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## **Survival Genius Analysis Faced by the Main Characters in All Is Lost Movie by Jeffry McDonnell Chandor**

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<b>ARTICLE INFO</b>	<b>ABSTRACT</b>
Received: 04 December 2024	This study investigates the psychological dimensions of human behavior as depicted in the film <i>All Is Lost</i> , directed by J.C. Chandor. Focusing on the main character, the research aims to examine behavioral patterns and uncover underlying psychological aspects presented throughout the narrative. The analysis is based on Sigmund Freud's Semium (2006) theory of defense mechanisms and personality structure, as well as Anna Freud's (1936) elaboration on defense mechanisms. Employing a descriptive qualitative method, data were collected through careful observation of scenes and note-taking techniques. The findings reveal four distinct psychological aspects portrayed by the protagonist, with the survival instinct emerging as the most dominant. This study highlights how cinematic representation can reflect complex psychological processes in extreme conditions.
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### **1. Introduction**

Literature, as a form of artistic and cultural expression, reflects the complexities of human life and society. It integrates content, form, emotion, language, and aesthetic value to convey meaning and provoke reflection (Małeck et al., 2018; Wellek & Warren, 1956). Traditionally, literary works encompass a variety of genres, including poetry, fiction, nonfiction, drama, journalism, film, and even song lyrics. These works are generally categorized as either fiction or nonfiction: nonfiction is grounded in factual representation, while fiction involves imaginative storytelling enhanced by metaphorical and symbolic language (Klarer, 2013; Sudewa & Gaho, 2024).

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Among these literary forms, film occupies a distinctive space as a medium that combines visual, auditory, and narrative elements, creating a uniquely immersive experience. Unlike written texts that rely solely on language, films communicate through moving images, sound, and cinematic techniques, making them a dynamic form of literary art (Monaco, 2009; Taniş & Cengizhan, 2010). As such, films share fundamental narrative elements with traditional literature, such as character, plot, setting, and theme, all of which contribute to their potential for academic and psychological analysis.

One of the most crucial elements in both written and cinematic literature is character. Through character development, emotional states, psychological patterns, and behavioral responses are vividly portrayed (Bordwell & Thompson, 2010; Passandaran, 2019). Egri (1960) identified three primary dimensions of character: physiology, sociology, and psychology. These dimensions provide a framework for understanding how characters respond emotionally, rationally, and behaviorally to various challenges. While characters in films are commonly human, they may also be represented by animals, abstract figures, or symbolic entities, depending on the narrative context (Branigan, 1992; Chatman, 1980).

This research focuses on the psychological analysis of the protagonist in *All Is Lost* (2013), a survival drama directed by J.C. Chandor. The film presents a solitary character facing a life-threatening maritime disaster, portraying human resilience in the face of isolation, danger, and existential crisis. With almost no dialogue and only one visible character, the film becomes a study in non-verbal emotional expression and psychological endurance. This study aims to identify the self-defense mechanisms employed by the protagonist, drawing on Sigmund Freud's theory of personality structure (Semium, 2006) and Anna Freud's classification of defense mechanisms (Freud, 1936).

This study is contextualized by previous research, such as Ramadhani (2015), who examined the character development and emotional maturity in *The Fault in Our Stars* by John Green. Ramadhani employed objective criticism and utilized theoretical frameworks from Abrams (1999), Murphy and Kovach (1972), and Stanton (1965) to analyze themes of social experience and death acceptance. While that study focused on emotional transformation through interpersonal interaction, the present study takes a different approach by analyzing solitary survival psychology.

The aim of this article is to explore how an individual navigates the psychological and emotional terrain of survival when completely isolate. Through an in-depth analysis of *All Is Lost*, the study seeks to uncover the valuable life lessons conveyed when the protagonist is confronted with overwhelming adversity—ultimately leading to a profound act of surrender and acceptance.

## 2. Literature Review

Numerous studies have employed Freud's theory of anxiety and defense mechanisms to analyze the psychological dimensions of fictional characters in film. Rezeki et al. (2023), for instance, examined Cecilia in *The Invisible Man* (2020), identifying neurotic and realistic anxieties along with defense mechanisms such as repression, rationalization,

fantasy, denial, and reaction formation. Although their study applied Freudian theory effectively, it lacked an in-depth discussion of how these mechanisms shaped Cecilia's behavioral progression. In a similar vein, Kartini (2023) explored Crown Prince Hyojang's psychological struggles in *Sado* (2015), identifying several defense mechanisms, including dysplasia, reaction formation, and repression. While the study highlighted emotional conflict within a historical context, it fell short in linking these mechanisms to specific events that could explain Hyojang's psychological reactions.

Other research has focused on more contemporary or symbolic characters. Nurfatima (2022) analyzed Arthur Fleck in *Joker* (2019), whose psychological deterioration was rooted in childhood trauma and maternal abuse. The study mapped a wide array of mechanisms—repression, sublimation, fixation, and projection among others—but did not empirically connect past experiences to Arthur's behavioral responses, leaving causality underdeveloped. Similarly, Prasetyanto (2016) investigated Frank Abagnale Jr. in *Catch Me If You Can*, noting defense mechanisms like identification and rationalization. However, the study lacked analysis of the chronological development of these defenses and their influence on decision-making processes.

Animated characters have also been subjects of psychological inquiry. Cahyati and Hamidah (2022) identified mechanisms such as regression and sublimation in Marlin from *Finding Nemo* (2003), emphasizing his neurotic anxiety and protective behavior. Despite its clarity in applying Freudian theory, the study did not explore how Marlin's behaviors affected his relationships with others. In contrast, Tarigan et al. (2022) offered a broad inventory of mechanisms in Big Mike from *The Blind Side*, but failed to assess how these defenses influenced his social adaptation, particularly within a racially charged and class-divided environment.

Putri and Nurhamidah (2020) analyzed Charlie in *The Perks of Being a Wallflower* (2012), connecting his anxieties to childhood sexual trauma. However, they did not elaborate on the specific defense mechanisms used by the character, thus weakening the psychological depth of the analysis. In a more complex narrative, Aripin (2014) studied Jack in *Fight Club*, connecting various types of anxiety to dissociative symptoms such as insomnia and the creation of an alter ego. While the study effectively applied theory to behavior, it neglected to address the broader social and ethical implications of Jack's violent actions.

Some scholars have explored trauma-induced psychological breakdowns. Anggraeni and Widyaningrum (2024) discussed repression and denial in Hannibal Lecter from *Hannibal Rising*, showing how trauma contributed to his moral decline. Despite its depth, the study overlooked the ethical dimensions of representing a character with extreme antisocial behavior. Lastly, Sipayung (2022) explored Zhu in *She Who Became the Sun*, recognizing mechanisms such as sublimation and regression. Though the study emphasized psychological resilience, it failed to consider cultural influences that could contextualize Zhu's responses more fully.

In summary, these studies demonstrate the versatility of Freud's theory in interpreting cinematic and literary characters across various genres and settings.

However, most remain predominantly descriptive and narrowly focused on mechanism identification, often lacking contextual depth, longitudinal character development, or ethical and cultural considerations. Therefore, this study seeks to fill these gaps by offering a holistic psychological analysis of the protagonist in *All Is Lost* (2013), a character uniquely portrayed through silence, isolation, and survival. Unlike previous works, this study integrates psychological theory with close narrative analysis, emphasizing the evolution and impact of defense mechanisms in extreme solitude.

### **3. Method**

This study employed a qualitative descriptive approach to analyze the psychological aspects of the main character in the film *All Is Lost*. The analysis focused on emotional responses and behavioral patterns using the theoretical framework of defense mechanisms proposed by Sigmund Freud and further elaborated by Strachey & Freud (1955).

The primary data source for this research was the film *All Is Lost*, an ocean-themed survival drama released on October 3, 2013, and directed by Jeffrey McDonald Chandor. The film was selected due to its minimal dialogue and intense focus on the protagonist's psychological journey, making it a suitable object for in-depth emotional and behavioral analysis.

Data collection in this study was carried out through several systematic steps to ensure the accuracy and depth of the analysis. First, the film *All Is Lost* and its script were obtained from credible online sources. The film was then watched repeatedly to gain a comprehensive understanding of the narrative and emotional development of the main character. During the viewing process, detailed notes were taken, particularly focusing on scenes that potentially illustrated the character's psychological responses and defense mechanisms. To ensure precision in capturing these moments, the film was segmented scene by scene, and playback was paused frequently to allow for thorough observation and data extraction. This method enabled the researcher to identify and document significant verbal and non-verbal expressions that aligned with the theoretical framework of defense mechanisms.

The collected data were then analyzed thematically, categorizing the main character's responses based on the typologies of defense mechanisms. The results were interpreted and presented descriptively to illustrate the underlying psychological constructs.

### **4. Results and Discussion**

Researchers found three psychological aspects of the main character shown in the movie: survival genius, ambition, high self-confidence, and motivation, as demonstrated below.

#### **a. Self-Defense Mechanism**

Based on the story in the movie, Self-defense mechanism is so awesome that he works hard to fix them by himself that one is amazed by the audience; that is so epic a

scene that the researcher found in the movie “All Is Los.” which if seen by humans can not last long in the ocean The main system of the body that influences adjustment is the nervous system, glands, and muscles. The nervous system that usually develops healthily is an absolute requirement for psychological functions to function optimally, which has a good effect on adjustment. A healthy physical condition can lead to self-acceptance, self-confidence, self-esteem, and the like, which will be favorable conditions for the adjustment process. However, all of this is only temporary; humans cannot survive long in the vast land that is watery.

#### Data 1



**Figure 1.** The big container crashed the ship  
Source: All Is Lost movie

The main character, Robert Redford, woke up in the morning because his clothes were wet, and all of a sudden, he just saw the water come into the boat; he went out of his bed, and he had no idea when he saw the red container hit his boat and get stuck into his boat's edge. On the other hand, he tried to repair the ship with glue and some of the bags on his boat. Based on the scene above, Robert adopts the self-type defense mechanism to control his emotions and express her feelings in the opposite method. This type of self defense mechanism is known as a Reaction Formation. Freud mentions that Reaction Formation is an ego defense that causes a person to deny something, threatening to think about an event and behave in a way opposite to what he thinks or feels (see also Ashour, 2022). Defense mechanisms help Robert avoid disturbing his mind with his cold sensation.

#### b. Ambition

Ambition is something that every human has in their life. Nonetheless, this ambition can be viewed with a positive perspective, but it can also be viewed with a negative perspective, depending on the context in which it is contained. According to the movie “All Is Lost.” However, that does not mean that Robert Redford does not have ambition, our life will run smoothly. Without ambition, usually, many people usually lack quality of life because their life goes on without goals and challenges. This makes them unaware of their other potential but never honed in.

## Data 2



**Figure 2.** Patience is the key to success independent man  
Source: All Is Lost movie

Fig 2 above is the scene in a movie where Robert Redford Finally decides to move to an emergency rubber boat after the ship that Robert was using had sunk. At this moment, it can be seen that Robert is a person who does not give up easily in doing something. When Robert decided to move the rubber boat, it was not an easy thing for Robert to do, but the situation forced the situation to keep moving, even though Robert had to bear the risk of storms day and night and had to endure hunger and cold. At that time, he began to rise from despair, but it did not make him keep giving up, as he knew Robert was a hard worker and did not give up easily.

### c. High self-confident

Confidence is an essential part of success because it gives Robert confidence in the skills to Robert has to overcome various types of challenges. Developing self-confidence often requires continuous reflection and practice. By increasing your confidence, you may also feel more comfortable facilitating meetings, networking, interviews, and appearing in leadership roles. In this article, researchers explain self-confidence, why it is important, and what characteristics people have.

## Data 3



**Figure 3.** Robert's confidence brings happiness  
Source: All Is Lost movie

This scene shows Robert has High self-confidence even though until the end of his life, Robert decided to surrender to his situation, Robert still believed that someone would come to help him; in the last scene, someone came to help Robert, and relief will always be there as long as we can be patient and always surrender to God.

#### **d. Motivation**

Motivation is the reason why you act or behave in a certain way. It is the force that drives you to take action, regardless of fear or taking it. Motivation is one of the driving forces behind human behaviour. It fuels competition and sparks social connections. Its absence can lead to mental illnesses such as depression. Motivation encompasses the desire to continue striving toward meaning, purpose, and a life worth living. Psychologists define motivation as a process by which it is initiated, directed, and sustained so that certain needs are met.

#### **Data 4**



**Figure 4.** Learn how to use a compass and cardinal directions  
Source: All Is Lost movie

The scene is when Robert tries to learn about compass with the guidebook. Robert tries to learn about the cardinal directions and also techniques for using compass. Then, he came up with the idea that Robert burned all the papers. He had to ask for help because from afar, he saw a cargo ship about to pass, but the freighter just ignored the wave from Robert, who was very depressed at that time. Based on the scene above, Robert adopts the self-defence mechanism, which is when he tries to move his emotions into something constructive (Zaviera, 2009). Defence mechanisms stimulate Robert to stay optimistic when the freighter ignores him, which makes him think clearly and remain patient.

#### **5. Conclusion**

Self-defense mechanism analysis and the main character in the movie All is Lost has given the writer some results in the main character in the movie. All has given the writer some results such as the main character's successful attempt to save himself in a survival situation is affected by his strong desire to survive by adopting four kinds of self defense mechanisms such as; motivation, high self-confidence, ambition, and self-defense mechanism (see Hidayat, 2021). Each defence mechanism gives Robert Redford perspective and stimulates him to take action to survive. Does the main character adopt

the most dominant defense mechanism during the pressure moment, which causes him to act constructively by putting an endless effort to save himself from the accident? The defense mechanism also helps Robert control his personality structure or self-confidence.

### **Conflict of interest**

The authors declare that there is no conflict of interest in this research.

### **Authors' contribution**

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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## **A Descriptive Qualitative Research on Figurative Language on Adele's Album: *30* and Avril Lavigne's Album: *The Best Damn Thing***

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<b>ARTICLE INFO</b>	<b>ABSTRACT</b>
Received: 10 December 2024	This study analyzes the use of figurative language in Adele's album <i>30</i> and Avril Lavigne's album <i>The Best Damn Thing</i> . The objectives of this study are: (1) to identify the types of figurative language found in each song of both albums, and (2) to analyze the most dominantly used figurative language in each album and interpret its meaning. This research employs a descriptive qualitative method, using all songs from the two albums as data sources. The findings reveal that Adele's <i>30</i> features eight types of figurative language: simile, metaphor, personification, metonymy, symbol, paradox, hyperbole, and understatement. In contrast, Avril Lavigne's <i>The Best Damn Thing</i> contains four types: simile, metaphor, personification, and hyperbole. Hyperbole emerges as the most dominantly used figurative language in both albums. These findings suggest that hyperbolic expressions play a central role in conveying emotional intensity and artistic expression in contemporary pop music.
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### **1. Introduction**

Language is a symbolic system used by humans to communicate, whether through written signs, spoken words, or body movements. According to Kennedy and Gioia (2007), language enables people to convey thoughts and emotions. Beyond its communicative role, language serves as a tool to express ideas, knowledge, and feelings (Oswald, 2023). In social contexts, it also functions as a medium for transmitting cultural values and preserving a society's collective identity across generations (Kramsch, 1998; Hall, 2011).

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In English studies, linguistics is the central discipline that explores the structure, function, and meaning of language (Baker & Hengeveld, 2012; Fromkin, Rodman, & Hyams, 2018). A key branch within linguistics is semantics, which focuses on how meaning is constructed and interpreted in various contexts (Saeed, 2014; Allan, 2001). One particularly rich source for semantic analysis is song lyrics, as they often blend literal and non-literal meanings to evoke emotional and symbolic resonance (Dewi & Widiastuti, 2020; Muskitta & Maruanaya, 2021; Tagg, 2012).

Songs, as described by Munday (2001), are crafted to convey feelings, thoughts, and experiences through artistic language. Figurative language such as metaphor, simile, hyperbole, and personification is often used to deliver these messages more powerfully. Kennedy and Gioia (2007) argue that figurative language deviates from literal meaning and requires interpretive engagement to uncover deeper implications. These rhetorical devices allow songwriters to communicate abstract emotions in a vivid and relatable way (Lyons, 1995; Lakoff & Johnson, 2003; Kövecses, 2010).

Prior studies have demonstrated that figurative language in songs serves as a strategic communicative tool. For example, Hidayatullah (2022) found that Maher Zain's lyrics rely heavily on metaphor and personification to convey spiritual themes. Such findings support the idea that figurative expressions not only enrich the poetic quality of songs but also strengthen emotional connections between the artist and audience. Figurative language is often perceived subjectively, enabling listeners to interpret meaning based on their personal and cultural backgrounds (Kardana et al., 2022; Mazzaggio & Moussaid, 2023; Gibbs, 1994).

Furthermore, figurative language in lyrics has pragmatic functions, it facilitates a negotiation of meaning between the songwriter and the audience. This dynamic makes song lyrics a fertile ground for semantic and pragmatic exploration, particularly given their interpretative richness and cultural relevance (Kroeger, 2018; Yule, 2020; Mey, 2001).

Although previous studies have examined figurative language in selected songs or albums, a comparative semantic analysis of entire albums by contrasting artists such as Adele and Avril Lavigne remains scarce. This study aims to fill that gap by exploring how figurative devices are employed differently across musical genres and artistic personas. Adele's introspective ballads and Avril Lavigne's rebellious pop-punk anthems provide a compelling contrast in stylistic and emotional expression (Negus, 2012; Moore, 2012).

To address this gap, the present study sets out to:

1. Identify the types of figurative language found in each song of both albums
2. Analyze the most dominantly used figurative language in each album and interpret its meaning

By conducting this comparative semantic analysis, this research contributes to a deeper understanding of how figurative language shapes emotional and cultural expression in contemporary English-language music. As Gibbs (2017) notes in his work

*Metaphor Wars*, metaphors and related devices are not mere stylistic flourishes but foundational to how humans conceptualize experience and emotion

## 2. Literature Review

Research on figurative language has long been a focus in semantics and stylistics, particularly in analyzing creative texts like song lyrics. Figurative language refers to expressions that depart from literal meaning to achieve rhetorical or poetic effects, often aiming to evoke emotion, emphasize ideas, or convey complex concepts in accessible ways (Lakoff & Johnson, 2003; Charteris-Black, 2004).

In cognitive semantics, metaphor is viewed not merely as a literary device but as a fundamental part of human thought. According to Lakoff and Johnson (2003), metaphors structure the way we understand abstract concepts through concrete experiences, such as in the metaphor “love is a journey.” Steen (2011) further elaborated on the contemporary theory of metaphor, distinguishing between linguistic, conceptual, and communicative dimensions of figurative language. These perspectives are vital in understanding how listeners cognitively process and emotionally respond to figurative elements in song lyrics.

Several applied studies have examined figurative language in popular music, often using a descriptive qualitative approach. For example, Dewi (2020) explored figurative expressions in Maher Zain’s songs, identifying eight types: simile, metaphor, personification, synecdoche, contradiction, exaggeration, understatement, and irony. Hyperbole emerged as the most dominant form. Dewi’s research underscores how spiritual and emotional messages are conveyed through rich figurative devices.

Safira (2020) analyzed figurative language in selected Shawn Mendes song lyrics. Her study revealed five dominant types: metaphor, exaggeration, personification, simile, and repetition, with hyperbole again the most frequently used. She emphasized how these devices enhance the lyrical message and emotional appeal. Similarly, Rahmani (2019) investigated Taylor Swift’s song “Red,” focusing on types and communicative purposes of figurative expressions. Her findings showed simile and exaggeration were most prevalent, demonstrating how vivid imagery reinforces emotional expression in romantic themes.

While these studies contribute to the understanding of figurative language in songs, they share certain limitations. Most of them are undergraduate theses or local studies, relying on limited datasets, some analyzing only one song or a few selected tracks from an album. Furthermore, the theoretical engagement in many of these studies remains surface-level, lacking integration with broader semantic or cognitive linguistic theories.

This current study aims to address those gaps by (1) applying a more comprehensive semantic framework, including the conceptual metaphor theory (Lakoff & Johnson, 2003) and cognitive-pragmatic approaches (Gibbs, 1994; Steen, 2011); (2) conducting a comparative analysis across entire albums by two internationally recognized artists Adele and Avril Lavigne; and (3) offering critical insights into how different musical personas and genres deploy figurative language to construct meaning. Charteris-Black’s

(2004) work on metaphor in discourse further informs the study's focus on how figurative expressions reflect identity, emotion, and sociocultural context in music.

By expanding both the theoretical and empirical scope, this study not only builds on existing literature but also contributes a comparative cross-genre perspective, which is still underrepresented in figurative language research within music studies.

### 3. Method

This research employs a descriptive qualitative method to analyze the types and functions of figurative language in song lyrics. The researchers adopt the framework proposed by Perrine and Arp (1988), which categorizes various types of figurative language such as simile, metaphor, personification, hyperbole, paradox, and others. The qualitative approach is suitable for this study because it allows for detailed interpretation of meaning, style, and rhetorical function within the context of the lyrics.

The primary data sources are the complete song lyrics from:

- Adele's album *30* (2021), and
- Avril Lavigne's album *The Best Damn Thing* (2007).

The data were obtained through library research, which involves collecting documented texts such as song lyrics from official sources (e.g., verified artist websites, streaming platforms, and published lyric databases). According to Krug and Schlüter (2013), library research facilitates the collection of rich textual data from written documents including transcripts, books, and articles.

The data were analyzed using thematic analysis as described by Braun and Clarke (2006). Thematic analysis is a flexible qualitative method for identifying, analyzing, and interpreting patterns of meaning (themes) within data. In this study, the analysis focused on patterns of figurative language use across songs and between the two artists.

The following steps were undertaken to collect and analyze the data:

1. Reading the full lyrics of all songs from both albums to become familiar with the content and style.
2. Identifying and annotating lines that contain figurative language based on Perrine and Arp's classification.
3. Organizing the data into a database for coding and thematic categorization.
4. Categorizing the figurative language into types (e.g., simile, metaphor, hyperbole).
5. Comparing the usage of each type across both albums to determine dominant forms and stylistic differences.

This method allows for a nuanced understanding of how Adele and Avril Lavigne utilize figurative expressions to convey emotional, cultural, or symbolic meanings in their music.

## 4. Results and Discussion

### 4.1 *Types and Meaning of Figurative Language Found in each Song of Adele's Album: 30 and Avril Lavigne's Album: The Best Damn Thing*

Figurative language expresses one thing in a different way than usual to achieve distinctive meaning (Kennedy & Gioia, 2007). It indicates that people or writers utilize figurative language to convey their intentions indirectly. Because this figurative language cannot be translated into its literal meaning, the writer must first determine what the author intends to convey. Based on the song's lyrics of Adele's album: 30 and Avril Lavigne: The Best Damn Thing, the researchers found several types of figurative language, namely simile, metaphor, personification, metonymy, symbol, paradox, hyperbole, and understatement.

#### 1. Simile

Simile, a comparison using "like" or "as," allows artists to externalize internal feelings by referencing concrete imagery (Kennedy & Gioia, 2007). Adele's lyrics often use simile to describe emotional disorientation and relational instability:

- *"I see your eyes widening like an ocean"* – The vastness of the ocean conveys overwhelming emotions or deep realization.
- *"I feel like a ghost"* – Suggests emotional invisibility or disconnection from her environment.

In Adele's ballads, similes often signal emotional vulnerability and self-reflection, aligning with her identity as a confessional artist.

In contrast, Avril Lavigne's similes project boldness and attitude, as seen in:

- *"I'm a hell of a scandal, I'm a scene"* – This intensifies her rebellious persona and plays into the punk-pop ethos of her music (Moore, 2012).

Thus, while both artists use similes, Adele employs them for introspection, whereas Avril leverages them for identity assertion.

#### 2. Metaphor

Metaphor allows for more implicit meaning-making by equating two dissimilar ideas without direct comparison (Lakoff & Johnson, 2003). Adele's metaphors reflect complex emotional states:

- *"Love is a game for fools to play"* – This aligns with conceptual metaphors like "LOVE IS A GAME," highlighting risk and irrationality in romantic relationships (Kövecses, 2002).
- *"Consistency is the gift to give for free"* – Frames reliability as a rare and precious commodity, reflecting themes of abandonment or disappointment.

These metaphors underscore themes of emotional sacrifice and loss, consistent with Adele's autobiographical lyrical style.

Avril's metaphors, although less frequent, emphasize self-definition and confrontation, such as:

- *"I'm damn precious and hell"* – a metaphor blending value and danger, emphasizing resistance to societal norms.

### 3. Personification

Personification attributes human traits to abstract ideas, intensifying the emotional landscape of lyrics. Adele often uses personification to convey emotional struggles as animate forces:

- *"Let pain be gracious"* and *"Let time be patient"* – These lines humanize abstract concepts, appealing for relief or forgiveness.

Such usage aligns with therapeutic discourse—Adele seems to “negotiate” healing with time and pain, reinforcing her identity as emotionally raw and sincere.

Avril's use of personification is more combative:

- *"I'm in a fight with the world but I'm winning"* – Her lyrics frame the world as an adversary, which enhances her anti-establishment image.

### 4. Metonymy

Metonymy substitutes an attribute or association for the thing itself (Perrine, 1987). Adele's *"There ain't no gold in this river"* uses “gold” to represent value, opportunity, or emotional richness. The metaphor also implies drought or emptiness, reinforcing the narrative of unfulfilled relationships.

### 5. Symbol

Symbols in song lyrics often encode personal or cultural values. Adele's use of:

- *"My skin's paper-thin"* or *"Hanging by a thread"* – express fragility and emotional exposure, conveying anxiety and vulnerability.

In Kövecses' (2002) terms, such expressions reflect embodied metaphors, linking physical sensation with psychological states.

Her symbolic imagery often blends bodily and environmental metaphors to build a portrait of inner conflict. Avril's songs, however, rarely employ deep symbolic layering, consistent with her more direct, confrontational lyrical style.

### 6. Paradox

Paradox creates rhetorical tension by combining seemingly contradictory ideas that reveal deeper truths (Steen, 2008):

- *"To be loved and love at the highest count means to lose all the things I can't live without"* – suggests that emotional fulfillment may require personal sacrifice.
- These paradoxes reflect Adele's inner conflict and complex understanding of love, enriching her introspective tone.

Such linguistic complexity is largely absent from Avril's lyrics, which favor clarity and assertiveness over ambiguity.

## 7. Hyperbole

Hyperbole is used extensively in both albums but serves different stylistic and emotional functions.

Adele's hyperboles often amplify despair or longing, e.g.:

- "*I'm dead in the eyes*" or "*Drowning in this silence*" – convey emotional paralysis and intensity.

Hyperbole in Adele's lyrics supports the cathartic function of ballads, helping listeners relate through shared extremes of feeling.

Avril's hyperboles, such as "*I wanna see you cry like I did a thousand times*", express vindication or sarcasm, consistent with teenage angst themes in pop-punk culture.

## 8. Understatement

Only one instance of understatement was found in Adele's album:

- "*How do I feel so mighty small*" – This juxtaposition of "mighty" and "small" adds ironic weight to feelings of insignificance, intensifying its emotional effect through minimization.

This rare use highlights Adele's linguistic restraint in moments of deep pain, offering contrast to the frequent hyperbole elsewhere.

The findings suggest that figurative language in Adele's lyrics is more diverse and semantically layered, often reflecting themes of regret, emotional healing, and introspection. This aligns with her musical identity as a soulful balladeer rooted in vulnerability and emotional realism (Gibbs, 1994; Kövecses, 2002).

Meanwhile, Avril Lavigne's lyrics though less varied in figurative device use hyperbole, simile, and personification to express confidence, rebellion, and emotional outbursts, supporting her identity as a pop-punk icon (Moore, 2012; Negus, 2012).

By interpreting figurative language within both semantic and cultural contexts, this study demonstrates how Adele and Avril Lavigne employ figurative strategies not only to express emotion, but to construct lyrical identities that resonate with their respective audiences.

## 5. Conclusion

This study has examined the use of figurative language in two contrasting musical albums: Adele's *30* and Avril Lavigne's *The Best Damn Thing*. By analyzing the lyrics from a semantic perspective, the research identified eight types of figurative language such as simile, metaphor, personification, metonymy, symbol, paradox, hyperbole, and understatement and revealed significant differences in their usage between the two artists. Adele's lyrics demonstrated a wider and deeper application of figurative devices, reflecting emotional complexity and introspection, while Avril Lavigne employed fewer

types, focusing primarily on assertiveness and expressive rebellion. Hyperbole emerged as the most dominant type in both albums, though the emotional tone and context of its use varied. This study contributes to the field of linguistic stylistics by offering a comparative semantic analysis of complete albums, revealing how figurative language functions not only as a rhetorical tool but also as a means of constructing artistic identity and emotional resonance. The findings have several implications: in linguistics, they enhance our understanding of how figurative expressions like metaphor and hyperbole shape meaning in artistic discourse; in education, they highlight the value of using song lyrics to teach semantics and literary analysis in engaging and contextually rich ways; and in music studies, they underscore the importance of language in framing genre, persona, and listener engagement. For future research, it is recommended to explore figurative language across different genres, cultural backgrounds, or gender-based artist comparisons. Researchers could also adopt corpus linguistic methods to enable broader, data-driven analyses or investigate how audiences interpret figurative expressions in various socio-cultural contexts. Overall, this study affirms that figurative language in song lyrics is not merely decorative but central to the emotional and cultural power of music.

### **Conflict of interest**

The authors declare that there is no conflict of interest in this research.

### **Authors' contribution**

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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## **An Analysis of Psychological Aspect of The Main Character in Shadow and Bone Movie**

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<b>ARTICLE INFO</b>	<b>ABSTRACT</b>
Received: 30 November 2024	This study investigates the psychological dimensions of the main character in the film <i>Shadow and Bone</i> using Bernhardt's (1953) theory of human motivation. The analysis focuses on five key motivational categories: organic needs, desire, emotions as motives, feelings and attitudes as motives, and social motives. Through qualitative descriptive methods, 24 instances of psychological motivation were identified from the film. The findings indicate that desire-related motivations (33.3%) and organic needs (29.1%) are most dominant in shaping the character of Alina, the protagonist. These motivations are closely tied to Alina's experiences of personal conflict, social rejection, and emotional struggle, which drive her actions and development throughout the narrative. The study highlights how cinematic characters can serve as complex psychological representations, enriching narrative depth and enhancing audience empathy. This research contributes to the interdisciplinary discourse between psychology, literature, and film studies, emphasizing the importance of psychological realism in character construction.
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### **1. Introduction**

Film is a form of modern art expression that combines visual and audio elements to creatively convey messages to the audience. As a mass communication medium, film not only offers entertainment, but also voices cultural, social, and psychological values that live in society. Sumarno (1996) emphasized that film is a powerful medium in conveying complex messages in the modern era, making it an important means of forming public opinion while broadening the audience's horizons. The uniqueness of film lies in its ability to combine visual movement with narrative to create a symbolic

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reality that is easy to understand and accept. Technically, film consists of a series of still images that are arranged and projected quickly to create the illusion of movement known as persistence of vision. This optical illusion is a cinematic foundation that allows the audience to be visually and emotionally involved in the story being presented. This makes film a unique medium that relies not only on the power of the story, but also on the power of images and sound to create a profound psychological impact. In the structure of the film, characters play an important role as a link between the narrative world and the real experience of the audience. These characters are not just tools to drive the story, but also a representation of the complexity of human psychology that is manifested in visual and behavioral forms. Each character in the film has a personality, motives, and internal conflicts that depict authentic psychological dynamics. According to Romanenko (2020), characters in audiovisual narratives are built through a series of actions and dialogues that reflect certain psychological conditions, allowing the audience to connect emotionally through empathy. In this context, psychological aspects become an important foundation in developing realistic and believable characters. The personalities of characters in films reflect the internal structure of humans in the form of emotions, motivations, and inner conflicts, as explained in various approaches to personality psychology (Aras, 2015). One relevant approach to understanding the behavior of film characters is the motivation theory proposed by Bernhardt (1953). He identified five main categories of motivation, namely organic needs, desires, feelings as intentions, sentiments and mentalities, and social intentions. Each of these categories provides a conceptual framework that can be used to analyze the drives behind the actions of characters in films. Through this approach, researchers can uncover the psychological reasons behind the decisions and conflicts of characters, and how these motivations develop along with the film's narrative. For example, in films that raise the theme of struggle or trauma, organic motivations and social sentiments are often the main drivers of character dynamics.

Studying characters in films through a psychological perspective not only enriches understanding of narrative structure, but also opens up space for interdisciplinary analysis between psychology, literature, and media studies. Films are an effective medium for exploring complex psychological phenomena in a particular cultural context. Kihlstrom and Park (2016) in his research stated that the emotional involvement of the audience is greatly influenced by strong and realistic psychological representations in characters. Therefore, films that are able to depict the psychological condition of characters in depth tend to be more effective in building empathy and social reflection among the audience (see Gilman et al., 2017).

In line with that, research on psychological elements in films requires a systematic and theoretical scientific approach. Analysis of film characters cannot be separated from the framework of narrative psychology, personality psychology, and the theory of motivation that underlies human action. Previous research has shown that understanding character motivation can provide new insights into screenwriting, directing, and film criticism (Can, 2016; Falkum, 2022). Therefore, it is important for researchers to not

only assess the visual and technical elements of the film, but also explore how characters are constructed psychologically and ideologically.

Finally, the psychological approach in film studies can expand the direction of interdisciplinary research that combines narrative, visual, and psychological dimensions. Film is not only a medium for telling stories, but also a reflection of human complexity depicted through its characters. By understanding the psychological dimensions of characters, researchers can identify social values, inner conflicts, and personality transformations experienced by characters during the development of the narrative. The implications of this research are not only important in an academic context, but also in film production that is more oriented towards realism and character depth.

## **2. Literature Review**

The study of the psychological aspects of characters in films has been widely studied using various theoretical approaches, one of which is Bernhardt's (1953) motivation theory. This theory views that human actions are based on psychological needs, such as desires, emotional intentions, and social intentions. Research by Sain et al. (2023) revealed that external conflict has a significant impact on the psychological condition of the main character in the film *Gone Girl*, especially in determining the responses and decisions taken by the character. In the analysis of the film *Cruella*, Amnesi and Skolastika (2023) emphasized that the drive for desire is the main motivation that drives the actions of the main character, showing a close relationship between emotional needs and character behavior. Meanwhile, Empawi et al. (2024) used the intrinsic motivation approach from Self-Determination Theory and found that autonomy and competence are two important psychological factors that shape the main character in the film *Joy*. A similar study was conducted by Natalia et al. (2019) who applied Maslow's theory of needs to the character Stefan in the film *Maleficent*, finding that the character's ambition was greatly influenced by the need for self-actualization.

Research on the relationship between internal conflict and character motivation was also conducted by Krisnawari (2016) through an analysis of the film *The Curious Case of Benjamin Button*. She found that the inner conflict experienced by the main character directly reflects complex and significant psychological dynamics. Putra (2017) also showed that the characterization method in the film *Begin Again* is very effective in depicting psychological motivation, especially in forming a narrative that centers on the character's personal transformation. From an Adlerian perspective, Dharma et al. (2022) examined how the character Willy Wonka in *Charlie and the Chocolate Factory* shows a compensation mechanism for feelings of inferiority with extraordinary creativity, highlighting the importance of psychological aspects in character formation. In the context of Indonesian films, Sukma et al. (2024) examined the psychological dimensions of the character Pertiwi in the film *Kejarlah Janji*, and found that the dynamics of emotions and internal motivation of the character are at the center of narrative conflict.

Furthermore, Rahmani et al. (2024) confirmed previous findings related to the film Joy, that the need for autonomy and social connectedness play an important role in the formation of character identity and motivation. Meanwhile, Pramita et al. (2017) in their study of the drama *Bang Bang You're Dead* highlighted that the characters' actions were heavily influenced by psychological pressure and identity conflict, in line with Bernhardt's framework. In general, these studies confirm that the psychological aspects in films not only enrich characterization, but also provide thematic depth that impacts the audience's understanding of the meaning of the story. Therefore, this research aims to analyze the psychological aspect of foreign movies called 'Shadow and Bone'. This study aims to analyze the physiological aspect of the main actor in "Shadow and Bone" movie.

### 3. Method

The data were analyzed qualitatively and presented in a descriptive manner. All data are analyzed on the theoretical basis of psychological aspects applied from the theory of Bernhardt 1953. Data collection was carried out in four steps, namely downloading films and film scripts, watching films, and recording information by stopping the film in every scene connected with the mental parts of human inspiration.

Shadow and Bone film released on April 23, 2021, is a series taking the background of a war-torn world, the Russian Empire, and machine guns as weapons, this series tells the story of people who are often underestimated but can prove otherwise. Alina, the protagonist of this story, is an orphan girl and a First Army soldier with hidden abilities, which makes this film very suitable for this exploration. Shadow and Bone is an Action, Adventure, and Drama film directed by Dan Liu, Jeremy Webb, Lee Toland Krieger, and Mairzee Almas and produced by 21 Laps Entertainment, Chronology, and Loom Studios.

### 4. Results and Discussion

This study used the movie Shadow and Bone as a source of data, the existence of five types of psychological aspects by Bernhardt. The table below describes five aspects of the Shadow and Bone film.

**Table 1.** Type of Psychological Aspect of Human

No	Type of Psychological Aspect of Human	Occurrences	Percentage
1	Organic Needs	7	29.1%
2	Desire Aspect	8	33.3%
3	Emotions as motives	1	4.1%
4	Feelings and Attitudes as Motives	3	12.5%
5	Social Motives	5	20.8%
	Total	24	99.8%

The Table 1 detected 24 psychological aspects of human motivation. 7 (29.1%)

data show an organic side. 8 (33.3%) in the desirable aspect. One person (4.1%) cited emotional aspects as a motivation. Data 3 (12.5%) refers to aspects of feeling and attitudes as motives and Data 5 (20.8%) refers to aspects of social motives. The data above, one with highest frequency, is Aspect. Aspect dominates the protagonist in *Shadow and Bone* because of the conflicts and incidents that the protagonist has to go through and the emotional side of the protagonist makes him want anything can relieve his anger. and achieve your goals.

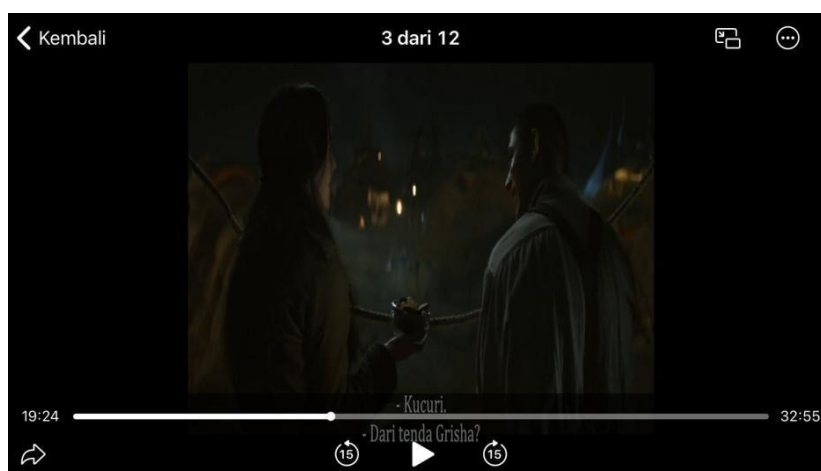
### **Type of Psychological Aspect of Human Motivation**

Psychology has a broad spectrum that deals with psychological aspects of a person producing something. Bernhardt (1953) concludes the division of motivation into five elements, these are the organic need or desire aspects, the need aspect, the emotion as the motive, the affectation, the attitude as the motivation and the social motivation. Society plays an important role in human action.

#### 1) Organic Needs or Appetites

Organic needs are those that help us to survive because of those needs. Humans need daily food, water, recovery, new activities, adequate sleep and environment. These are all necessary requirements. All living things go through this, including Alina, a normal girl who needs all these basics.

#### **Data 1**



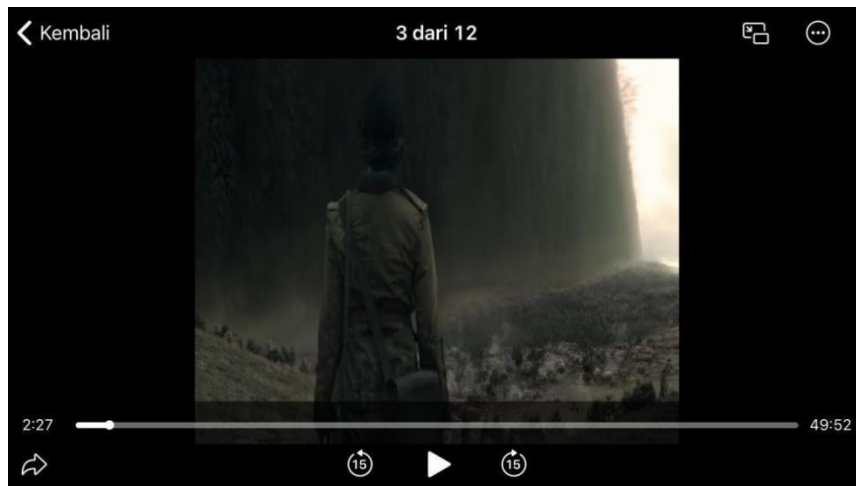
**Figure 1.** Alina was given food by her boyfriend

Based on the picture above, Alina was given food by her boyfriend because at the base she was rejected for reasons not being in the same group. Food is a basic human need. People eat when they are hungry and all these actions must satisfy their desires. This is related to the organic need aspect as Alina has instinctively or subconsciously learned that food is an unconscious need to satisfy and satisfy her needs.

2) Desire Aspect

Desired aspect is a pattern that keeps changing with human development from infancy through adulthood and old age. In the movie “Shadow and Bone” there are several aspects of desire that Alina has to experience.

**Data 2**



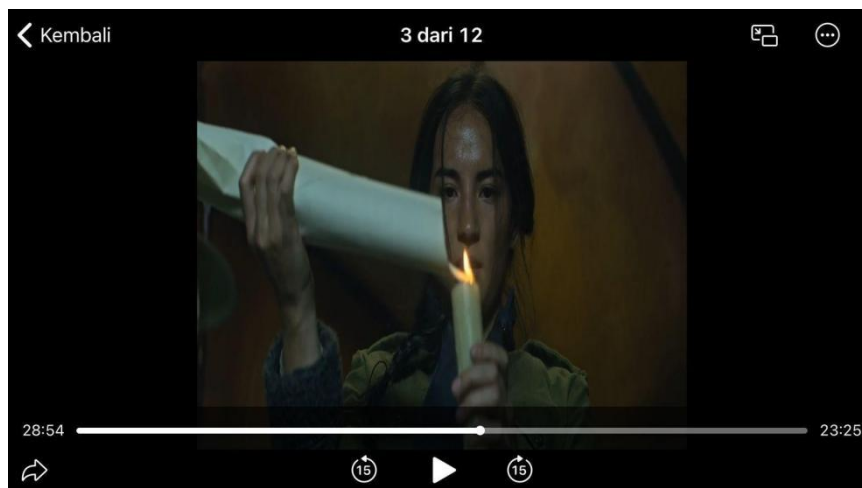
**Figure 2.** Alina as a child had learned the truth behind the death of her parents

In this scene, it is seen that Alina as a child had learned the truth behind the death of her parents which was obliterated by the curve that anyone crossed and mocked the saints. For years Alina thought she would find a way out, now Alina is an adult and knows the only way out is through it. Having gone through an internal conflict with herself, Alina wanted to know more about the curve. This indicates that the psychological aspect experienced by Alina falls into the category of the desire aspect with the desire to know the basic curves of the body.

3) Emotions as Motives

Emotions are one of the motivations for human behavior, but emotional experiences can also guide activity. Emotions and moods are milder forms, unlike the intense emotions of fear and anger determine an individual’s course of action (Bernhardt, 1953). Because people act based on their emotions, they are often unable to determine whether their actions are correct.

**Data 3**



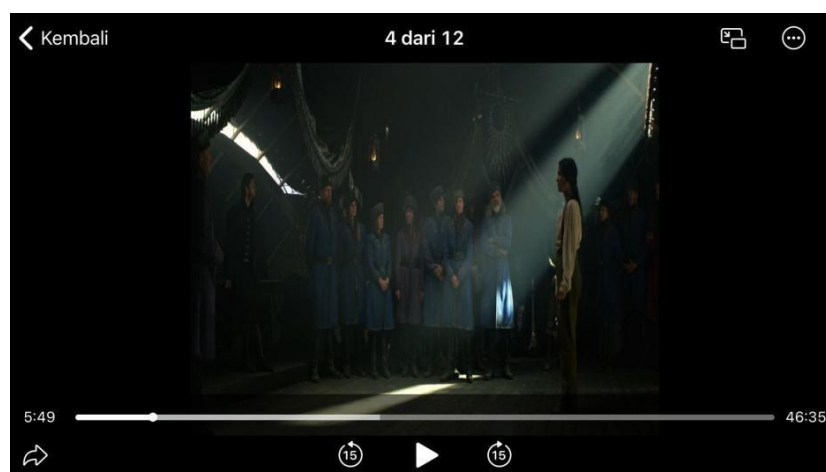
**Figure 3.** Alina and her entire team were not permitted to sail

In this scene, Alina and her entire team were not permitted to sail. Alina is angry because she feels she deserves to be there and paints the right map. because of that Alina burned the map which concluded the existence of the curve and confused the soldiers with the burning map.

#### 4) Feelings and Attitudes as Motives

These behaviors are rated as pleasant or unpleasant, with a tone scale ranging from very pleasant to very unpleasant. This is one of the key motivators, the ubiquitous pleasant or unpleasant emotional tone, always accompanied by a reaction to approach or withdrawal.

#### Data 4



**Figure 4.** Alina meets a knight and needs to learn wizardry

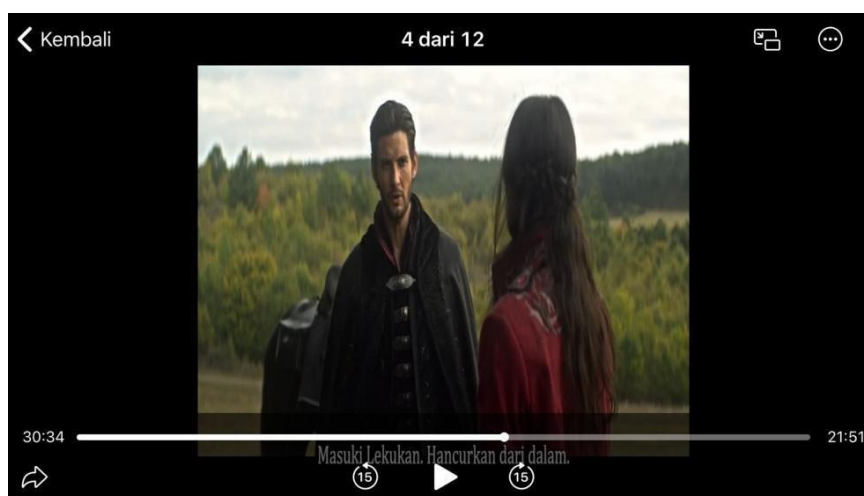
In this scene, Alina is seen who is on her way with troops halting at an area, Alina meets a knight and needs to learn wizardry. This incorporates the Mental Parts of Sentiments

and Perspectives as Thought processes on the grounds that the propensities shown by Alina are fun, agreeable, inquisitive, similar to what he found there and chose to move toward the knight.

#### 5) Social Motives

This social presence also influences certain traits and attitudes of a person. This attitude is either innate or instilled in a person through habits and social upbringing. With a tendency to be assertive, a person strives for excellence and success and persuades others.

#### Data 5



**Figure 5.** Alina is currently a vagrant

In this scene, Alina is currently a vagrant, with no spot to live or food to get by, so her conditions and climate constrained her to join a neighborhood clan. It was a component that urged the author to take an interest. This present circumstance is one of the Mental Perspectives that are remembered for the Social Intention classification, particularly those that attention on Self-Accommodation, this is on the grounds that the conditions and climate around Alina drive her to submit and give up to her circumstance, despite the fact that Alina would rather not. He had to join since he was a vagrant and needed to find data for a guide that would prompt a hazardous bend. having no spot to live and furthermore food to get by, constraining him to join the ancestral district briefly to keep his actual personality, Grisha confidential.

#### 5. Conclusion

In conclusion, psychological aspects of motivation have a great influence on a person's behavior (Sorlin, 2017). The main characters experience some conflicts that indirectly affect their psychological feelings but affect the resulting plot. Twenty-four data relate to these five aspects of the main actor. 1 (0.04%) representing organic needs 8 (0.33%) refers to the desired aspect. Data from 7 (0.29%) emotion as a motivation. 5

(0.20%) motivated by emotions and attitudes. 3 (0.12%) data refer to social motives. In *Shadow and Bone* films, the conflicts and incidents that the protagonist goes through cause the lustful side to dominate the protagonist, and the emotional side of the protagonist makes him want whatever it takes to quench his anger and achieve his goals.

### **Conflict of interest**

The authors declare that there is no conflict of interest in this research.

### **Authors' contribution**

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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## **A Study about the Types of Characters in the Adam Project Movie**

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<b>ARTICLE INFO</b>	<b>ABSTRACT</b>
Received: 11 November 2024	This study explores the diverse types of characters depicted in <i>The Adam Project</i> movie using the characterization frameworks proposed by Nurgiyantoro (2010) and Pope (2005). Employing a qualitative descriptive method, the research identifies and categorizes six main characters-Adam Reed, young Adam Reed, Laura Shane, Louis Reed, Ellie Reed, and Maya Sorian-based on their roles and character traits. The findings reveal that protagonist characters dominate the film, followed by various character types such as major, minor, simple, dynamic, round, static, and antagonist roles. Each character's classification is supported by specific scenes and dialogue extracted from the film and its transcript. The study demonstrates how character types contribute significantly to narrative development and provides a framework for analyzing character roles in cinematic storytelling. This analysis is expected to enhance understanding of character construction in film studies and serve as a reference for future character-based literary research.
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### **1. Introduction**

The movie has been chosen as one of the literary works in which people are interested nowadays (Wicahyani et al., 2023). It is an art that utilizes innovation as a mechanism of mass diversion and significantly influences the social climate. According to Monaco (1981), the film covers a broad range, from practical (as a technical invention, it is an essential scientific tool) to environmental, through pictorial, dramatic, and narrative, to music. By watching films, individuals can broaden their insight about something. It may be an alternate point of view, language improvement, an unknown dialect or culture, or even values they can apply to their lives. Most people watch

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movies in their spare time to relieve stress and express emotions based on their mood. Cruz (2017) explained that movies are designed to make people feel, whether that is to feel good, sad, or scared; it does not matter as long as something is felt.

Sang & Xu (2010) mentioned from the audience's perspective that the film is alluring and catches their attention since they need to be aware of the character's narrative. The event and characters' communication significantly portray the film's design and content. Character is vital as an ally of the story since it makes an impact by addressing the significant thing a film must convey to the audience. This is in line with Kenney's (1966) statement that character is a critical aspect, because the author built media to make the audience know the kinds of human characters, good and bad. Base character's significance: The character can be separated into two classifications. They are major characters and minor characters (Abrams, 1981). As a rule, a major character shows up in the entire story or is likewise called the main character. On the other hand, minor characters are the people who assume a supporting role that helps improve the main character.

Today's phenomenon is how easy it is for people to watch movies. Since the pandemic began to hit all corners of the world over the last two years, the limited mobility of society has made people think of other ways, both from those who want to release their films and those who want to watch movies as entertainment while staying at home. With technological sophistication, now people can watch not only in cinemas or through DVDs but also through digital platforms such as Netflix, Disney+, Hulu, Amazon Prime Video, etcetera. With so many film genres filled with characters and specific characteristics, certain people must critically analyze the various types of characters.

### ***1.1 Concept and Theory***

A character takes a strategic position to deliver and convey meanings, messages, moral values, or something purposely targeted to the readers. Characters are made to distinguish one entity from another (humans, animals, spirits, robots, furniture, and other objects) based on mental, emotional, and social qualities. In analyzing a character, the researcher needs to know the kind of the character. Therefore, a theory was needed to analyze the character. There are two theories used as a reference for analyzing the character in this study. The first is a theory from Nurgiyantoro (2010) and supported by a theory from Pope (2005), which is both learned about types of character. There are several classifications about types of character as follows.

#### ***a. Protagonist Character & Antagonist Character***

The protagonist is the character who has a positive character and carries positive values. The protagonist Character can be called the hero, whom the characters could give a sense of sympathy and empathy. It makes us think that the problem that he/she faced is also a problem that we have. On the other hand, the antagonist is a character who carries a negative value and often contradicts the protagonist.

This character can cause conflict that becomes the main problem in a story. They created tension between protagonists and antagonists in the film and drama scenario (Nurgiyantoro, 2010).

*b. Simple Character & Round Character*

Nurgiyantoro (2010) states that a simple character, also called a flat character, is a character who has only one personal quality, confidence, or certain character traits that reflect their characteristic. It does not have a nature and behavior that could surprise the reader. The nature and behavior of simple characters are flat and monotonous and only reflect a particular character. Compared to simple characters, round characters are more like real human life. It is a complex character that has other sides of its personality. Besides having various possible attitudes and actions, they also often give surprises. It means that the characters have many personalities, or they cannot be predicted sometimes.

*c. Static Character & Dynamic Character*

A static character is a character who does not change or even develop their characteristic. This means there is no personality change from the story's beginning to end. However, a dynamic character is the contradiction of a static character, where the character undergoes significant internal change throughout a story. The development of a dynamic character is often subtle and unstated and is not due to a change in the character's circumstances. A dynamic character learns a lesson or changes as a person, either for better or for worse (Nurgiyantoro, 2010).

*d. Major Character & Minor Character*

According to Pope (2005), there are two categories of character, namely: (a) major character and (b) minor character. A major character is a character that is emphasized in telling the story. It generally appears in most of the story, either as the subject or as an object. The major character is known as a hero who struggles with the main bad guy and is primarily identified. In the interim, minor characters will probably not be utilized as perspective characters. Pope referenced that the minor characters' appearances in the artistic work will be brief and rare, yet it does not imply that they cannot sparkle at whatever point they are at the centre of attention. Minor characters are two-layered generalizations or level characters. The minor characters contain a wide range of insignificant characters in the story.

## **2. Literature Review**

A thorough examination of academic research on movie character typologies demonstrates a multidimensional methodology that includes computational, psychological, and sociological assessments. Using Egri's three-dimensional theory, Hardiyanti and Novitri (2024) identified the physiological, psychological, and sociological characteristics of the protagonist in the movie *Frances Ha*. Although this

provides a comprehensive perspective, the study's drawback is that it only looks at one character, which may limit its wider application.

In a similar vein, Somanasih et al. (2021) used Wellek and Warren's approach to assess the dimensions of the major characters in *Friends with Benefits*. Although the study successfully emphasizes character development, it is limited to certain characters, which may restrict generalizability, similar to earlier studies. Muthalib et al. (2023) used the theoretical frameworks of Boggs and Petrie to investigate characterisation strategies in *Turning Red*. Their study emphasizes how character development strategically employs appearance, speech, and behaviors. But by concentrating only on three people, the research can miss the movie's larger character dynamics.

Similarly, Siregar and Putri (2022) used Proppian archetypes to analyze *Zootopia* and found that the 'Helper' was the most prevalent of the seven archetypes. Although this structuralist method may reduce intricate characterizations, it provides insights into narrative roles. Skowron et al. (2016) created an integrated approach from a computational standpoint to determine character types from movie dialogues by fusing language analysis with interactive and communicative features. Although this improves identification performance, subtle character qualities might not be fully captured by the method. Character trope categorization is made possible by Chu et al. (2018) introduction of attentive memory networks, which learn personas from speech. This approach may have trouble deciphering complicated emotional circumstances, but it shows promise in capturing character subtleties.

A computer evaluation of gender representativeness in popular films by Mazières et al. (2021) found that women have historically been underrepresented and are now more fairly represented. However, the study could miss slight narrative biases because it relies on automatic identification. Using Goldberg's Big Five theory, Khairunas et al. (2018) examined the personality of *Jobs'* protagonist. Although the research highlights important personality qualities, it does not take into consideration how the character changes during the movie. Hairi (2019) identified moral qualities like honesty and empathy by applying ethical principles to the *Twilight* movie script. Although this emphasizes aspects of character development, cultural views of morality may have an impact on the examination.

Last but not least, a literary psychology research on *Dilan 1990* by Sulistyawati et al. (2020) examined the primary and supporting characters. Although the study offers insightful psychological information, its qualitative character and its subjectivity may restrict its applicability

### **3. Method**

In collecting the data, the researcher used a qualitative method to analyze the data and present it descriptively. Each data is presented and analyzed based on the characterization theory adopted by Nurgiyantoro (2010) and Pope's (2005) theory, which identifies the types of characters. The data was collected by watching the movie to widen the knowledge about the story. The researcher made a list of characters, found

the actions that showed the characters' types or characteristics, found the evidence based on the scene of the movie, and found the minutes of the scene. Not only that, the researcher also downloaded the movie transcript and paid attention to it repeatedly so that no words were missed. There was an attempt to mark every conversation that may be potentially important data.

In this research, the data were taken from *The Adam Project* movie by Shawn Levy. This film is about a time-traveller pilot named Adam Reed, who travels from 2050 back to 2018 to search for his wife, who has gone missing in the space-time continuum. As his older self, Reed has to team up with his younger self from 2022 to save the future. This movie was directed by Shawn Levi and released on Netflix in 2022. It stars Ryan Reynolds and Walker Scobell as the main characters.

#### 4. Results and Discussion

##### 4.1 Various Types of Characters Found in the *Adam Project* Movies

There are 6 characters found in *The Adam Project* movie. They are: (1) old Adam Reed, (2) young Adam Reed, (3) Laura Shane, (4) Ellie Reed, (5) Louis Reed, and (6) Maya Sorian. This section below presents the results and the character's category they fall into based on Nurgiyantoro and Pope's theory about types of character. The classification of the data is provided in Table 1.

**Table 1.** List of Characters and Character's Category

No	Characters/Actors	Types of character
1.	Adam Reed	MC, ProC, RC
2.	Young Adam Reed	MC, ProC, DC
3.	Laura Shane	MinC, ProC, SC
4.	Louis Reed	MinC, ProC, SC
5.	Ellie Reed	MinC, SC
6.	Maya Sorian	MC, AC, StaC

**Note:**

MC = Major Character; ProC = Protagonist Character; RC = Round Character; DC = Dynamic Character; MinC = Minor Character; SC = Simple Character; AC = Antagonist Character; StaC = Static Character

Furthermore, from the determination of the types of characters from the six data above, it was found that the most dominant character in this film is the protagonist with 4 data, followed by 3 data that fill each category: major characters, minor characters, and simple characters. The rest are round, dynamic, static, and antagonist characters, each filled with 1 data. The data analysis presented with figures and character dialogues is completed with the following data description.

##### 1. Adam Reed

In this movie, Ryan Reynolds plays Adam Reed, a time-travel pilot from 2050 who takes a risk by returning to 2018 to save his wife. In his journey through time, he gets into an accident and his plane crashes. He is forced to land in 2022, where he meets a 12-year-old boy who turns out to be a younger version of himself.

a. Adam Reed as protagonist character

The protagonist character is usually called the hero in a movie who could give a sense of empathy and carries moral values to the audience, according to Nurgiyantoro (2010). Based on the picture above, Adam was sitting by the lake and talking with his wife, Laura, and the younger version of Adam. This situation occurs after Adam accidentally meets his wife again after his landing, which is tracked by Sorian and her henchmen, who then become involved in a fierce fight. Adam, Laura, and young Adam tried to escape until they arrived at their hideout deep in the forest. Here, the writer found one of the evidences that indicates Adam as a protagonist character.



**Figure 1:** Adam was asked by his wife to save the future)

*Laura* : Now you have to go back to 2018, and you have to put things right.  
You have to put an end to all this.  
*Young Adam* : What do you mean 'put an end to it'?  
*Laura* : I mean, stop time travel from ever being invented and save the future."  
*Adam* : Fine, come with me

Adam, who feels he has succeeded in finding and saving his wife, initially refuses Laura's request to return to 2018, but Laura convinces Adam to go there to save the future. Adam was worried that if his wife's calculations on the time stream proved wrong, even if it worked, it would mean he would never meet his wife in the future. Finally, he agrees to his wife's request, and throughout the film, he makes efforts to stop time travel from ever being invented and save the future, meaning that he is the hero of this film.

b. Adam Reed as round character

As explained by Nurgiyantoro (2010), round characters, compared with simple characters, are more likely to give audiences various unpredictable actions or attitudes as the other side of their personality. In this movie, Adam is described as having several characteristics, such as being brave, intelligent, annoying, mature, and grumpy. Adam is classified as a round character because, in some scenes, Adam shows some unexpected actions and attitudes to the audience.



**Figure 2.** Adam surprisingly punches his dad's face



**Figure 3.** Adam being dodgy

Adam shows an unexpected attitude when he gets into an argument with his father. Adam, who looked annoyed with his father and did not allow him to explain why he returned to 2018, immediately punched his father in the face, as seen in Figure 2. It surprised his father because he did not expect his son, who he thought loved him, to be so rude.

Another unexpected thing Adam did was when he tried to buy time to give Sorian the drive. It begins when Sorian holds little Adam hostage and threatens to shoot him in the head if Adam does not give him his accelerator drive, which also means that he will die if Sorian shoots little Adam in the head. When everyone forced Adam to give him the drive immediately, Adam said to give himself time to think whether he should give it or not (figure 3), and at that moment, he gave little

Adam some code to immediately get the gun out of his head which made the bullet miss.

c. Adam Reed as major character

Adam Reed is considered a major character because he is the main character. He appears from the beginning until the end of the story as the hero who struggles with the bad character to save the future.

## 2. Young Adam Reed

Walker Scobell plays the young version of Adam Reed. He plays a witty yet intelligent kid with an acute asthma condition who is always bullied at school. When his mother leaves him home alone, young Adam senses something strange in the woods near his home after his dog keeps barking. The dog then runs into his father's garage, and there, it meets middle-aged Adam, who is injured.

a. Young Adam Reed as protagonist character



**Figure 4:** young Adam willing to join Adam to save the future

Referring to Nurgiyantoro's (2010) theory about the protagonist character, little Adam, or the younger version of Adam, is categorized as the protagonist because he also plays a significant role in helping Adam destroy time travel to save the future. The following dialogue with the picture above is one piece of evidence that indicates that young Adam is a protagonist.

*Adam* : *We can fix it*

*Young Adam* : *By destroying time travel?*

*Adam* : *That's right*

*Young Adam* : *How are we gonna do that? What's your plan?*

This scene above is when Adam and little Adam rushed to save themselves from Sorian's attack after being asked by Laura to return to 2018 using a jet. Little Adam also initially refused to join Adam back in 2018, but he finally felt he was responsible for fixing his future later. Adam could not do it alone because he

needed the same DNA to power the jet. The word 'we' in the dialogue above shows that Adam is finally willing to come with Adam back to 2018 to meet his father.

b. Young Adam Reed as dynamic character



**Figure 5.** Young Adam hugging his mother

As Nurgiyantoro (2010) pointed out, a dynamic character is a character who experiences changes or development of personality, where they learn from a mistake that can lead them into a better or worse person. At the story's beginning, young Adam is depicted as a character still mourning his father's death. He often argues with his mother and feels that her mother is not sad about their loss. Young Adam often fought against his mother, but soon, he realized that her mother was now the only thing he had, and that was all that mattered. Towards the end of the story, Adam asks a younger version of himself to hug his mother for his sake. It means that young Adam can always love and care for his mother and treat her well.

c. Young Adam Reed as major character

A major character is a character who shows up in the entire story and often being an important role that may spark the story's conflict (Pope, 2005). In this film, both Adam is the main character and although they are differentiated by the version of their-self, young Adam still plays a big and no less important role in the continuity of the storyline of this film. He appears from the beginning to the end of the story.

**3. Laura Shane**

Laura is Adam's wife, whom she met while they were still in college in the future. She is portrayed as a brave and intelligent woman who finds out that Sorian has altered the time stream. Then, she takes a risk by jumping back to 2018 after she finds something strange in the jump logs, where a time jet returns from 2018. Zoe Saldana plays this role.

a. Laura Shane as protagonist character



**Figure 6.** Laura seeing Adam managed to fly the jet

Laura is the next character to be categorized as a protagonist. Based on the theory proposed by Nurgiyantoro (2010) about the protagonist character, Laura fulfills the requirements as a positive character who provides positive value when she helps prevent Sorian from altering the time stream. She also indirectly helps her husband, Adam, to escape from Sorian by buying time for him to get a chance to jump back to 2018 and destroy the time travel made by Adam's father in order to save the world in the future. Laura explained Sorian's plan to Adam and asked him to leave her immediately.

b. Laura Shane as simple character



**Figure 7.** Laura asked Adam to destroy Sorian's plan)



**Figure 8.** Laura bravely shoots Sorian's troops)

A simple character has only one particular trait that reflects their personality (Nurgiyantoro, 2010). This movie depicts Laura as a brave yet intelligent woman who reveals what Sorian did in 2018. Here is a dialogue that proves Laura's intelligence:

*Adam* : *What if... what if you're wrong?*  
*Laura* : *When am I ever wrong?*

The picture and dialogue above were when Laura explained to Adam why she jumped back to 2018 and Sorian's plan to alter the time stream. She then asked Adam to destroy the time-travel project and correct the time stream with the faith that they would find each other again. Laura's dialogue shows that she has proactively concocted a game plan and knows precisely what Adam needs to do to fix the time stream, even before Adam's appearance. She can explain clearly what Sorian did and why she returned to 2018. Laura is likewise far in front of every other person in sorting out some way to fix the mess, which means she is pretty intelligent. She is also brilliant and valiant enough to acknowledge that Adam needs to leave her behind for the arrangement to work.

**c. Laura Shane as minor character**

In this movie, Laura is considered a minor character because she only appears briefly in the middle of this story. It is based on the understanding of minor characters, those who appear at a glance or briefly in the story, but it does not infer that they cannot shimmer whenever they are at the focal point of consideration. (Pope, 2005). Laura becomes an important role in the story even though she is only a supporting role. Her efforts in helping direct Adam in trying to improve the time stream made her a point of attention in revealing Sorian's evil plan.

**4. Louis Reed**

In this film, Louis Reed, played by Mark Ruffalo, plays Adam's father, who invented time travel under Sorian's company's funding. He then died in a car accident in 2021. He is also the person Adam turns to when things go wrong in the future. He is the only one who knows the solution to the huge problem Sorian has created.

**a. Louis Reed as protagonist character**



**Figure 9.** Adam's father trying to help Adam to destroy time travel

The picture above shows a scene when Louis Reed (Adam's father) meets Adam, who is trying to break into Sorian's company's security to steal the hard drive and blow up the electromagnetic accelerator. As Sorian's army attacked Adam, Louis Reed crashed his car into Sorian's army to save him. This shows that Louis Reed is the protagonist, following the theory initiated by Nurgiyantoro (2010). The dialogue below is another proof of Louis Reed's positive character.

*Louis* : *Where the hell are you going?*  
*Adam* : *To destroy your accelerator, and I'm gonna enjoy it!*  
*Louis* : *Do you realize that you have broken every rule? You've blown past every conceivable ethical boundary like it wasn't there*  
*Adam* : *Yeah? then why are you here, Dad?*  
*Louis* : *Because you can't do it without me*

From the dialogue above, the last line that Louis said to Adam implicitly means that Louis will go with him to destroy the accelerator to prevent the creation of time travel. Sometimes, Implicit meaning can be left implicit yet can likewise be unequivocal when considered significant or there are other contemplations (Larson, 1984). At first, Louis vehemently opposes Adam's attempts to destroy the time travel project, considering he has no scientific proof that Sorian has changed the time stream. However, ultimately, he helps Adam steal the hard drive and prevent time travel from being invented.

## b. Louis Reed as simple character



**Figure 10.** Louis Reed teaches quantum physics in front of student

Based on the theory of Nurgiyantoro (2010) about simple characters, Louis Reed in this film can also be categorized as a simple character because he has only a single trait that reflects his personality, which is an intelligent person. It can be seen from his profession as a brilliant scientist who invented time travel and wrote the algorithm necessary for controlled time travel. The scientist is amazing. The battle with Sorian is the moment that genuinely shows how much more brilliant he is in contrast to all the others there. Only he seems to understand how the magnetic field created by the deteriorating particle accelerator would bend the bullet and kill the villain. As a bonus, he gives both Adams the closure they both need from their father, who is smart enough to accept that he should not avoid his death, which is just around the corner.

## c. Louis Reed as minor character

Louis Reed is considered a minor character in this movie because he plays a supporting role. Although his role is quite influential in Adam's success in destroying time travel, his presence does not appear throughout the film. He only appears from the middle of the story until near the end of the story.

## 5. Ellie Reed

Jenifer Garner played the role of Ellie Reed, Adam's mother, in this movie. She manages to portray a single mother who shows both her gigantic internal strength and reasonable weakness. Ellie also indirectly took on the role of a father after Adam's father died in a car accident in 2021. Although she felt a little overwhelmed in dealing with the change in little Adam's attitude, she still loved her son with all her heart.

### a. Ellie Reed as simple character



**Figure 11.** Ellie Reed kisses Adam

Refers to the notion of simple character in Nurgiyantoro (2010) theory, Ellie is indicated as a simple character because her character only shows a wise and caring personality like most mothers in this world. There are no other traits of Ellie shown throughout the film that could provide a surprise effect for the audience.

**b. Ellie Reed as minor character**

Judging by her appearance throughout the film, Ellie Reed only appears at the beginning and end, which means her role in this movie is only a complement to the story and as a supporting actor—the influence of her role for Adam as a mother who always strengthens him.

**6. Maya Sorian**

Maya Sorian is a businesswoman who owns Sorian Technology Company. She is a friend and funded Adam's father, Louis Reed's, time travel project. After Louis died, she took advantage of his death to monopolize it for her benefit and create a future where she was the most powerful woman in the world.

**a. Maya Sorian as antagonist character**



**Figure 12.** Young Maya Sorian told her older version to not coming to 2018

According to Nurgiyantoro (2010), the antagonist is a character that brings problems to the protagonist, which becomes the story's central conflict. Maya Sorian's character fills the requirement as an antagonist because she is the only one who contradicts the protagonist characters. She changed the time stream and monopolized the invention of the time travel machine. Maya decides to return to 2018 to meet the younger version of herself to give some future intel to protect her wealth.

*Maya* : Anyway, times have changed.  
*Young Maya* : You can't be here. You know the potential for catastrophic changes to tie stream. It's incalculable.  
*Maya* : God, I was such a nerd. Will you please just stop talking?  
*Young Maya* : Everything you asked me to do; the stock buys, the offshore accounts, all of it. it's unethical.  
*Maya* : And illegal.

The dialogue above shows that Maya maliciously alters the flow of time, which is strictly prohibited and has a bad impact on the future. Sorian figured out how to trick everybody for quite a while, causing them to accept that she is legitimately in control over the most valuable asset on the planet, namely time.

#### **b. Maya Sorian as static character**

Maya is indicated as a static character because she does not have any significant change from her characteristics. It aligns with Nurgiyantoro's (2010) theory, where he pointed out that a static character does not experience personality change in the story. Her character in this film reflects their personality as an antagonist, such as arrogance, cunning, and evil, without any character development from the beginning until the end of the film.

#### **c. Maya Sorian as major character**

Based on the theory proposed by Pope (2005), Maya Sorian can be categorized as a significant character because she appears from the beginning until the end of the story. She plays a significant role in providing conflict or problems in this film. She has been knowledgeable about time travel and the mechanisms behind it. She also used to regard its risks. Sorian's more skeptical self may not be as intelligent and idealistic as her younger version. However, she is still strategic and cutthroat, which is how she is ready to conceal her wrongdoing.

### **5. Conclusion**

The characters in this film play an essential part in the smooth plot of this sci-fi film so that it produces an extraordinary film. In a movie, the types of characters can be determined through the characters' dialogue and actions, while the writer's portrayal is

very little or, in some cases, non-existent. There were six characters found: Adam Reed, young Adam Reed, Laura Shane (Adam's wife), Louis Reed (Adam's father), Maya Sorian, and Ellie Reed (Adam's mother). These characters fill each category of characters based on the theory proposed by Nurgiyantoro (2010) combined with Pope (2005). The most dominant characters in this movie are the protagonist characters, with four data points, followed by three data points that fill each category, namely major characters, minor characters, and simple characters. Other characters, such as dynamic, static, and antagonist, are each filled with one data. Furthermore, the researcher hopes this study can be helpful for people who are trying to discuss film, especially when identifying the types of characters.

### **Conflict of interest**

The authors declare that there is no conflict of interest in this research.

### **Authors' contribution**

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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## Investigating Hate Speech Comments: A Forensic Linguistic Study

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ARTICLE INFO	ABSTRACT
Received: 02 December 2024	The meaning of hate speech in social media can shift because the way people use social media is constantly changing, and the social and political context in which social media is used can also change. This study aims to analyze hate speech comments on Instagram and the meaning and relevance of the implicature to forensic linguistics. This research employs a qualitative approach to collect and analyze the meaning of hate speech. The research data was obtained from Instagram through hashtag searches. The main findings of this study indicate that hate speech on social media tends to avoid direct vulgar linguistic forms and instead relies on implicit language strategies to convey negative sentiments towards individuals or groups. There is widespread use of diminutives such as “bocah” or “bocil,” social stigmatization such as “ndeso” and “bau kencur,” and institutional euphemisms such as “makkamah keluarga,” all of which are important linguistic indicators in the analysis of political hatred in the digital space. The intensity classification shows that hate speech with moderate and severe intensity does not only come from explicit insults but also from narratives that normalize harassment based on age, appearance, and political affiliation. The implications of this study indicate that a forensic linguistic approach is very effective in uncovering forms of hate speech disguised through language strategies such as sarcasm, stereotypes, and euphemisms. Theoretically, these findings enrich the study of pragmatic linguistics and speech acts by showing the importance of implicature analysis in detecting non-explicit hate intentions.
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## 1. Introduction

Hate speech in social media is any communication that attacks a person or group based on attributes such as race, religion, ethnic origin, national origin, sex, disability, sexual orientation, or gender identity (Teh et al., 2018). It can take many forms, including direct and indirect attacks, threats, and harassment.

Social media platforms have become breeding grounds for hate speech in recent years. It is due to several factors, including the anonymity that social media provides, the ease with which hate speech can be disseminated, and the algorithms that social media platforms use to show users content similar to what they have liked or interacted with in the past (Singer & Brooking, 2018).

The meaning of hate speech in social media can shift over time. It happened because the way that people use social media is constantly changing and because the social and political context in which social media is used can also change (Alsagheer et al., 2023; Aulia, 2022; Ibrohim & Budi, 2023; Mintowati & Dasion, 2020; Nave & Lane, 2023; Ria & Setiawan, 2023; Subramanian et al., 2023; Yuliyanti et al., 2020). For example, the term “triggered” was originally used to describe the psychological response of people who have experienced trauma. However, it has since been appropriated by internet trolls and used as a pejorative term to describe easily offended people. Another example is the term “cuck”. This term was originally used to describe a cuckold, which is a man whose wife has sex with another man. However, it has since been appropriated by white supremacists and used as a pejorative term to describe white men who they believe are betraying their race by supporting diversity and inclusion. The shifting meaning of hate speech on social media can make it difficult to identify and combat. It is important to be aware of how somebody’s hate speech can go on social media and to be vigilant in reporting it when we see it (see Harahap & Siregar, 2022). Hate speech is a complex notion, especially from a computational perspective (Sanguinetti et al., 2019; Finegan & Lee, 2020).

There has been a significant amount of research on hate speech on social media conducted previously using various data and methodologies (e.g., Al-Saqqa et al., 2024; Fonseca et al., 2024; Ghaly et al., 2024; Ghenai et al., 2025; Putra et al., 2024; Mubarok et al., 2024; Ramli et al., 2024; Wasi et al., 2024). Al-Saqqa et al. (2024) conducted a study specifically to detect hate speech on Arab social media by involving machine learning, deep learning, and transfer learning approaches. The results showed that real-time detection of harmful content is essential to protect vulnerable communities (see also Ghaly et al., 2024). Then, Fonseca et al. (2024) analyzed hate speech in Portuguese Twitter/X network conversations. The main findings of this study revealed that the number of users followed by an individual and the likelihood of reading were relevant predictors of a user’s tendency to post aggressive content.

Furthermore, Ghenai et al. (2025) analyzed the dynamics of hate speech on Twitter/x social media with a dataset of 6,002 users. The findings of their study revealed that users who uploaded hateful content showed significantly higher levels of anger, anxiety, and negative emotions, accompanied by an increase in the use of third-person pronouns.

Further research from Putra et al. (2024) on analyzing hate speech comments on the Indonesian House of Representatives' Instagram. The analysis results show that the comments contain negative and derogatory elements, using language that tarnishes a good name and makes baseless accusations. Some comments also violate the rules of politeness, especially the rules of sympathy and praise. Likewise, Mubarok et al. (2024) and Ramli et al. (2024), in the case of hate speech, which expresses a negative attitude. This can be seen in the act of insulting (expressive).

Finally, research from Wasi et al. (2024) used bibliometric analysis to examine forensic linguistics. The results show that forensic linguistics is a significant field of research, education, and professional practice worldwide because this research has implications for researchers, linguists, lawyers, higher education policymakers, and university administrations. Hargreaves (2022) studied the appropriation of the term "woke" by the right. He found that the term "woke" has been increasingly used as a pejorative term to attack people who support social justice causes. The study found that the term is often used to dismiss the concerns of marginalized groups as frivolous or illegitimate. Yeagley (2020) studied the snowflake generation, A pejorative term used to silence and discredit dissent. He found that the term "snowflake" has been increasingly used as a pejorative term to attack people perceived as sensitive or easily offended. The study found that the term is often used to silence and discredit people speaking out against injustice. This research highlights the importance of awareness of the shifting meaning of hate speech in social media. By understanding how hate speech is used, we can be better equipped to identify and combat it According to Manne (2017), hate speech is divided into two types: expressive and performative. Expressive hate speech conveys hatred, hostility, or contempt for a particular group of people. It can be direct and overt, such as calling someone a racial slur, or it can be more indirect and implicit, such as using stereotypes or generalizations. Performative hate speech is speech that is intended to harm or silence a particular group of people. It can include threats of violence, calls for discrimination, or other acts that seek to exclude or marginalize a group. Therefore, this study aims to analyze hate speech comments on Instagram, the meaning of the implicature, and its relevance to forensic linguistics.

The forensic linguistic approach becomes a relevant and strategic framework for deeply understanding and classifying hate speech. Forensic linguistics allows the analysis of language in legal and social contexts, including the identification of speech that is discriminatory, inciting, or contains violence explicitly or implicitly (Coulthard, 2016; Coulthard & Johnson, 2011; Gibbons, 2003; McMenamin, 2008). This approach is based on several main theories. First, Olsson's (2012) forensic text analysis theory emphasizes the importance of analyzing linguistic structures (word choice, syntactic patterns, and rhetorical style) in determining the intention and effect of a speech. Second, van Dijk's (2008) Discourse and Power approach explains that hate speech cannot be separated from the power relations that shape and reproduce discriminatory ideologies through language. Third, Austin's (1962) and Searle's (2011) speech act theory provides a pragmatic framework for studying speech as action, including actions that hurt, discriminate against,

or marginalize certain groups. Fourth, Grice's (1975) implicature theory allows for exploring implied meanings in hate speech, especially implicit speech disguised through irony, metaphor, or euphemism.

Based on this theory, this study utilizes forensic linguistics as an approach to analyze hate speech not only textually but also contextually and ideologically. Through forensic analysis of hate speech on social media, researchers can analyze the types of speech (expressive and performative), language structure, and the implicature meaning contained therein (see Aulia, 2022; Borg, 2022; Gyuró, 2013; Kryk-Kastovsky, 2006). Thus, this study not only enriches the study of hate speech but also contributes to understanding forensic linguistics in a broader digital and social context.

## **2. Literature Review**

### ***2.1 Forensic Linguistics***

Forensic linguistics is a branch of applied linguistics that studies and applies language analysis in legal, criminal, and judicial contexts. This discipline is growing rapidly due to the need to understand, identify, and analyze the use of language in various spoken and written legal cases. Forensic linguistics serves as a bridge between linguistics and law enforcement, offering important insights into criminal cases and resolving issues while comprehending the perspectives of linguists and attorneys (Varney, 1997). Within applied linguistics, forensic linguistics is a specialized study of language usage in various modalities. Its primary goal is to offer a strict legal framework for closely examining language patterns (Wasi et al., 2024). In addition to supporting academic research and incorporating technology into linguistic investigations, forensic linguistics improves language and communication, which benefits official, legal, and judicial domains (Sakakini, 2020). A significant rise in corpus-based research in forensic linguistics has made it possible to analyze big datasets in previously unthinkable ways and spot patterns in text (Wright, 2021). With important words like human, linguistics, legal translation, and linguistic rights, forensic linguistics has broadened to cover speech, text, plagiarism, verbal violence, discrimination, and social media detection (Alduais et al., 2023). Forensic linguistics can contribute to cybercrime investigations through applications like authorship analysis, sociolinguistic profiling, and determination of meaning (Perkins, 2018). The analysis of speech and its settings is aided by forensic linguistics, which provides linguistic evidence relevant to the case without establishing guilt or innocence (Kusumawardhani, 2024). According to Ali (2020), forensic linguistics is a promising discipline that plays a vital role in court procedures and aids in identifying language crimes. Examining different text forms and concentrating on auditory and acoustic phonetics, semantics, discourse, and pragmatics, forensic linguistics defines, analyzes, and investigates language in court as evidence for law enforcement, judges, and attorneys (Umiyati, 2020).

In conclusion, forensic linguistics is an interdisciplinary field that connects linguistics with law, playing an important role in analyzing language evidence in the

realm of justice. This discipline continues to develop with technological advances and the need for justice based on strong linguistic evidence.

## **2.2 Meaning**

In recent years, semantic change has become a focal point in empirical Computational Linguistics/Natural Language Processing (NLP), as highlighted by Tredici et al. (2019). This increasing attention is paralleled by the demands of our modern era, where cross-cultural communication has become more prevalent (Sumiati et al., 2020).

The swift and ongoing development of information and communication technology has propelled society into what is now termed the fourth industrial revolution or the era of disruption, as articulated by Dewi et al. (2021). This rapid evolution signifies a transformative phase driven by technological advancements.

The pervasive presence of digital media in various aspects of daily life, particularly in research fields, has witnessed a recent surge. Febriyanti and Lustyantje (2020) highlight the diverse array of digital media, including the internet, websites, blogs, vlogs, videos, and platforms, contributing to this upsurge.

As indicated by Hasibuan et al. (2023), examining meaning change offers insights into the expansion, narrowing, connotation, synesthesia, and association of a word's meaning. In meaning shift, the initial reference does not necessarily change but experiences an expansion within the same phonetic symbol. The analysis of meaning shift, elucidated by Liswahyuningsih et al. (2020), reveals various forms, such as gain of information, loss of information, and skewing of information. These types of meaning shifts are discussed further:

- a. Gain of information: in this shift, additional information not present in the source language is introduced in the target language.
- b. Loss of Information: translators may omit certain information if a word or expression in the source language is deemed less crucial. This omission aims to enhance the communicative aspect of the translation.
- c. Skewing of Information: translators often adjust information when direct word-for-word translation is impractical for conveying equivalent meanings between the source and target languages. The intent of the source text is retained, ensuring a more communicative translation.

## **2.3 Hate Speech**

People communicate with each other through language to share ideas or emotions (Sumiati et al., 2020). Hate speech, as defined by Mafeza (2016), refers to verbal conduct or expressions that are abusive, insulting, intimidating, or harassing, and/or incite violence, hatred, or discrimination against groups identified by specific characteristics. Jay (2009) further describes hate speech as bias-motivated speech directed at individuals based on gender, sexual orientation, race, ethnicity, religion, national origin, or disability.

The contemporary social behavior of individuals, who increasingly communicate through social media, contributes to the prevalence of digital crimes. Social media platforms such as Instagram often host content containing elements of pornography, hoax news, hate speech, and more (Riadi et al., 2022).

To provide a comprehensive understanding, Sanguinetti et al. (2019) outline additional categories related to online communication:

- a. Aggressiveness
- b. Offensiveness
- c. Irony
- d. Stereotype

### **3. Method**

This research employs a qualitative approach to collect and analyze the meaning of hate speech. The research data was obtained from Instagram through hashtag searches: *#gibran* and *#gibranrakabumingraka*. The search for *#gibran* brought up 507 thousand posts, while *#gibranrakabumingraka* brought up 373 thousand posts. The highlighted data were 20 comments containing elements of hate speech determined randomly (see Appendix 1). Then, the Comments that had been collected were arranged in a table for analysis. There are three main theories used in this study: Olsson's (2012) theory emphasizes analyzing linguistic structures, Searle's (2011) theory for studying speech as action, and Grice's (1975) theory for the exploration of implied meanings.

The steps in analyzing hate speech are as follows. First, identify the utterances that are used in hate speech. It can be done by collecting a corpus of hate speech texts and identifying the most common utterances used. Second, identify types of hate speech. Third, the speech acts and implicature of the meaning of the utterances are analyzed (see Miles et al., 2014). It can be done using various methods, such as looking at the dictionary definitions and examining how the words are used in context. Finally, identify the implicature meaning in the words and phrases.

### **4. Results and Discussion**

The following explanation focuses on disclosing the results of the analysis of hate speech comments, which is divided into several parts. First, the data description and the theory of hate speech analysis will be presented. Second, the analysis of the meaning of implicature and the relevance of forensic linguistics will be presented. Hate speech is a complex phenomenon that includes language or expressions that demean, mock, or damage the image of a person or group based on certain characteristics.

#### **4.1 Results**

##### **1. Data Description and Theory of Hate Speech Analysis**

This study analyzed 20 comments containing hate speech on social media, especially Instagram. All data are closely related to the presidential election, especially in terms of politics, age, and national leadership. The analysis was conducted using a forensic

linguistic approach, using theories from Olsson (2012), Searle (2011), and Grice (1975). The following are the results of the comments classification based on the category of hate speech, intensity, linguistic characteristics, types of speech acts, and implicature meaning.

**Table 1.** Results of 20 Hate Speech Comments Analysis

No	Comments/ utterances	Target & Categories (Olsson)	Intensity	Linguistic Features	Speech Act (Searle)	Implicature (Grice)
1	<i>ksian di hina mulu si monyong</i>	Racial/physical appearance	Light	Implicit insults, irony	Expressive	False sympathy to insult; implying ridicule
2	<i>Anjir males bngt denger si gibran dan si kaesang</i>	Political figures/family	Light	Expression of disgust, mild vulgarity	Expressive	They are not fit to appear in public
3	<i>Dasar kutu loncat</i>	Ideological (traitor)	Medium	Pejorative label	Assertive	Accused of being disloyal, opportunistic
4	<i>Efek adanya MAHKAMAH KELUARGA...</i>	Legal institutions/criticism of nepotism	Medium	Sarcasm, negative euphemism	Assertive	MK was controlled for family interests
5	<i>INI LAH HASIL NYA ANAK MUDA...</i>	Youth/dynasty	Heavy	Generalization, hyperbole	Assertive + Expressive	Power-hungry youth; systemic critique
6	<i>Pak Jokowi BIG MOUSE...</i>	President/ruler	Medium	Satire metaphor, capitalization	Assertive + Expressive	Jokowi is a dominant and authoritarian figure
7	<i>emangnya dia pikir dia ni siapa sih anying</i>	Personal/offensive	Heavy	Explicit swearing, harsh rhetoric	Directive	Rejecting authority/figures head-on
8	<i>jangan smpe planga plongo jilid 2</i>	Leader figure	Light	Satire, physical stereotypes	Directive	An appeal not to repeat the previous leader
9	<i>ketipu tampang ndeso...</i>	Appearance/social	Medium	Stereotypes, sarcasm	Assertive	Appearances can deceive people
10	<i>bisa apa tu bocah kl jdi cawapres...</i>	Young age & survey	Medium	Diminutive, delegitimization	Assertive + Expressive	Not fit to be vice president; survey institute invalid
11	<i>satu arahnya dinasti... pemerintahan bobrok</i>	Political system	Heavy	Stigmatization, intense repetition	Assertive	Immoral dynasty government
12	<i>Jin setan iblis pun menangis...</i>	Politics (religious hyperbole)	Heavy	Hyperbole, negative metaphor	Expressive	The political situation is very bad/sad

13	<i>anak bau kencur</i>	Youth/leadership	Medium	Diminutive, age stereotype	Assertive	Young people are not yet fit to lead
14	<i>jalan aja susah prabowo patriot sejati</i>	Military/political figure	Light	Irony, conflict of meaning	Assertive	Prabowo's patriotism is in doubt
15	<i>MK = MAHKAMAH KELUARGA...</i>	Legal institution	Medium	Sarcastic redefinition	Assertive	MK is considered nepotistic
16	<i>sdh sprti kerajaan muka tembok...</i>	Political dynasty	Heavy	Monarchical metaphor, implicit insult	Expressive	Government like an authoritarian kingdom
17	<i>Wapresnya Jangan bocil caper...</i>	Youth	Light	Infantile labels, subtle criticism	Directive	Reject young candidates who are attention seeker
18	<i>keras ngomongnya ketemu planga-plongo</i>	Debate figures	Light	Contrast stereotypes, banter	Assertive	A satire of two incompetent candidates
19	<i>raja yg sdh loyo... tulul plongo naik tahta</i>	Old vs young	Heavy	Biological sarcasm, degradation	Assertive + Directive	Old leaders are just transitional tools
20	<i>tertipu lagi dgn wajah deso nya...</i>	Social appearance	Medium	Visual stereotypes, invitations	Directive	Don't be fooled by the simple face

Table 1 above reveals that hate speech is mostly directed at aspects of age, political power, physical appearance, and state institutions. The intensity of the speech ranges from mild to severe, with dominant linguistic characteristics in the form of satire, stereotypes, and aggressive metaphors. It proves that hate speech can be veiled and requires linguistic analysis to reveal its meaning accurately.

**Table 2.** Classification of Hate Speech Comments Based on Intensity Level

Intensity level	Comments/utterances	Target & Categories (Olsson)	Linguistic Features (Olsson)
Light	Comments 2	Political figures (family)	Mild vulgarity, expression of disgust
	Comments 8	Leader figure (speaking style)	Visual stereotypes, satire, light teasing
	Comments 14	Military/political figure	Irony, contrast of meaning
	Comments 17	Young figures	Label infantile, delicate imperative
	Comments 18	Debate figures (two presidential candidates)	Stereotypical contrast, visual mockery
Medium	Comments 1	Physical appearance (racism)	Irony, implied insults, derogatory labels
	Comments 3	Ideological (political opportunism)	Pejorative labels, delegitimizing expressions
	Comments 4	Legal institutions (nepotism)	Sarcasm, conspiratorial euphemism
	Comments 6	President (authoritarianism)	Animal metaphors, capitalization, satire

	Comments 9	Social appearance	Stereotypes, social euphemisms, sarcasm
	Comments 10	Young age & survey institutions	Diminutive, rhetorical question
	Comments 13	Young age (child of leader)	Local idioms, age stereotypes
	Comments 15	Legal institutions and young figures	Sarcastic re-labeling, negative personification
	Comments 20	Social appearance and political history	Facial stereotypes, political appeals
Heavy	Comments 5	Age & dynasty of power	Generalization, hyperbole, systemic criticism
	Comments 7	Personal (direct attack)	Explicit swearing, aggressive rhetoric
	Comments 11	Dynasty system of government	Stigmatization, repetition of insults
	Comments 12	Government (religious metaphor)	Emotional hyperbole, negative metaphor
	Comments 16	Political dynasty	Monarchy metaphor, implied swearing
	Comments 19	Old vs young leaders	Biological sarcasm, age and position degradation

Table 2 above shows the targets & categories referring to the target groups of hate speech and the types of discrimination: age, status, institution, appearance, ideology. Targets & categories are classified based on Olsson's theory (2012) within the framework of forensic linguistics. Intensity is determined based on emotional burden, the purpose of the attack, and the level of explicitness of the insults. Then, linguistic features show language strategies: from diminutives, visual stereotypes, explicit insults, to institutional sarcasm. In this case, linguistic features show the language techniques used to disguise or emphasize hate speech: irony, stereotypes, metaphors, to direct vulgarity.

## 2. Analysis of Implicature Meaning and Forensic Linguistic Relevance

The following analysis focuses on classifying types of speech acts based on Searle's theory (2011) and the disclosure of implicatures based on Grice's principles (1975) as shown in Table 3.

**Table 3.** Analysis of Implicature Meaning, Speech Acts and Forensic Linguistic Relevance

Comments	Implicature	Explanation of Implicature	Forensic Linguistics Relevance	Speech Acts
Comments 3	Conventional	<i>Kutu loncat</i> 'Jumping flea' implies betrayal	Explicit meaning as an accusation of character	Assertive
Comments 4	Conversation – Sarcastic	Comparing MA (Constitutional Court) to family → nepotism satire	Criticism of the legal system through metaphor; need for analysis of implied meaning	Assertive
Comments 5	Conventional + Conversational	Mixing facts and judgments → excessive criticism	Strong accusations and systemic judgment; potential violation of hate speech laws	Assertive

Comments 6	Conversation – Metaphorical	“Big Mouse” means controlling & saying a lot of things	Implies accusation of excessive power; important in analysis of motive and image	Assertive
Comments 9	Conversation – Visualization	“Tampang ndeso” implies visual deception	Accusing manipulation of public image with stereotypes; essential for framing analysis	Assertive
Comments 10	Conventional + Conversational	Calling out lies without evidence → intent to doubt legitimacy	Explicit & implicit delegitimization; relevant for identifying age bias	Assertive
Comments 11	Conventional	Express extreme opinions about the dynasty	Rough and systemic accusation; can be used in the analysis of the rhetoric of power	Assertive
Comments 13	Conversation – Age/low	Implicit criticism of age → attributing inappropriateness	Demonstrating age-based impropriety; important in discrimination cases	Assertive
Comments 14	Conversation – Irony	The irony of “true patriots” → questioning reputation	Indirectly criticizing a figure’s reputation	Assertive
Comments 15	Conversation – Sarcastic	<i>Mahkamah Keluarga</i> ‘Family Court’ implies nepotism	Re-labeling institutions and individuals; it is important to point out implicit insults	Assertive
Comments 16	Conversation – Metaphorical	“Kerajaan” = absolute power	Systematic critique in a royal style; important analysis of political perception	Assertive
Comments 19	Conversation – Dark Sarcasm	Death and ascendancy predictions → sarcastic	Inserting the intention to overthrow with biological metaphors; relevant for symbolic threat analysis	Assertive
Comments 18	Conversation – Satire Humor	Contrast between “keras” and “planga-plongo”	A mockery full of laughter to undermine the opponent’s authority	Expressive
Comments 12	Conversation – Hyperbole	Mythological reference → shows absurdity	Religious metaphors to strengthen denial; an important analysis of persuasive power	Expressive
Comments 1	Conversation – Sarcastic	Irony shows social satire	Implying insult through irony; essential for evidence of implicit meaning	Expressive
Comments 2	Conversation – Evaluative	Not explaining the reason → implied meaning disgusted	Showing the dislike; indicator of speaker’s emotional motivation	Expressive
Comments 17	Conversation – Soft Imperative	“Caper” → implies ulterior motives	Calls to stop performing; relevant for tracking social pressure	Directive

Comments 20	Conversation – Implicit Invitation	<i>Wajah desa</i> ‘simplicity face’ = symbol of deception	Calls not to vote disguised in stereotypes; relevant in digital political discourse	Directive
Comments 8	Conversation – Satire	Invitation to opt out → implies previous bad experiences	An implied invitation for the public to reject certain figures	Directive
Comments 7	Conventional	Rude rhetoric → doesn’t ask for an answer	Explicit swearing; direct evidence for strengthening of linguistic profile	Expressive/ Directive

Table 3 above highlights that assertive and expressive speech acts dominate hate Comments, indicating that social media users often express opinions, assessments, and negative emotional expressions towards individuals and institutions. Assertives, which were divided into 12 Comments, show “Statements,” “accusations,” claims,” or negative opinions.” Meanwhile, expressives divided into 5 Comments show personal emotions (disgust, anger, ridicule, frustration). In addition, directive speech acts in three Comments appear as a form of invitation or warning containing a veiled political message. The implicature side found that many Comments violate Grice’s principles, especially in the maxims of quality and relevance, to convey hidden meanings that indirectly strengthen hate sentiments. Conventional implicature: meaning is conveyed directly and can be interpreted without special context (e.g., explicit cursing). Conversational Implicature: requires context to understand the real intention, e.g., irony, sarcasm, metaphor, and implied invitation. From the perspective of forensic linguistic relevance analysis, it shows that linguistic features help reveal hidden meanings in hate speech, are useful in analyzing motives, profiling speakers, and potential law violations, and provide valid linguistic evidence for online conflict trials or mediation.

#### 4.2 Discussion

The results of the analysis show that hate speech on social media is not only present in the form of direct insults, but also through veiled forms such as sarcasm, stereotypes, hyperbole, and aggressive metaphors. This finding is in line with Olsson (2012) who explained that hate speech has a distinctive linguistic structure such as diminutives *bocah*, *bocil* [kids], pejorative euphemisms *mahkamah keluarga* [family court] and institutional sarcasm as a form of symbolic degradation of certain parties. In terms of intensity, 6 out of 20 Comments are categorized as severe, which is characterized by explicit insults or character degradation (for example Comments 7 and 12). A total of 9 Comments are moderate, showing subtle mockery or stereotypes, and the rest are light, such as ordinary cynical expressions. This variation shows that hate speech on social media is very adaptive to context and audience, as revealed in a study by Sanguinetti et al. (2019) that hate speech experiences an expansion of meaning in digital space.

In the analysis of speech act types, most Comments fall into the assertive and expressive categories, supporting Searle’s (1979) findings that utterances in an ideological context often function to convey attitudes and assessments. Comments such as *anak kemarin sore bisa nyapres* [a child who was born yesterday can run for president]

or *kerajaan muka tembok* [a kingdom facing a wall] are forms of value assessment of the quality of leadership and the government system.

The directive type appears in the form of a subtle warning or invitation, such as in the Comments *planga-plongo jilid 2* [planga-plongo volume 2] which implicitly invites the public not to repeat their previous political choices. In the context of hate speech, this has the potential to form polarization and mass opinion in a veiled manner.

From a pragmatic perspective, Grice's (1975) theory helps reveal the implicatures hidden behind Comments. Violations of the maxim of quality (hyperbole) and the maxim of relevance (exaggerated assumptions) produce implied meanings such as calls for boycotts, accusations of corruption, or age stigmatization. For example, the Comments *tulul plongo naik tahta* imply a narrative that the leader is only a puppet of the old power.

This discussion is reinforced by research by Yeagley (2020) and Hargreaves (2022) which shows that political language on social media often hijacks neutral terms into veiled insults. Words such as "snowflake" or "woke" in their study are in line with the findings on terms such as "ndeso," "bocil," or "bau kencur."

The implications of this study indicate that the forensic linguistic approach is very effective in uncovering forms of hate speech that are veiled through language strategies such as sarcasm, stereotypes, and euphemisms. Theoretically, these findings enrich the study of pragmatic linguistics and speech acts by showing the importance of implicature analysis in detecting non-explicit hate intentions. Practically, the results of this study can be utilized by law enforcement, digital platform providers, and policy makers to develop a hate speech detection system that is more sensitive to context, not just keywords. The social implication is the importance of language literacy in society to understand that hate speech can be present in subtle forms, but still has the potential to be systemically damaging

## 5. Conclusion

This study This study examines hate speech on social media using a forensic linguistic approach that combines Olsson's (2012) classification of hate speech, Searle's (2011) speech act theory, and Grice's (1975) implicature principle. The analysis of 20 Comments shows that hate speech is not always explicit and harsh. However, subtle satire, visual stereotypes, aggressive metaphors, and sarcastic euphemisms often express it. The main finding of this study is that hate speech on social media tends to avoid direct vulgar linguistic forms and instead relies on implicit language strategies to convey negative sentiments towards individuals and groups. There is the widespread use of diminutives such as "bocah" or "bocil," social stigmatization such as "ndeso" and "bau kencur," and institutional euphemisms such as *mahkamah keluarga* [family court], all of which are important linguistic indicators in the analysis of political hatred in the digital space. In addition, the intensity classification shows that moderate and severe hate speech comes not only from explicit insults but also from narratives that normalize harassment based on age, appearance, and political affiliation. Pragmatically, violations of the

maxims of quality and relevance in Grice's theory are prominent features because they convey hidden messages that actually strengthen the communicative effects of hatred.

### Conflict of interest

None

### Authors' contribution

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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## Appendix

### 1. Classification of Comments Obtained from Instagram through Hashtag Search (Primer Data)

#hashtag search via Instagram URL	Comments/utterances
#gibran	1. <i>ksian di hina mulu si monyong</i> [poor thing, monyong always being insulted]
	2. <i>Anjir males bngt denger si gibran dan si kaesang</i> [Damn, I really hate listening to Gibran and Kaesang]
	3. <i>Dasar Kutu loncat</i> [Bastard, jumping flea]
	4. <i>Efek adanya MAHKAMAH KELUARGA, anak kemaren sore udah bisa ikut nyapres, walaupun tanpa jejak pengalaman yg mumpuni</i> [The effect of the FAMILY COURT, yesterday's child can now run for president, even without any experience.]
	5. <i>Ini lah hasil nya anak muda, yg tua kelakuan dinasti sangat rakus kekuasaan, keluarga mk perlu di telusuri</i> [This is the result of young people, the old dynasty's behavior is very greedy for power, the mk family needs to be investigated]
#gibranrakabumingraka	6. <i>Pak Jokowi BIG MOUSE NYA INDONESIA. INDONESIA AKAN DIKUASAI BAPAK JOKOWI DITAHUN 2030 nanti</i> [Mr. Jokowi is INDONESIA'S BIG MOUSE. INDONESIA WILL BE CONTROLLED BY MR. JOKOWI IN 2030]
	7. <i>emangnya dia pikir dia ni siapa sih anying</i> [Who does he think he is?]
	8. <i>Plis lah jangan smpe planga plongo jilid 2</i> [Please don't allow planga plongo volume 2 again]
	9. <i>Pda byk ketipu tampang ndeso, sederhana n Kya merakyat ya?</i> [Many people are fooled by his rustic, simple and popular appearance, right?]
	10. <i>Jiaahh bisa apa tu bocah kl jdi cawapres...semua surve cari nafkah dengan cara berbohong tidak patut sebagai acuan sesuatu lembaga yg kerjanya ngibul</i> [Jiaahh what can that kid do to become vice presidential candidate? All surveys about making a living by lying are not worthy of being used as a reference by an institution whose job is to lie.]
	11. <i>Intinya satu arahnya dinasti pemerintahan!!! Dan gobloknya dinasti itu pemerintahan yg bobrok dan tidak tau malu!!!</i> [The point is that the government is in one direction, the dynasty!!! And the stupid thing about the dynasty is that it is a government that is rotten and shameless!!!]
	12. <i>Jin setan iblis pun menangis...disuruh pensiun dini</i> [Even the devil and the demon cried....told to retire early]
	13. <i>Kalo prabowo minang gibran jadi wakilnya, fix partai yg ikut berkoalisi pada gak punya malu. Masa sekelas ketua partai kalah sama anak bau kencur</i> [If Prabowo taken Gibran becomes his vice (president), the parties that are in the coalition will definitely have no shame. How can a party leader lose to a kid who smells of ginger?]
	14. <i>jalan aja susah prabowo dikatain patriot sejati</i> [Prabowo is called a true patriot even though he has difficulty walking]

	<p>15. <i>MK = MAHKAMAH KELUARGA..dan sicungkring gak tau punya malu soal ini</i> [MK = FAMILY COURT..and sicungkring has no shame about this]</p>
	<p>16. <i>Gilaaaaaa SDH sprti kerajaan muka TEMBOK gak tau malu</i> [Crazy it's like a wall-faced country with no shame]</p>
	<p>17. <i>Wapresnya Jangan bocil caper lah pliss</i> [Vice President, please don't be a jerk.]</p>
	<p>18. <i>Yang keras ngomongnya ketemu yang planga-plongo hahaha LOL!!!!</i> [Who talk loudly meet those who are planga-plongo (blank face) hahaha LOL!!!!]</p>
	<p>19. <i>Makanya di cari raja yg sdh loyo tua renta biar cpt k0lt..dan si tulul plongo naik tahta</i> [That's why they're looking for a king who is old and frail so he can quickly dead... and the stupid fool will ascend the throne]</p>
	<p>20. <i>Kita jangan tertipu lagi dengan wajah deso nya, sdh cukup 2 priode kita sengsara....</i>[We should not be fooled again by his country bumpkin face, we have suffered enough for two periods]</p>