It clearly gives understanding that the representation of Sara that stands as outstanding individualist reflects the sense of individualism that can be seen when she detaches herself away from the old tradition that put her as the weak woman. Here is the passage that shows anti-traditionalism: "I have to live and die by what's in me," I said dully. "Preaching don't change me. Why don't you let me alone? (BG, 2003, p. 207). The statement "preaching don't change me", represents that old tradition cannot change the identity. It shows that people are no longer defined by the relationship of the family, history, tradition, and religion.

Anti-traditionalism, somehow, contributes to the other cases in the novel Bread Givers. Leaving outside the house that has been clearly described shows that it is caused by the traditional values. Traditional values relates to the patriarchy system of Jewish men. It means that the problem that the writer wants to tell is about the women that are seen as the inferior one. The struggle to strive for independent relates to the sense of emancipation. It means that one of the characters of American individualism is emancipation.

Emancipation means that women must have the same level with men. Women have the right as independent women. The representation of emancipated woman in the novel can be seen in the passage below:

> *"No! No one from Essex of Hester Street for me. I don't want a man like barel Beinsten whose head always all day making money from sweatshop. No, I wouldn't even want one like Jacob Novak, even he was a piano-player, if he ate the bread of his father who bossed him. I'd want an American-born man who has his own boss. And would let me be my own boss. No father, no mother, no sweatshops and no herring!" (BG, 2003, p. 65).*

During her life, she is often bossed by her father that is so rigid and patriarchal. The word boss indicates that

she does not want to be bossed by the men. The construction of being emancipated woman can be described as the character of American individualism. The icon of American individualism is about individual liberty. Individual liberty is depicted as a struggle against tradition in the name of emancipation and freedom such as free to alienate, free from patriarchy system which embraces the emancipation in woman case (Bellah, 1985, intro). Thus, it is clear that the struggle to get rid of patriarchy tradition shows the construction of American individualism that is successfully presented by the writer of the novel Bread Givers.

IV. CONCLUSION

The novel Bread Givers that is written by Anzia Yazierska reveals the perception of American Individualism in the perspective of American Jews. The character of individualism can be seen through her ways: Sara releases from restriction to become an independent woman, she detaches herself away from tradition, she breaks patriarchy system, and she runs away from home. All of them can be concluded as Anzia's ideas on individualism.

The novel Bread Givers talks about Jewish Community that lives in New York. Jewish community is characterized based on religious norms and communal loyalties. It means Jews emphasize on the community as the primary organizing structure of Jewish life as their norms. It is because community is fundamental aspect to create social togetherness in Jewish life. However, such ideas are contrary with the idea of materialism that developed in America around 1920s. Materialism is the idea of material of success. In that period, people tend to be individualists that put their self-interest high above societies. The wealthy culture has destroyed the traditional value that focuses on togetherness.

Materialism is closely related to individualism since the idea of material of success makes people to be individualists. America is well known as the country that highly pursues individualism. In the name of individualism, America gives Jews the right to break the familial and communal ties and leave them behind. Leaving the community is the character of selfish people. The idea of selfishness challenges the idea of Jewish life that highly pursues togetherness. Thus, Jews see the character of American individualism as selfish people. It shows how American Jews construct the perception of American Individualism based on their perspective.

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An Analysis on Translation Techniques and Quality of Wordplay Found in the Film *Bring It On*

Indah Wulandari [1]

Abstract—**The purposes of this study are; to find out kinds of wordplay found in the film *Bring It On*, to describe translation techniques used to translate the wordplay, and to describe the impact of translation techniques used to the accuracy, acceptability, and readability of the translation.**

This study is a descriptive qualitative research, which means that the researcher does not propose a hypothesis and the data is in the form of qualitative data. The study uses inductive analysis and case study research. All 64 data are wordplay taken from the film *Bring It On*. This study uses questionnaire to assess the accuracy and acceptability. Observation, interview, and documentation are used to assess the readability.

The analysis result shows that there are seven kinds of wordplay found, namely paronymy (28 data), initialism (13 data), nicknaming (8 data), homonymy (7 data), malapropism (4 data), polysemy (3 data), and portmanteau (1 datum). The translation techniques analysis result presents that there are five techniques used, i. e. pun translated to pun (4 data), pun translated to non pun (38 data), pun translated to zero pun (1 datum), pun in ST is similar to pun in TT (20 data), and editorial technique (1 datum).

From the thorough translation quality assessment, it can be concluded that most of the translation is accurate. Although most of the translation is accurate, the acceptability and readability assessment present that most of them are unacceptable and unreadable.

Keywords: wordplay, wordplay translation

I. INTRODUCTION

Recently, there are many best-seller films worldwide. One example of the best-seller films that is always interesting to follow is comedy. The comedy contains humor, intended to arouse laughter. Humor in comedy films is usually a representation of human daily life. It is created by the author, who can be from different countries and different cultures. Different cultures will produce different humor stories in films that are interesting to follow. However, not all films are spoken in the same language. In this case, the role of translation and translator are very important to translate the films, so it can be understood easily by the viewers.

Translating humor can be a difficult thing to do since it is related to the culture of the target language.

There are 61 types of humor mentioned by Audrieth (1998), including wordplay and pun. Delabastita (1996) describes wordplay as follow:

> "Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings"

According to Leppihalme (1997), wordplay can be based on several different features of the language(s) involved. He also points out that pun is a separate subcategory of wordplay, while Delabastita (1996) and Redfern (1985) use the term 'wordplay' and 'pun' interchangeably.

Translating wordplay is not an easy thing to do. Wordplay is a kind of humor by making jokes using words in clever or amusing way, especially by using a word that has two meanings, or different words that sound the same (Oxford Dictionary). The translator faces the culture differences of the source language and the target language. These differences can affect to the funny aspect of the humor itself because wordplay and all humor are very closely connected to the source language and source culture. Keeping the target language as funny as the source language might be a challenge for the translator as it is not an easy thing to do.

The purposes of this study are; to find out kinds of wordplay found in the film *Bring It On*, to describe translation techniques used to translate the wordplay, and to describe the impact of translation techniques used to the accuracy, acceptability, and readability of the translation.

II. LITERATURE REVIEW

This research focuses on the analysis of wordplay translation and quality assessment in the film *Bring It On*. The previous research is done by Niken Winarti in 2011. She analyzed the translation technique and translation quality assessment of wordplay in terms of accuracy. The data source is animated movie entitled *Madagascar II Escape to Africa*. Another research is done by Umi Wakhidah in 2013. She also analyzed the translation technique and translation quality assessment

of wordplay, but in terms of accuracy and readability. The data source is a film entitled *Mr. Bones*.

This research takes the similar topic as Niken and Umi has taken, i. e. about analyzing wordplay. However, this research does not only analyze the translation techniques and translation quality assessment in terms of accuracy and readability, but also in terms of acceptability at once. In addition, this research also analyzes the impact of translation techniques in terms of accuracy, acceptability, and readability. Moreover, the questionnaire used in this research is different from the previous researchers' questionnaire. The method used to assess the readability is also different. To assess the readability, the previous researcher used questionnaire; while for this research, the method used are observation, interview, and documentation.

III. METHODOLOGY

This research applies qualitative research. In the qualitative research, the researcher does not propose a hypothesis and the data is in the form of qualitative data. Bogdan and Biklen (in Sugiyono, 2012: 13) state that qualitative research tends to use inductive analysis, meaning that the conclusion is drawn at the end of the research. The research uses case study research because it studies a particular case and does not aim to generalize (Sugiyono, 2012: 9).

This research also applies descriptive research. The researcher describes the findings of the research in the form of words of pictures rather than number (Creswell in Patilima, 2013: 60).

The data of the research are wordplay found in the Film *Bring It On* and translation quality assessment, while the sources of the research data consist of document and informants. The document of the research consists of English Film *Bring It On* and its Indonesian subtitle. The wordplay data is resulted from this data source.

The informants consist of raters and participants. Three raters selected to provide information about the accuracy and acceptability of the translation. Three participants also selected to provide information about the readability of the translation. The score and quality assessment of the translation are resulted from this data source.

This research applies content analysis, observation, in-depth interviewing, and documentation as the method of data collection. The purpose of in-depth interviewing is to get more detailed informations from the participants.

To assess the translation quality in terms of accuracy and acceptability, the role of informants, called raters, is highly needed. Two kinds of questionnaire, open and close-ended questionnaire, are distributed to the raters. The raters are required to give their opinion about the data that were given to them in order to assess the accuracy and acceptability of the translation.

Readability is assessed through observation, interview, and documentation. These three methods resulted the readability data.

IV. FINDING & DISCUSSION

The analysis result shows that there are seven kinds of wordplay found, namely homonymy, paronymy, polysemy, nicknaming pun, initialism, malapropism, and portmanteau. The most frequently wordplay found is paronymy wordplay, consisting of 28 data, and initialism wordplay, consisting of 13 data. Other kinds of wordplay found are nicknaming pun (8 data), homonymy (7 data), malapropism (4 data), polysemy (3 data), and portmanteau (1 datum).

There are five translation techniques applied by the translator to translate the wordplay found in the film *Bring It On*. The techniques are; pun translated to pun, pun translated to non pun, pun ST is similar to pun TT, pun translated to zero pun, and pun translated to editorial technique.

The most frequently translation technique found is "pun translated into non pun". There are some reasons why this technique can be applied to translate the wordplay; a) there is no equivalent meaning in both source language and target language, b) the equivalent meaning fails to create the same humorous effect as the source language has, and c) the wordplay is not recognized in target language.

Example 1: (51/BIO3/PAR)

ST:

Pepper: "Welcome your <u>cheer-tastic</u> 2008 Spirit Thunder instructors!"

TT:

Pepper: "*Sambutlah pelatih Spirit Thunder 2008 kalian yang <u>fantastis</u>!*"

Cheertastic is a paronymy wordplay derived from the word *fantastic*. It is combined with the word *cheer,* since the film tells us about cheerleading and that could be creatively related.

The wordplay *cheertastic* is translated into *fantastis*. It is rendered using "pun translated to non-pun" technique. Translating wordplay using this technique will make the translation lose the sense of humor containing in the wordplay itself. It can be seen from the example above, the word *fantastis* is not wordplay and it is a general word in target language. The sense of humor might lose, as there is no playing on word in the translation.

Example 2: (20/BIO2/INIT)

ST:

Amber: "We really going to miss you, Britney. <u>IMYA</u>."

TT:

Amber: "*Kami akan merindukanmu, Britney. <u>IMYA</u>.*"

IMYA is an initialism wordplay standing for *I Miss You All*. It is translated using "pun in ST is similar to pun TT" technique. The wordplay is maintained in

target language. By using this technique, the accuracy of the translation can be maintained also, as the source language wordplay is copied to the target language wordplay. There is no any change in word formation. Since it is not familiar in target language, the target viewers might have difficulties in understanding not only the abbreviation, but also the wordplay itself. In target language culture, the word *IMYA* sounds so strange and it is not a general word or abbreviation that is usually heard or spoken by the target readers. Since it is not commonly heard in target language, the translation might not be understood well by target readers. Therefore, the translation is considered as less acceptable.

Another technique used to translate the wordplay found in the Film *Bring It On* is "pun translated to editorial technique".

Example 3: (36/BIO2/MAL)

ST:

Sierra: "Britney's routine will make her immoral."

Amber: "It's <u>immortal</u>, Sierra."

Winnie: "It's irrelevant, Amber. I'm captain now, so get over it."

TT:

Sierra: "*Gerakan rutin Britney membuatnya nampak tak bermoral.*"

Amber: "*Harusnya <u>immortal (abadi)</u>, Sierra.*"

Winnie: "*Itu tak berhubungan, Amber.*"

The example above is malapropism wordplay. Malapropism is an amusing mistake made when someone uses a word that sounds similar to the word they want to use, but means something different. There is a wordplay from three words with similar pronunciation; *immoral, immortal,* and *irrelevant*. In this context, Sierra chooses incorrect word. the translator uses "editorial technique" to translate this malapropism wordplay. The wordplay is kept original and there is additional information related to the meaning, written in the brackets.

In "pun translated to editorial technique", explanatory footnotes or endnotes, comments provided in translator's foreword, the anthological presentation of different, supposedly complementary solutions to one and the same source text problem, and so forth (Delabastita in Ulrichsen, 2011: 11). There is only one datum found that is translated using this translation technique. The only datum is malapropism wordplay. The wordplay is kept original and there is an additional information related to the meaning, written in the brackets. The accuracy analysis shows that the translation is less accurate as there is something lost in meaning. The datum is considered as unacceptable since the wordplay is not translated into wordplay-form in the target language. For the readability assessment, the datum is considered as unreadable, as the sense of wordplay is still not recognized by the participants. Although there is an explanation written in the brackets, the participants still do not get the sense of wordplay intended to. It seems that the explanation does not merely help the target viewers. The funny effect of wordplay could not be enjoyed by the participants.

V. CONCLUSION

There are seven kinds of wordplay found in the Film *Bring It On*, namely homonymy, paronymy, polysemy, nick-naming pun, initialism, malapropism, and portmanteau. The most frequently wordplay found is paronymy. The second dominant wordplay found is initialism wordplay, then followed by nicknaming wordplay, homonymy, malapropism, polysemy, and the last is portmanteau wordplay.

The analysis on translation techniques presents that there are five translation techniques used to translate wordplay found in the Film *Bring It On*. The techniques are; pun translated to pun, pun translated to non pun, pun ST is similar to pun TT, pun translated to zero pun, and editorial technique.

From the translation quality assessment analysis, the result shows that the wordplay translation tends to be accurate, acceptable, and readable by using "pun ST is similar to pun TT" technique. The inaccurate, unacceptable, and unreadable translation are mostly translated using "pun translated to non pun" technique.

From the thorough translation quality assessment, it can be concluded that most of the translation is accurate. Although most of the translation is accurate, the acceptability and readability assessment present that most of the translation is unacceptable and unreadable as well.

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An Analysis of Translation Techniques and Quality of Collocations in the novel entitled
The lord of The Rings: The Fellowship of The Rings

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Abstract— **This research is conducted by analyzing lexical collocation found in novel *The Lord of The Rings: Fellowship of The Ring* and its translated version in Bahasa Indonesia. The aims of this research are: (1) to describe translation techniques applied by translator in translating collocation, (2) to describe the impact of translation techniques to translation quality in terms of accuracy, acceptability and readability. The data were analyzed by using the theory of translation techniques proposed by Molina and Albir (2002) and theory of types of collocation proposed by Benson (2005).**

This research belongs to qualitative-descriptive research. The source data are document: book one of novel entitled *The Lord of The Rings: Fellowship of The Ring* and its translated version entitled *Sembilan Pembawa Cincin* and informants: raters and respondents who assessed the translation quality. The methods of data collection are content analysis, questionnaire and interview.

The finding of the research in terms of translation techniques reveals that there are 8 single technique and 19 multiple techniques applied by translator. The single technique are: 1) amplification (4 data or 1.58%), 2) established equivalent (154 data or 60.87%), 3) generalization (3 data or 1.19%), 4) literal (23 data or 9.09%), 5) modulation (4 data or 1.58%), (6) particularization (1 data or 0.4%), 7) reduction (7 data or 2.77 %) and 8) transposition (13 data or 5.14%). Meanwhile, the rest of data are translated by applying multiple techniques.

The finding of the research in terms of translation quality reveals that there are there are 233 (92%) data categorized as accurate translation, 238 (94.1%) data categorized as acceptable translation are 234 (92.5%) data categorized as readable translation.

Established equivalent technique is identified as the most dominant technique applied by translator. The result of analysis shows that application of established equivalent technique gives positive effect to translation quality. By applying established equivalent the meaning of collocation is delivered well, translation sounds natural and easy to be understood by the reader.

I. INTRODUCTION

Translation becomes an important aspect today, especially in the aspect of information and idea exchange. Translation enables people who do not have access in the source language to comprehend the contained information and idea. There are many information and ideas spread through news, books, literary works, articles, websites, etc. Most of literary works is written in English. However, not all Indonesian understand English well. In this case, translation is very important to help Indonesian reader understand about information and idea contained in literary works.

Novel is kind of literary works which is delighted by all age group. A novel entitled The Lord of The Rings: The Fellowship of The Ring is a well-known novel written by J.R.R. Tolkien. There are many collocations found in this novel. Collocation is group or combination of word which appears together in a high frequency. Translating collocation is not easy especially for translator who has limited knowledge about collocation in the source text. In collocation, some words collocate each other without any logical relation. It makes the meaning of collocation hard to be predicted. Translator also should pay more attention with the context of situation of collocation. Context of situation also influence the precise meaning of collocation.

Hence, researcher is interested in analysing the translation techniques that applied in translating collocation found in the novel The Lord of The Rings: The Fellowship of The Ring. Researcher also examine the impact of the techniques to translation quality in terms of accuracy, acceptability and readability

II. LITERATURE REVIEW

A. Definition of Translation

Translation is defined by many scholars in various remarks. According to Newmark (1988: 5), translation is rendering the meaning of a text into another language

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in the way that the author intended the text. Newmark emphasizes on rendering the meaning from a language into another language, but he pays less attention about the form of target language. While Catford (1965: 20) states "Translation is replacement of textual material in one language by equivalent material in other language". Catford emphasizes on the equivalent material from one language to another. However, the difference of language structure makes the language cannot be translated into another language directly.

Furthermore, Nida and Taber (1982) state that translation consists of reproducing in the receptor language the natural equivalent of the source language message, first in terms of meaning and second in terms of style. Nida and Taber emphasize meaning and style of language. In line with Nida and Taber, Bell (1991) states that translation is the expression in the target language of what has been expressed in source language, preserving two aspects, which are semantically and stylistic equivalence. Transferring meaning is the most important in translation. However, translator should also notice the style of language to produce a good translation.

From explanation above, it can be concluded that translation is a process of transferring message from source language into target language regarding the equivalent material and style.

B. Translation techniques

Molina and Albir (2002) define translation techniques as procedures to analyze and classify how translation equivalence works. Translation techniques affect the result of translation and micro unit of text. The techniques are classified by comparison with the original and by nature discursive. The techniques proposed by Molina and Albir are:

1) Adaptation.

Adaptation is to replace a ST cultural element with one from the target culture e.g. 'Shaman' is translated into *'Dukun'*

2) Amplification.

Amplification is to introduce details that are not formulated in the ST: information, explicative paraphrasing. For instance 'Ramadhan' is translated into 'Ramadhan, the fasting month for moslem'.

3) Borrowing.

Borrowing is to take a word or expression straight from another language. It can be pure (without any change) or it can be naturalized (to fit the spelling rules in the TL), for example 'Computer' is translated into *'Komputer'*.

4) Calque.

Literal translation of a foreign word or phrase; it can be lexical or structural. For instance, 'Pale Chest' is translated into *'Dada Pucat'*.

5) Compensation.

Compensation is to introduce a ST element of information or stylistic effect in another place in the TT, because it cannot be reflected in the same place as in the ST. For example 'Kill two birds with one stone' is translated into *'Sekali mendayung, dua tiga pulau terlampaui'*.

6) Description.

Description is to replace a term or expression with a description of its form or/and function. The example 'Bluetooth' is translated into *'Teknologi komunikasi nirkabel jarak dekat yang digunakan untuk berkomunikasi antar-perangkat yang berjarak sekitar 8 meter'*.

7) Established equivalent.

Established equivalent is to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. For instance, 'living room' is translated into *'Ruang tamu'*.

8) Generalization.

Generalization is to use a more general or neutral term. For instance, 'Mansion' is translated into *'Rumah /tempat tinggal'*.

9) Linguistic amplification.

Linguistic amplification is to add linguistic elements; this is often used in consecutive interpreting and dubbing. For instance, 'Let me see' is translated into '*Biarkan aku yang membukakan pintu*'.

10) Linguistic compression.

Linguistic compression is to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in subtitling. For instance, 'Product Software' is translated into 'Software'.

11) Literal translation.

Literal translation is to translate a word or an expression word for word. For instance, 'step forward' is translated into *'melangkah maju'*.

12) Modulation.

Modulation is to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. For example, 'You will have a baby' is translated into '*kamu akan menjadi ibu*'.

13) Particularization.

Particularization is to use a more precise or concrete term. For example, 'slay with sword' is translated into '*menebas dengan pedang*'

14) Reduction.

Reduction is to suppress a ST information item in the TT. For example, 'Susilo Bambang Yudhoyono, Presiden of Indonesia' is translated into 'Presiden SBY'.

15) Discursive creation

Discursive creation is a technique that establishes a temporary equivalence that totally unpredictable out of context. This technique is usually used in translating book, or film title. For instance,'Billionare Doctor' is translated into '*Sang Dokter Bilyuner*'.

16) Variation

Variation is a technique that changes linguistic or paralinguistic elements (intonation, gestures) that affect aspect of linguistic variation; changes of textual tone, style, social dialect, geographical dialect, etc. For example, 'He cuts the head of enemy with his sword' is translated into '*Dia membunuh musuhnya dengan pedang*'.

17) Transposition

Transposition is a technique that changes a grammatical category; the semantics elements are transferred to grammatically different group of words. This technique is used in order to overcome the problem related to different language systems. For instance, 'I'm very grateful' is translated into '*Saya sangat bersyukur*'.

18) Substitution

Substitution is a technique that changes the linguistic element into paralinguistic element (intonation, gestures) or vice versa. It is used above all interpreting. For example, 'I cross my finger for successful English test' is translated into '*Aku mendoakanmu semoga berhasil dalam ujian bahasa inggris*'.

C. Translation quality

Translation quality indicates the translation is good or bad. Some experts give parameter to measure quality of translation. Nababan (2012) states that the parameters of translation quality are: accuracy, acceptability and readability.

1) Accuracy

Accuracy is a degree of equivalence between source text and target text. Accuracy in assessment of translated text is equivalence in transferring message from the source text to the target text. According to Nababan (2012) Accuracy refers to the degree of equivalence between Source text and target Text. The concept of equivale2nce aimed at the same meaning between Source and Target Text.

2) Acceptability

Acceptability in translation means that the translation fulfills the requirement of 'reading as an original' written in target language and sound natural to the target reader than that of 'reading as the original' (Shuttleworth and Cowie, 1997). It relates to the naturalness of translation text to the target reader. Acceptability deals with the linguistic and the cultural bounds of the target reader.

3) Readability

Richard et al (In Nababan, 1999) defines readability as 'how easily written materials can be read and understood. Good translation should be easy to be understood by the reader.

D) Collocation

McCharty and O'Dell (2005) say that collocation is a pair or groups of words that are often used together. These groups of words sounds natural to native speakers, but others have to make special effort to learn them because they are often difficult to guess. Some groups of words sound unnatural if someone says 'quick food' or 'fast meal' even though the word 'fast' and 'quick' has a same meaning or synonymy. Since the common collocations are fast food and quick meal.

Benson (2010) categorizes collocation into two types, grammatical collocation and lexical collocation as follows:

1) Grammatical collocation

Grammatical collocation consists of dominant word (verb, noun and adjective) and preposition or grammatical structure such as to infinitive and a clause. This type is characterized by eight patterns as follows:

- G1 consists of noun + preposition, for example: argument concerning.

- G2 consists of noun + to infinitive, for example: a pleasure to do it.

- G3 consists of noun + that-clause, for example: a statement that.

- G4 consists of preposition + noun, for example: in advance.

- G5 consists of adjective + preposition, for example: according to.

- G6 consists of adjective + to infinitive, for example: important to get.
- G7 consists of adjective + that clause, for example: afraid that.
- G8 consists of 19 different verb patterns in English.

2) Lexical collocation

Lexical collocation consists of dominant word without preposition or grammatical structure such as to infinitive or a clause. This type is characterized by seven patterns as follows:

- L1 consists of verb (creation or activation) + noun, for example: produce an heir, snap finger, give a party.
- L2 consists of verb (eradication or nullification), for example: break the rule, break the silence.
- L3 consists of adjective + noun or noun + noun, for example: low voice, deep sleep, and bargain price.
- L4 consists of noun + verb for example: cock crowing, head nod and lock clicked.
- L5 consists of a quantifier + noun, for example: pint of beer, as a matter of fact, and a piece of string.
- L6 consists of adverb + adjective for example: deeply grateful, immensely fond and firmly fixed.
- L7 consists of verb + adverb, for example: walk briskly, shining brightly and descend rapidly.

Depending on the degree of occurrence, Emery (1991) divides type of collocation into three categories. They are:

- Open collocation is combination of two or more words that co-occur without any specific relation between them, for example: catch a train, catch a fish, and catch a meaning.
- Restricted collocation is combination of two words or more with the specific relation, for example commit a murder, commit a crime, and commit a suicide.
- Bound collocation is a bridge category between collocations and idioms. This collocation is only limited in particular words. The examples are: foot the bill, shrug the shoulder, and earn money.

III. METHODOLOGY

The data of this research are lexical collocation found in novel *The Lord of The Rings: Fellowship of The Ring* and statements from the informants about the quality of the translation. The researcher found 253 lexical collocations from the novel. The informants are three raters who evaluated the accuracy and acceptability and seven respondents who evaluated the

readability. The source of data was chosen by applying purposive sampling technique. The researcher applied three methods of data collection, which are: content analysis, questionnaire, and interview in collecting the data of the research.

IV. FINDINGS AND DISCUSSION

A). Findings

1) Translation techniques

The finding shows that there are eight single technique and nineteen multiple techniques applied in translating collocations found in novel The Lord of The Rings: Fellowship of The Ring. Established equivalent technique is most frequently used by translator. Application of established equivalent technique can be seen in the collocation **'shrug the shoulder'** which is translated into *'mengangkat bahu'*. Collocation *'mengangkat bahu'* is common collocation in target text. This collocation is used to show that we do not care or discourage something. Another example of established equivalent technique can be seen in collocation **'low voice'** which is translated into **'suara lirih'**.

Table1. Result of Translation technique of collocation in Novel The Lord of The Rings: Fellowship of the Rings

No	Technique	Frequency	Percentage (%)
1	Amplification	4	1.58
2	Established Equivalent	154	60.87
3	Generalization	3	1.19
4	Literal	23	9.09
5	Modulation	4	1.58
6	Particularization	1	0.40
7	Reduction	7	2.77
8	Transposition	12	4.74
9	Amplification + Established Equivalent	8	3.16
10	Amplification + Literal	2	0.79
11	Borrowing + Established Equivalent	1	0.40
12	Established Equivalent + Description	1	0.40
13	Established Equivalent + Generalization	5	1.98
14	Established Equivalent + Modulation	1	0.40
15	Established Equivalent + Particularization	7	2.77
16	Established Equivalent + Reduction	3	1.19

17	Established Equivalent + Transposition	3	1.19
18	Generalization + Literal	1	0.40
19	Generalization + Transposition	1	0.40
20	Literal + Particularization	2	0.79
21	Literal + Transposition	2	0.79
22	Modulation + Particularization	1	0.40
23	Reduction + Borrowing	1	0.40
24	Reduction + Transposition	3	1.19
25	Amplification + Established Equivalent + Reduction	1	0.40
26	Amplification + Established Equivalent + Transposition	1	0.40
27	Amplification + Particularization + Transposition	1	0.40
	Total	**253**	**100**

2) Translation Quality

a) Accuracy

Table 2. Result of Accuracy Analysis

Category	Frequency	Percentage (%)
Accurate	233	92.0
Less Accurate	17	6.7
Inaccurate	3	1.3
Total	253	100

From the total of 253 data, there are 233 data (92%) categorized as accurate translation, 17 data (6.7%) categorized as less accurate translation, and 3 data (1.3%) categorized as inaccurate translation. The result shows that most of translation techniques employed by translator in translating collocation in the novel entitled The Lord of The Ring: The Fellowship of The Ring gives positive impact on the translation accuracy.

Most of collocations are translated accurately by translator. The example of accurate translation is '**deep sleep'** into '***tidur nyenyak'. 'tidur nyenyak'*** is equivalent collocation of **'deep sleep'** in target text.

However, there are 3 data categorized as inaccurate translation. Translator applied total reduction or deletion technique. The message of collocation is not delivered by applying this technique.

b) Acceptability

Table 3. Result of Acceptability Analysis

Category	Frequency	Percentage (%)
Acceptable	238	94.1
Less Acceptable	15	5.9
Unacceptable	-	-
Total	253	100

From the total of 253 data, there are 238 data (94.1%) categorized as acceptable translation and 15 data (5.9%) categorized as less acceptable translation. The result shows that most of translation techniques employed by translator in translating collocation in the novel entitled The Lord of The Ring: The Fellowship of The Ring gives positive impact on the translation acceptability.

Most of translations sound natural in target text. The example of acceptable translation is collocation **'deathly pale'** into ***'pucat pasi'***. Collocation ***'pucat pasi'*** is commonly used and sounds natural in target text.

However, some translations are categorized as less acceptable translation. Translator chooses inappropriate words or diction which makes translation sounds unnatural or clumsy in target text.

c) Readability

Table 4. Result of Readability Analysis

Category	Frequency	Percentage (%)
Readable	234	92.5
Less Readable	19	7.5
Not Readable	-	-
Total	253	100

From the total of 253 data, there are 234 data (92.5%) categorized as readable translation and 19 data (7.5%) categorized as less readable translation. The result shows that most of translation techniques employed by translator in translating collocation in the novel entitled *The Lord of The Ring: The Fellowship of The Ring* gives positive impact on the translation readability.

Most of translations are easy to be understood by the reader. The example of readable translation is **'sharp ears'** into ***'telinga tajam'***. This translation is easily understood by reader. However, there are some translations that need to be read more than twice to understand the meaning due to the use of foreign or ambiguous words. The example is collocation 'black **chap'** which is translated into ***'orang hitam'***. This translation is ambiguous. It can mean **'people with black skin'** or ***'evil'***. Reader needs to read more than twice to comprehend the translations.

B) Discussion

From the findings above, it shows that established

equivalent is the most dominant technique applied by translator. In aspect of accuracy, established equivalent technique produces high level of accuracy. The analysis indicates that by using established equivalent technique the message of collocation is conveyed accurately. In the aspect of acceptability, established equivalent technique also produces high level of acceptability.

Most of translations of collocation produced by applying this technique sound natural in target text. This technique also produces collocation and expression which is equivalent and commonly used in target text. In aspect of readability, established equivalent produces high readability. Applying established equivalent in translating collocation makes the translation can be easily understood by reader.

Literal technique is the second most dominant technique applied by translator. In aspect of accuracy, this technique produces accurate translation in translating collocation which does not have specific or independent meaning or it can be categorized as open collocation. In aspect of acceptability, most of data translated by applying literal technique produces acceptable translation. In aspect of readability, Literal technique also gives good impact to translation quality in term of readability. Despite the collocation is translated literally, the information is delivered clearly. Some collocations are categorized into open collocation which is easily understood by the reader.

Other single techniques as well as multiple techniques give good impact to translation quality. Most of them produce high level of accuracy, acceptability and readability. In general, translation techniques applied by translator give good impact to translation quality in terms of accuracy, acceptability and readability.

V. CONCLUSION

After analyzing the data, researcher found that there are 253 lexical collocations found in novel entitled The Lord of The Ring: The Fellowship of The Ring. These collocations are translated by applying single technique and multiple techniques. There are eight single technique and nineteen multiple techniques applied by translator. Most of techniques applied by translator give good impact to translation quality. The most dominant technique is established equivalent. This technique produces high level of accuracy, acceptability and

readability. By applying established equivalent, translator translates the collocation in source text into common collocation or expression in target text. Therefore, the message of collocation is delivered well. Translation sounds natural and it easily to be understood by the reader. Meanwhile, other single technique and multiple techniques also produce high level of accuracy, acceptability and readability.

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An Analysis of Request Expressions Employed By the Characters in a Film Entitled *Bridesmaids* (A Pragmatics Approach)

Hanifah Masruroh[1]

Abstract - This research is conducted to describe the types of request expressions which are employed by the characters in the film entitled Bridesmaids on Tsui's theory and the politeness strategy of Brown and Levinson as the choice of characters to express request. This research is a descriptive qualitative research with purposive sampling technique. The dialogues which contain request expressions in the film entitled BRIDESMAIDS are taken as the data. The result shows that the total data of the research are nineteen data. There are four types of request expressions, namely request for action with fourteen data, request for permission with three data, offer and invitation with each one datum. Politeness strategies are also applied by the characters in the film entitled Bridesmaids to deliver their requests. There are two types of politeness strategies which are applied by the characters in the film entitled Bridesmaids, namely positive politeness with twelve data (63,16%), and negative politeness with seven data (36,84%). Moreover, the context of situation that happens in the conversation is the factor that causes the characters to choose the politeness strategy which is employed in the request expressions.

Keywords: request expressions, speech act, politeness strategy, film.

I. INTRODUCTION

Language is an important instrument that cannot be separated from human's life. In daily life, human must interact and communicate with others. When someone speaks a language, the focus is not only on what he or she is uttering, but also on what the speaker intends to convey (Yule, 1996:127). Hence, understanding the intended meaning or catching the message of the conversation is very important.

To reach the goal of communication, the speaker and the addressee mustunderstand each other. It is necessary to use the expressions such as informing, requesting, commanding and many more in delivering the speaker's needs and it will help the addressee understand what the speaker wants. The three expressions mentioned previously are examples of directive speech acts. When people deliver a directive speech act especially in requesting someone to do something for them, they have to pay attention in using the expression, to whom

they speak and in what situation they speak. To minimize the imposition from the addressee, the speaker may use politeness strategy.

Request is one of speech acts that commonly happens in daily conversation. This kind of speech act focuses on asking someone to do something in which it gives the addressee an option for complying or not complying the requested action. Request expression can be in the form of request for permission, offer, request for action, invitation, and proposal (Tsui, 1994).

However, in performing request expression, the speakers have to consider to whom they speak and what situation they speak. It is because the addressee may feel burdened towards the request delivered by the speaker. Therefore, the speaker needs strategies to reduce the imposition of the request. In this case, politeness strategies can be employed by the speaker as the way to minimize the 'face-threatening act' (FTA). It means that the speaker tries to save the positive face (the desire to be respected, approved of, or appreciated by others) and negative face (the desire to act freely without any force from others) of the addressee(Brown & Levinson, 1987). Following Brown and Levinson's model of politeness, request can be realised by means of linguistic strategies such as bald on record, positive politeness, negative politeness, and bald off record strategies.

II. LITERATURE REVIEW

A. Speech Acts

Speech act is a part of pragmatics that studies about utterances. The action is performed by utterances (Yule, 1996:47). According to Searle (in Levinson, 1983:240), speech acts can be classified into five categories. They are representative, directive, commisive, expressive and declaration.

B. Request

Tsui (1994: 101) classifies request into five classes, namely request for action, request for permission, offer, invitation, and proposal.

Request for action is a request that asks someone to do something. It prospects addressee's action and it is for the speaker's benefit. A positive response will commit the addressee to some nonverbal action.

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The second type of request is Request for permission. Request for permission involves the speaker's performance in the future action which is aimed to his or her own benefit. It is very difficult to refuse a request for permission because the action is for the speaker's benefit and it is less imposing since the speaker is going to perform the action.

Next is offer. Offer is a request of offering something to be accepted or refused. It commits the future action and benefit to the addressee. An appreciation and thank are expressed by the addressee.

Invitation is request to invite, go, or come to somewhere. The addressee may refuse or accept it and it is beneficial for the addressee.

Fourth is proposal. Proposal is a request of suggestion in which the speaker asks the hearer to do something for the benefit of both the speaker and the hearer. The non-verbal action as the response of the request will be performed by the speaker and the hearer. Compared to request of offer, request of proposal is not likely to be followed by thanking expression.

C. Ethnography of Speaking

Hymes gives suggestion that in ethnography of speaking there are some components of speech which need to be considered. The components of speech are speech situations, speech events and speech acts which are compose the communication. He intends to look at any naturally speech which occurs to discover the rules of speaking (modes of speaking, topics, messages forms within particular settings and activities). Hymes sets the components of speech into eight, abbreviated as SPEAKING (1986: 56). They are situation, participants, ends, act sequence, key, instrumentalities, norms and genre.

D. Politeness

Politeness is very important in communication. It is used to minimize friction in the interaction. According to Yule in "Pragmatics" (1996:60), politeness is as a means employed to show awareness of another person's face. Face means the public self-image of a person.

Moreover, Brown and Levinson (1987:92) propose four kinds of politeness. They are bald on-record, positive politeness, negative politeness and bald off-record strategy.

III. METHODOLOGY

The data of this research are all request expressions employed by the characters in the film entitled BRIDESMAIDS. The data were analyzed through pragmatics approach. In collecting the data, total sampling is applied as the sampling technique. The steps in this research were collecting the data, analyzing the data, and drawing the conclusion.

IV. FINDING & DISCUSSION

After analyzing the data, the researcher found that there are 19 data containing request expressions employed by the characters in a film entitled *Bridesmaids*. The detail of the data as follow:

1. *Types of request expressions in the film entitled Bridesmaids.*

Table 1. Types of Request Expression

Types of Requests	Frequency	Percentage (%)
Request for Action	14	73,69
Request for Permission	3	15,79
Offer	1	5,26
Invitation	1	5,26
Total	**19**	**100**

There are four types of request expressions which are employed by the characters in the film entitled *Bridesmaids*. The four types of request expressions are request for action (73,69%), request for permission (15,79%), offer (5,26%), and invitation (5,26%).

According to the table 1, the characters of the film Bridesmaids mostly express request for action. From the whole data, there are fourteen request expressions that can be classified into request for action. The request prospects addressee's action and it is for the speaker's benefit.

2. *How request expression applied using politeness strategy.*

Table 2. Politeness Strategy

Types of Politeness	Frequency	Percentage (%)
Positive Politeness	12	63,16
Negative Politeness	7	36,84
Total		**100**

It can be seen from the table 2, that positive politeness dominates the use of politeness strategy by the characters who are delivering request expressions with 63,16%. The characters mostly mix their requests with positive politeness because they already know each other. In all of the data, the speakers deliver request to someone who has close/ intimate relationship with them, so that they do not need to use formal language in expressing the requests. They also use positive politeness to show friendliness. It is important because if the speaker treats the hearer properly as a friend, it will increase the possibility of the hearer to comply the request action. Meanwhile, the percentage of negative politeness in the use of politeness strategy in request expressions is about 36,84%.

Table 3. The Use of Politeness Strategy in Request Expressions

Type of Request	Politeness Strategy		Freq	(%)
	Posi-tive	Nega-tive		
Request for Action	10	4	14	73,69
Request for Permission		3	3	15,79
Offer	1		1	5,26
Invitation	1		1	5,26
Total			**19**	**100**

Table 3 shows the use of politeness strategy in request expressions. From the table above, it can be seen that all the types of request expressions can be delivered by using politeness strategy. In this research, it is found that request for action uses both positive and negative politeness. While request for permission only uses negative politeness as the strategy. The other types of request expressions are offer and invitation that use positive politeness as the strategy.

In addition, it is found that the four types of request expressions by Tsui can be delivered by using politeness strategy by Brown and Levinson. The factor that causes the characters in choosing the politeness strategy which is employed in the request expressions is the context of situation that happens in the conversation.

V. CONCLUSION

Based on the results, it can be concluded that there are two findings. Firstly, there are four types of request expression which are employed by the characters in the film entitled BRIDESMAIDS, they are request for action, request for permission, offer and invitation.

Second, there are two politeness strategies employed by the characters in the film entitled BRIDESMAIDS to express request. They are positive politeness and negative politeness.

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The Representation of African American Leadership in the Film *Olympus Has Fallen (2013)*

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Abstract − **This research outlines the leadership of a character of an African American president, Allan Trumbull, and how he handles his power as the president of the United States despite the color of his skin, black, in a movie entitled Olympus Has Fallen (2013). The movie is an American film that portrays an African American President as the man behind the successful operation to save the Olympus (i.e. The White House) from the terrorist. The finding shows that the film provides a representation of an African American who possesses leadership qualities to be a president of a multicultural country. Moreover, it is a different type of leadership from the Civil Rights Movement era. The film also depicts how the U.S. Constitution works towards an African American politician.**

Keywords: African American, president of the United States, leadership, leadership quality, *Olympus Has Fallen*

I. INTRODUCTION

Racial minority figures have less chance to be the national leader of the United States for a long time. Since the first colony arrived from Europe, the New World, the early American colonies, was led by various types of leaders in terms of leadership style. These New World colonies emerged, developed, and expanded into what is known today as the United States of America. George Washington and Abraham Lincoln are two examples of American president who devoted themselves as the leader of the country for the sake of the prosperity to the people and the union of their country. As Victoria C. DePaul defines leadership in her book entitled "*Obama: The Leadership of We Are One*" as, "The activity or intention of directing or influencing the behaviors and thoughts of people in order to attain a goal." (2009, p. 13).

As the leader of a country, a president possesses skills called leadership qualities. The leadership qualities are the instruments for a president to inspire people and achieve the goals, "A true leader needs to possess the quality to inspire the masses." (DePaul, 2009, p. 40).

Despite having the leadership qualities, it has big challenges for a president to lead a multicultural country. America is the largest immigrant country in the world with various races, ethnicities, and cultures. The president has to deal with all of them. However, in a different perspective, it is a unique privilege for Americans because they have multicultural identity. Diana Owen of Georgetown University calls this phenomenon as an 'American mosaic'. She explains that the citizens still can be Americans and maintain as well as preserves their native culture and lifestyle (Owen, 2005, p.2).

Due to the existence of multiple race and ethnicity communities in America, each of them has their own purpose or agenda especially their positions in the society of the white people as the dominant one, including African American. Leaving the slavery era after the Civil War, the Civil Rights movement from 1954 to 1968 is a pivotal era for African Americans to set them free from segregation, gaining recognition from the government as citizens, and acquiring right to vote. Those achievements would not happen without the influence of the leaders of African American activists such as Martin Luther King Jr. and Malcolm X.

With the magnitude of African Americans' power shown during the Civil Rights era and the equal position to other citizens acknowledged by the Civil Right Act of 1964 and Voting Rights Act of 1965, the chance of having an African American as the president of the United States is wide-open. Finally, on January 20th, 2009, Barack Obama becomes the first African American president in history.

According to the U.S. Constitution, the president has a power to be the commander of the U.S. Army and NAVY, "The President shall be Commander in Chief of the Army and Naval of the United States," (U.S. Const, art II, § 3). Thus, the purpose of this research is to examine the leadership of an African American president and how he manages the power as the Commander in Chief represented in the film *Olympus Has Fallen*. Allan Trumbull, the African American president in the film shows some capabilities and leadership qualities that lead him to his goals. His portrayal as a president in the film provides influence to not only to African Americans, but also the whole country. This research seeks the leadership of a character of an African American president, Allan Trumbull, and how he handles his power as the president of the United States despite the color of his skin, black, in a film entitled *Olympus Has Fallen*.

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II. LITERATURE REVIEW

A. African American and the U.S. Leadership

Historically speaking, African Americans are not in a fortunate side in terms of racial relation, socially or constitutionally. Howard Zinn in his book entitled "*A People's History of the United States, 1492-present*" says that before slavery exist in Europe and America, any other than whites, the unknown, the blackness, are weaker and lower (1980, p. 30). Eventually, the situation turns upside down as Barack Obama becomes the president of a superpower country. Obama possesses a greater influence to the Americans than Martin Luther King Jr., Malcolm X or Louis Farrakhan because he can embrace not only African Americans, but also white people, Latinos, and Hispanics, as well as young voters (Burnham, 2009, p. 16) (Manzano, 2009, p. 26). African American life is slowly but surely leading to the direction of racial equality despite the long span of struggle from one racial issue to another.

Despite the position as the Commander in Chief of U.S. Army and NAVY based on the Article II Section 3 of the U.S. Constitution, president of the United States does not possess a limitless power. First, a president as the executive power has to work with legislative branch in lawmaking, and judiciary branch. Second, the duration of the administration, this is a four-year term and may serve for two terms for each president. Even in some cases, there are eight presidents of the United States who resigned, died, or terminally ill during their terms and replaced by their Vice President under the 25th Amendment of U.S. Constitution. Meanwhile, the rest of the line succession is regulated in the 3 U.S. Code Section 19.

Presidential leadership is a type of leadership related to politics. The presidential leadership has qualities and characteristics of its own. Those qualities and characteristics become the benchmarks to show how great the influence of a president towards the people in order to achieve the goals. Based on the political leadership point of view, there are three aspects of leadership, "Instrumental (ability to influence people and effect outcomes), organizational (goal-setting and motivation), strategic visionary and entrepreneurial (innovative adaptation and creativity)" (Masciulli, Molchanov, & Knight, 2009, p.10).

Victoria C. DePaul's leadership theory provides eight leadership qualities based on the leadership of President Barack Obama. Those leadership qualities are: intrapreneurial leadership (understands the needs of the people), innovative (creating new ideas), commitment, autonomy (leading independently), risk-taker, situational analysis (the ability to analyze and evaluate data in order to make accurate decisions), empowerment (the ability to instill the vision to the followers), and visions (creating objectives with discipline, organization, and prioritization) (DePaul, 2009, pp.7-10).

Michael Siegel provides four leadership qualities based on his analysis to five recent U.S. Presidents. Siegel and DePaul have a similarity in the aspect of leadership quality of vision. Meanwhile, the other three leadership qualities are: Decision-maker (willingness to listen to other suggestion in the making of the decision), few major goals at a time (to increase the possibility to accomplish all of the goals), and selective in picking the advisers and followers (Fox, 2012).

Figure 1.
Leadership qualities according to Siegel and DePaul

B. Semiotics Film

Semiotics film is a study of signs that can help us to understand the meaning thoroughly about film. Semiotics film theory explains the way of filmmakers putting the elements or codes of film so the audience can catch the meaning, the emotion, and the message of the film. "Cinema uses codes and conventions of representation which are shared by both filmmakers and audiences, so that the audience actively constructs meaning by reference to codes which structure mythic meanings in the social world in which film-going exists" (Bignell, 1997, p.191).

Semiotics film theory is useful to read the film to get the data to analyze in this research. There are some key codes that are essential according to Monaco (2000) and employed in this research: *mise-en-scene,* lighting, camera angle, shots, and sounds.

Mise-en-scene is all about framing, the wider the frame, the more components inside of it that can be exploited in one single frame (Monaco, 2000). Meanwhile, the methods in framing (loose framing, tight framing, symetric and asymetric composition, control the depth of the shot to attract the audience's attention to the specific component(s) within the frame. Lighting sets the tone of the film and/or the scene. It sets the mood of the film so the audience can feel the joyful nuance from the bright high key lighting, or the ominous and darkness from the low key, or the natural tone of balance key. The focus (long shot, close up), the angle (high angle, low angle), and the movement (pan, tilt, track) of the camera in various techniques and methods in the film force the audience's attention to the object(s) in the frame (Monaco, 2000). Finally, The

sound aspect of the film is divided into three: diegetic sound (dialogue, any sound that logically can be heard by the character in the film), nondiegetic sound (film score, voice-over narration, or any sound that logically cannot be heard by the character in the film), and internal diegetic (sound in the form of the voice(s) inside of the character's mind).

III. METHODOLOGY

The source of data in this research is a film entitled Olympus Has Fallen (2013) directed by Antoine Fuqua. Meanwhile the data of the research are taken from dialogue, *mise-en-scene*, and other cinematograpic elements of the scenes of the film that include the character Allan Trumbull in them. Then, the data were analysed by using historical and socio-political approaches as well as leadership qualities theory of Victoria C. DePaul and Michael Siegel to determine how and which leadership qualities represented by Allan Trumbull as the President of the United States in the film.

IV. FINDING & DISCUSSION

Based on the data analysis, the film provides the representation of an African American president who has the quality of an 'Olympian' in spite of his color of his skin. Also, there are eight leadership qualities represented by the Allan Trumbull character in the film.

A. *Allan Trumbull: The African American Olympian*

The film Olympus Has Fallen (2013) tries to show to the audience that it is fine to have an African American in the position of the Commander in Chief. Olympus is a mountain in Greece which according to ancient Greek mythology as the home of Olympian or Greek gods and goddesses (Daly, 2009, p.106). In the film, 'Olympus' is a codename for The White House in which the acting president of the United States is an African American named Allan Trumbull. The character Allan Trumbull is responsible for the triumph of the U.S. government against the conflicts that occur in the film. It also means that the film represents an African American who possesses the quality of an 'Olympian'. Allan Trumbull is to the White House as Zeus to the Olympus.

The depiction of Allan Trumbull in the film is different from African American leaders in the past. The film sets the present day when his identity as an African American is not a problem to other people. Under the 3 U.S. Code sections 19, Allan Trumbull becomes the Commander in Chief of The United States. It is wildly different from what Martin Luther King Jr., Malcolm X, or Louis Farrakhan did during the Civil Rights movement era as they were leaders of their own communities, African Americans. Allan Trumbull leads the whole people from all races and ethnicities in the United States as a president. The conflict in the film is

the hostage situation by the terrorist with the stakes of the lives of high ranking officers of the government. The first response that Allan Trumbull says after his inauguration is "Are they alive?" Allan Trumbull no longer concerns about his identity or all African Americans' identity and their place in the society. Allan Trumbull earns the respect from his followers that come from various races and ethnicity background. It means that the film also address that Americans are no longer caught up by the past of racial hatred towards African Americans. Hence, they embrace the multiculturalism.

B. *The Leadership of Allan Trumbull*

A second-liner can be as great as the first-liner. Allan Trumbull is inaugurated the acting President of the United States after the president and the Vice President are under terrorist's hostage. Allan Trumbull becomes the president not only due to the regulation of the U.S. Constitution, but also his leadership quality. Using Victoria DePaul and Michael Siegel's leadership quality theories as the benchmarks, Allan Trumbull has eight out of eleven leadership qualities. Those eight leadership qualities are: situational analysis, innovation, intrapreneurial leadership, risk-taker, empowerment, vision, few major goals at a time, and decision-maker.

The leadership quality of Allan Trumbull can be identified by using semiotic film theory. Some aspects in semiotic film such as *mise-en-scene*, lighting, camera focus, camera angle, camera movement, and sound are applied in this research.

Figure 2

The focus, camera angle, and sound aspects capture the leadership of Allan Trumbull in the scene (see figure 2). the focus of the camera to Allan Trumbull's face captures the importance of Allan Trumbull's objectives to the plot of the film. Moreover, the filmmaker tries to capture the charisma and authoritativeness through the low angle and Allan Trumbull's expression as well as the tone of his voice. In addition, the absence of the nondiegetic sound or score when Allan Trumbull delivers the objectives enhances the audience's attention.

Figure 3

Meanwhile, based on figure 3, the wide shot shows the magnitude of Allan Trumbull's leadership. The light beams down to the long table of full of high ranking officers. Each of them has their own followers. Those people are led by none other than the man sitting at the end of the table, Allan Trumbull. He is the Commander in Chief who instils his vision using his ideas and objectives in all of his followers.

1) Situational Analysis

Allan Trumbull applies situational analysis in the film. DePaul defines situational analysis as, "The ability to analyse and evaluate data independently in order to make effective and accurate decisions," (2009, p. 23). As the camera deeply focuses on Allan Trumbull's face, he uses situational analysis in order to make responses and plans to any situations so he and his followers can achieve the goals, which are saving the president and defeat the terrorist inside the White House.

2) Innovation

As the Commander in Chief, Allan Trumbull provides ideas and solutions to the problems. Those are the characteristics of an innovative leader, "The creative ability to come up with new and innovative ideas and cherish the opportunity to implement them." (DePaul, 2009, p. 7). There is one important scene in the film when Allan Trumbull creatively makes four objectives for his followers to deliver in order to counter the terrorist's movement which eventually saves the president.

3) Intrapreneurial Leadership

Allan Trumbull shows himself as an intrapreneurial leader when he conducts the press conference to motivate people during the conflict occurs in the film. Using the speech, Allan Trumbull shows that he understands the situation that happens towards the people because the victims of the terrorist's attack are including the people in Washington D.C. It is very to the approach of Obama as he focuses on the issues in American society rather than attacks his opponent during the presidential debate and it makes people believe in him (DePaul, 2009, p.20).

4) Risk-taker

Allan Trumbull is a type of leader who dares to take a risk. DePaul explains that a leader creates the situation that all of the people around him comfortable so the leader can take the calculated risk based on his own or his followers' analysis and judgment (2009, p. 8). This leadership quality creates dynamics to the relationship between Allan Trumbull and his followers. He trusts his follower's judgment to take a chance on one field agent to infiltrate the White House to save the president and

using the Air Force to eliminate the terrorist despite the president still caught in the White House bunker.

5) Empowerment

He also shows his leadership in followers' empowerment. DePaul says that empowerment is about 'instil the vision in all members of the organization" (2009, p. 67). In one scene of the film, with low angle to create the sense of power, Allan Trumbull shows his gravitas as a leader who can instil his vision of his followers in order to solve the issues. Despite of the abundant of problems of each of his followers have, Allan Trumbull can still pull the attention of them and seeds his vision inside his followers' minds.

6) Vision

Allan Trumbull shows his quality as a visionary leader during his work as the House Speaker of Representative and the acting President of the United States. He has his own vision to take down the North Korea for the safety of the South Korea, provides goals as well as objectives and organizes his followers to save the president from the terrorist. Allan Trumbull's leadership quality in terms of vision is in line with DePaul's definition of vision in leadership, "A vision begins with objectives and a plan for accomplishing them with discipline, organization, and prioritization," (2009, p. 9).

7) Few Major Goals

Allan Trumbull provides four major goals that need to be accomplished by him and his followers. Those goals are: accomplishing the list of four goals as the response to terrorist's demand, saving president's son, securing the White House using the Air Force, and finally saving the president. These goals are done by Allan Trumbull one by one with only one failure goal. Michael Siegel said that even President Reagan with three to four major goals, he accomplished a large part of his goals, not all of them (Fox, 2012).

8) Decision-maker

As the President of the United States, Allan Trumbull is the ultimate decision-maker. Michael Siegel explains in detail about a leader, or in this case, the president, as a decision-maker is about how a president makes a decision not only based on his own judgment but also people around him such as his followers, "To create the conditions for effective decision-making, it's important for a president to select people who are not only "yes men and women," but who exhibit characteristics of the "courageous follower," somebody who is willing to tell the boss the truth." (Fox, 2012). Throughout the film, there are four of Allan Trumbull's followers who constantly provide suggestions and influence his decisions and the outcome of them can be seen from the

accomplishment of Allan Trumbull and his followers in the end of the film when the president walks safely out of the White House.

V. CONCLUSION

The film *Olympus Has Fallen* captures the condition of the society in the United States where they embrace the multiculturalism. It is fine to have a leader from other races and ethnicities than the whites, as long as s/he possesses leadership qualities that will lead the country to the lifelong sovereignty and prosperity.

Olympus Has Fallen shows that how the United States has developed as a country that is no longer caught up by the dark past of racial discrimination. None of the characters in the film complains or protests when Allan Trumbull steps up as the Commander in Chief despite the color of his skin. Unlike Martin Luther King Jr. and Malcolm X, who are leaders only to black community, Allan Trumbull as a president, is a prominent leader to the United States and all Americans from various background of races and ethnicities. The film also shows the audience that the U.S. Constitution is colorblind in terms of racial identity. In other words, Allan Trumbull is appointed as the President of the United States based on his position in the government as the second in the line of presidential succession without bothering his racial identity. Thus, the film emphasizes that color should not be put into account in terms of politics.

Allan Trumbull has leadership qualities that can lead the United States to overcome the situation: situational analysis, innovative, decision-maker, empowerment, risk-taker, vision, few major goals at a time, and intrapreneurial leadership. Moreover, Allan Trumbull's leadership is not racially biased. He uses his power for the good of the whole people of the country and the world. He respects all of his followers' opinion, either they blacks or whites. It shows that his leadership qualities are far from dictatorship.

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