

Critical Discourse Analysis of Eminem's "Love the Way You Lie Part II"

Arbain

Widya Gama Mahakam University
arbain@fkip-uwgm.ac.id

Muhammad Taufiq Arie Sandi

Widya Gama Mahakam University
taufiq.arie@gmail.com

Abstract: This study is to analyze songs from Eminem which is related to his life story. In examining the songs, the researchers used the three inter-related processes of analysis tied to three inter-related dimensions of discourse proposed by Fairclough's model of CDA. This study applied qualitative design with the content analysis approach. The analysis of this research focused on the words used such as African American Vernacular English variety, Informal language and American slang in the lyrics of the song Love The Way You Lie Part II and explain them. The result findings showed that there was a transcultural process or cross cultural in the song lyrics. There was a hiphop culture which was moved, changed and reused to create a new identity of the Eminem. There were 25 words and clauses of AAVE, 3 words of Informal language and 1 word of American slang language in the lyrics of the song of Love The Way You Lie.

Keywords: song lyrics, critical discourse analysis, african-american vernacular English

INTRODUCTION

Along with the times, music also evolve. We knew the traditional music, classic music and also popular music. In this era, we lived in the popular culture. we knew the terms like *rock 'n' roll*, *rock*, *pop*, *hip-hop*, and *R&B*. "...Popular music' with commercially mass produced music for a mass market, and including the variety of genres variously subsumed by terms such as *rock 'n' roll*, *rock*, *pop*, *hip-hop*, and *R&B* (Shuker, 1993). In this study, the writer chooses hiphop which is sung by Eminem. One of the part of hiphop is a rap technique that is usually sang by blacks American. Furthermore, nowadays, there is also white people who sing rap, such as Eminem. This is what we called rap technique in hiphop. The lyrics of rap song identically with the personal expression of a singer or songwriter. The song lyrics often contain rude words which is actually the expression of feeling of the singer. Eminem whose real name is Marshall Mathers, a white rapper who was controversial because his song lyrics contain rude words, thus inappropriate to be heard by children under the age who could only captured what they saw and heard without filtering it first.

To the more particular matter, this study is dealing with discourse analysis since it is considered to be important in our life. According to Fairclough (1995b), the media and media discourse are clearly a powerful presence in contemporary social life; particularly since it is a feature of late modernity that cultural facets of society are increasing silent.. It follows that it becomes essential for effective citizenship that people should be critically aware of culture, discourse, and language, including the discourse language of media. The term “discourse” is explained by Fairclough to refer to a spoken or written language, such as visual images (photography, film, video, and diagrams) and non-verbal communication. Language used in any text always consists of social identity, social relations, and a system of knowledge and belief. That means any text makes its own contribution to shaping or framing society and culture.

Another fact that makes CDA special is what Chouliaraki & Fairclough (1999) post that CDA has a particular contribution to make. They argue that, "the past two decades or so have been a period of profound economic social transformation on a global scale". They believe that although these changes are due to particular actions by people the changes have been perceived as "part of nature", that is, changes and transformations have been perceived as natural and not due to people's causal actions. The recent economic and social changes, according to Chouliaraki & Fairclough (1999), "are to a significant degree..... transformations in the language, and discourse", thus, CDA can help by theorizing transformations and creating an awareness "of what is, how it has come to be, and what it might become, on the basis of which people may be able to make and remake their lives" .

Related to discourse analysis, Fairclough is one of scientists who has a specific research on discourse analysis, particularly about critical discourse analysis (CDA). In this case, Fairclough (1995a) defines CDA as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

Based on above explanation, a research on CDA comes with interesting area to be investigated. Particularly, this research’s objective is to analyse three inter-related dimensions of discourse proposed by Fairclough’s model of CDA in Eminem’s songs. In addition, the

researcher focused on the words used such as African American Vernacular English variety, informal language and American slang.

METHODOLOGY

In this study, the researchers used qualitative research in reason of that the analysis was dealing with studying Eminem song's which was related with his life story. According to Yin (2011), there are five features of Qualitative Research, first is studying the meaning people's lives, under real-world conditions; second is representing the views and perspectives of the people in a study.... Creswell (2009) states, "Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.

Definitely, this study applied Critical Discourse Analysis design with qualitative approach. Fairclough (1995) defines Critical Discourse Analysis as "discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes." This study focused on analyzing the words used in the Eminem song's lyrics of Love The Way You Lie part II. The researchers wanted to know the meaning of the songs by using Critical Discourse Analysis theory.

To analyze the data, this study used an interactive model of analysis from Miles & Huberman (1992) as follow:

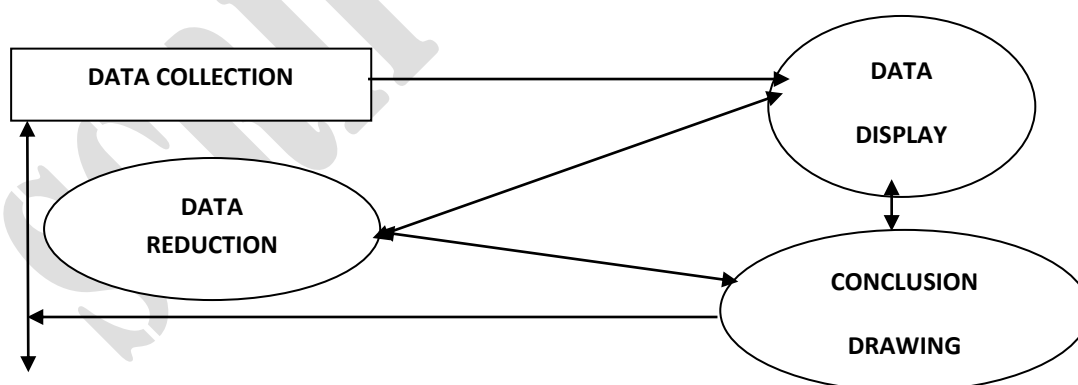


Figure 3.1 Procedure of Data Analysis

In the reduction stage, 10 best Eminem songs were collected and read thoroughly by the writer. When reading the song lyrics, the researchers identified any text in terms of words, sentences, or paragraphs whose characteristics were appropriate with Eminem life's

story. The researchers ends the reduction by sorting 2 best songs that the contents have more relevant with the criteria of Eminem life's story.

In the data display stage, the researchers presented the analysis of the song lyrics every couplet using approach of Critical Discourse Analysis. The researchers also identified any text in terms of words whose are appropriate with African American Vernacular English, Informal language and American slang words. In the end, the researchers presented the transculturation in the song lyrics of Eminem.

In the data verification and conclusion drawing, the researchers verified the display and resulted of cross-check with other data and relevant theory as well. In this stage, the researchers did three times cross-check and more than five times revision to find final data. Prior to final data, all kinds of data that are confused are checked again with sources of data, theory, and consulted with the advisors.

Moreover, to measure the data validity, the researchers used Triangulation to validate the data. Triangulation refers to activity to check the result of interpretation made by the researchers in accordance with other sources in means of theories, interpretation of peer group, or other research findings by other writers (Bogdan & Biklen, 1992). In addition, an important way to strengthen a design study is through triangulation. There are four basic types of triangulation proposed by Miles & Huberman (1992):

- a. Data triangulation: the use of variety of data sources in a study.
- b. Investigator triangulation: the use of several different writers or evaluators.
- c. Theory triangulation: the use of multiple perspectives to interpret a single set of data.
- d. Methodological triangulation: the use of multiple methods to study a single problem.

In this study, triangulation was used in the sense that the conclusion was not convincing or inaccurate. In here, the researchers used data triangulation and theory triangulation. First, the researchers interpreted data (data triangulation), after that the researchers checked the data interpretation. The researchers consulted and combined his own analysis and his advisors of the study. Then in theory in triangulation, the researchers checked the interpretation of data analysis with relevant theories particularly criteria of Critical Discourse Analysis, African American Vernacular English and Transculturation.

FINDING

In examining the songs, the researchers used the three inter-related processes of analysis tied to three inter-related dimensions of discourse proposed by Faiclough's model of CDA. Thus, the researchers has done the stages as follows; The first analytical focus of

Fairclough's three-part model is text. Analysis of text involves linguistic analysis in terms of vocabulary, grammar, semantics, the sound system, and cohesion-organization above the sentence level. The second is discourse practice. In this second dimension we will see the content of ideology or understanding of the processes of text production and text consumption. Meanwhile, the forming of the discourse can be a background knowledge, interpretation and context. The researchers will analyze interpretation and context in the words of the song lyrics. The last dimension is socio-cultural practice, it is how social context out of the text can influence the discourse.

Overall, the song lyrics of Eminem song's used many informal language such as AAVE, Informal language and American slang in his song lyrics has a certain purpose. The researchers found that certain purpose as following:

First, the used of that such of informal language and slang language showed Eminem identity's, the song researchers and the singer and as the rising generation of America who love the freedom of expression. It also intent on target market of this song were teenagers or rising generation who love hiphop music. It also to made Eminem get closer to his fans. In this globalization era, all things were free and there was no limit, likewise the effect of the song to the listeners. The listeners carried away in the song, they felt like being in the story of Eminem song's. Some of the listeners also imitating the words in the song.

Second, the used of AAVE in his song lyrics was also showed Eminem identity's and ideology's. In this case, Eminem identity's was a part of blacks American who used AAVE as a daily language. Eminem who was originally whites American but growing in Detroit which was majority of the citizen were blacks. He showed his identity as a whites American who anti-racist. This anti-racist ideology brought by Eminem by his way sing hiphop which was actually blacks American culture. Eminem feeling's can reach or touch the listeners feeling because the words in the song really shows Eminem feeling's and the situation he was in. In this song, the feeling of being in bad and abusive relationship, the ups and downs relationship.

The choice of featured singer, Rihanna. Eminem did not choose her just because her fantastic voice. But everybody known in early 2009, a violent incident with ex-boyfriend Chris Brown put Rihanna in the spotlight in a far less consensual way than her many hit singles had. Photos of Rihanna's battered face were leaked to the media, preventing Rihanna from maintaining any privacy in matter. Brown soon pled guilty to felony assault and begged fans for forgiveness, while Rihanna unwittingly became a public advocate on issues of domestic violence.

There were coding in the analysis below as follows:

Å-001 = 1st line of the song of Love The Way You Lie

Å-011 = 11st line of the song of Love The Way You Lie and etc.

Ñ-001 = 1st line of the song of Love The Way You Lie Part II

Ñ-011 = 11st line of the song of Love The Way You Lie Part II and etc.

DISCUSSION

This song released in 2010 in the album “*Loud*” by Rihanna but this song was also written by Eminem. This song “*Love The Way You Lie Part II*” is the sequel of the *Love The Way You Lie*. This song instead looks at the situation from the female perspective, with Rihanna taking lead this time around.

A. *The first couplet.*

It was sung by Rihanna. There is no such of words whose kinds of African American Vernacular English, informal language and slang words in these couplet because these couplet was not written by Eminem, but Alexander Grant who also known as Alex da Kid. He was a British, so that he was not influenced by the AAVE.

B. *The second couplet.*

It was chorus which was sung by Rihanna, it was exactly same as the chorus in the song Love The Way You Lie. There were 2 words of AAVE identified as the table below:

| No | Code | The Word | Typical Word |
|----|---------------|----------|-------------------------------------|
| 1 | Ñ-009 & Ñ-011 | gonna | African American Vernacular English |

Tabel 1. 2 words of AAVE

This couplet has a discourse of forgiveness that come with love. How love blind us, if we will. She (Rihanna) or Eminem himself actually was making excuses for the way their partner (Chris Brown for Rihanna and Kimberly Scott for Eminem) treated them. In the end of the couplet, the sentence “I Love The Way You Lie” repeated two times to show the pressure or stress that Rihanna or Eminem would keep loving their partner whatever their partner did even wrong.

C. *The third couplet.*

It was still sung by Rihanna. There is no such of words whose kinds of African American Vernacular English, informal language and slang words in these couplet because these

couplet was not written by Eminem, but Alexander Grant who also known as Alex da Kid. He was a British, so that he was not influenced by the AAVE.

D. The fourth couplet.

It was back to the chorus which was sung by Rihanna. There were 2 words of AAVE identified as the table below:

| No | Code | The Word | Typical Word |
|----|---------------|----------|-------------------------------------|
| 1 | Ñ-023 & Ñ-025 | gonna | African American Vernacular English |

Tabel 2 2 words of AAVE

This couplet has a discourse of forgiveness that come with love. How love blind us, if we will. She (Rihanna) or Eminem himself actually was making excuses for the way their partner (Chris Brown for Rihanna and Kimberly Scott for Eminem) treated them. In the end of the couplet, the sentence “I Love The Way You Lie” repeated two times to show the pressure or stress that Rihanna or Eminem would keep loving their partner whatever their partner did even wrong.

E. The fifth couplet.

It was still sung by Rihanna; There were 2 words of AAVE and 2 wwords of Informal language identified as the table below:

| No | Code | The Word | Typical Word |
|----|-------|-----------|-------------------------------------|
| 1 | Ñ-029 | masochist | Informal Langague |
| 2 | Ñ-030 | wanna | African American Vernacular English |
| 3 | Ñ-031 | ‘til | Informal Langague |
| 4 | Ñ-031 | goin’ | African American Vernacular English |

Tabel 3 2 words of AAVE

F. The sixth couplet.

It was sung by Eminem with his rap technique.

There were 5 words of AAVE and 1 word of Informal language identified as the table below:

| No | Code | The Word | Typical Word |
|----|-------|-------------|-------------------------------------|
| 1 | Ñ-035 | Awfully | Informal language |
| 2 | Ñ-047 | countin’ | African American Vernacular English |
| 3 | Ñ-048 | startin’ | African American Vernacular English |
| 4 | Ñ-050 | counsellin’ | African American Vernacular English |

| No | Code | The Word | Typical Word |
|----|-------|----------|-------------------------------------|
| 5 | Ñ-052 | ain't | African American Vernacular English |
| 6 | Ñ-053 | fuckin' | African American Vernacular English |

G. The seventh couplet.

It was also the last couplet was back to the chorus which was sung by Rihanna, but the clause I love the way you lie repeated 3 times. There were 2 words of AAVE identified as the table below:

| No | Code | The Word | Typical Word |
|----|---------------|----------|-------------------------------------|
| 1 | Ñ-054 & Ñ-056 | gonna | African American Vernacular English |

Tabel 4 2 words of AAVE

This couplet has a discourse of forgiveness that come with love. How love blind us, if we will. She (Rihanna) or Eminem himself actually was making excuses for the way their partner (Chris Brown for Rihanna and Kimberly Scott for Eminem) treated them. In the end of the couplet, the sentence "I Love The Way You Lie" repeated two times to show the pressure or stress that Rihanna or Eminem would keep loving their partner whatever their partner did even wrong.

| No | Couplet | Words or Clauses | | |
|-------------|-----------------|------------------|-------------------|----------------|
| | | AAVE | Informal language | American slang |
| 1 | First Couplet | - | - | - |
| 2 | Second Couplet | 2 | - | - |
| 3 | Third Couplet | - | - | - |
| 4 | Fourth Couplet | 2 | - | - |
| 5 | Fifth Couplet | 2 | 2 | - |
| 6 | Sixth Couplet | 5 | 1 | - |
| 7 | Seventh Couplet | 2 | - | - |
| Grand Total | | 13 | 3 | - |

Tabel 5 The Song of Love The Way You Lie Part II summarize of the findings

It showed that there are 25 words and clauses of AAVE, 3 words of Informal language and 1 word of American slang language in the lyrics of the song of Love The Way You Lie. Meanwhile, in the song of Love The Way You Lie Part II there are 13 words of AAVE, 3 words of Informal language. The Informal language and American slang found

were also a habit of the black citizen in their daily conversation. The domination of the AAVE showed that Eminem who was white American was influenced by the culture of the black citizen. Eminem who was white people has an interaction with black people in Detroit, the place of Eminem lived and grew when he was child. Therefore, the researchers found that environment influenced people.

CONCLUSION

Purpose and objectives of these song lyrics was to give an overview of his bad and abusive relationship with his ex-wife Kimberly Scott. Better yet, the ups and downs relationships in general. There was a transcultural process or cross cultural in the song lyrics. There was a hip-hop culture which was moved, changed and reused to create a new identity. In this case, hip-hop culture which actually belongs to black American experiencing transculturation so that create a new identity. Eminem identity's as a white hip-hop singer from America. There were 13 words of AAVE, 3 words of Informal language. The Informal language and American slang found were also a habit of the black citizen in their daily conversation. The domination of the AAVE showed that Eminem who was white American was influenced by the culture of the black citizen. Eminem who was white people has an interaction with black people in Detroit, the place of Eminem lived and grew when he was child. Therefore, the researchers found that environment significantly influenced people.

BIBLIOGRAPHY

- Bogdan, R. C., & Biklen, S. K. (1992). *Qualitative Research for Education: An Introduction to Theory and Methods*. Boston, MA: Allyn and Bacon.
- Chouliaraki, L., & Fairclough, N. (1999). *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh: Edinburgh University Press.
- Creswell, J. W. (2009). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches*. California: Sage Publication, Inc.
- Fairclough, N. (1995a). *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.
- Fairclough, N. (1995b). *Media Discourse*. London: Edward Arnold.
- Miles, M. B., & Huberman, A. M. (1992). *Analysis Data Kualitatif*. Translated by Tjetjep Rohendi Rohidi from "Qualitative Data Analysis". Jakarta: UI-Press.
- Shuker, R. (1993). Understanding Popular Music. Retrieved from <http://www.nyu.edu/steinhardt/e/pdf/humsocsci/mias/readings07/104.pdf>

Yin, R. K. (2011). *Qualitative Research from Start to Finish*. New York: A Division of Guildford Publications, Inc.

SCRIPT JOURNAL