

**DISCOURSE STRATEGY  
IN THE GREAT DEBATERS FILM DIALOGUE  
(Critical Discourse Analysis)**

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**ABSTRACT**

*Knowledge, attitudes, values, norms or ideology are all personal representations and social representations. Each text will never be separated from personal and social representation. Using Critical Discourse Analysis, this article aims to reveal the discourse strategies used by the dialogue writers of the film The Great Debaters. To elaborate, the writer will use several steps, namely analyzing the macro structure, micro structure including the Description of Actors and Events and Interpretation of Racism Discourse in the United States. Based on the overall strategy of composing the dialogue text it can be concluded that Harpo Production is not neutral. Discourse compilation strategy is applied consciously by the parties involved in the scenario processing. It was found that the discourse strategy reflected the alignment of certain discourse stakeholders, namely the African-American community.*

**Keywords:** *Critical Discourse Analysis, Dialog, Film, Discourse Strategy*

**INTRODUCTION**

Knowledge, attitudes, values, norms or ideologies are the visible model of contact between individuals and society. In patriarchal culture, for example, it will affect one's personal attitude so that it seems natural if there is a gender biased treatment of women.

Personal representation will influence social representation, and vice versa.

According to Widyawati (2016) one theory that influences new perspectives on the role of media in society is Socio-cognitive theory. Socio-cognitive departing from a psychological approach sees that mass media not only affects the microscopic level but also

applies to the macroscopic level, so social relations must be seen holistically.

Wignjosobroto and Suyanto (2011) stated that due to the influence of the progress of science and technology in a very short time, information about events, messages, opinions, news, science, etc. was easily accepted by the public, so that the mass media ; newspapers, TV, film, radio, magazines, and others have an important role in the process of transforming new values and norms to society.

Due to the rapid advancement of technology, the information and communication media also moved forward to follow the development of the technology and became very vital in terms of receiving and delivering information. Film as a technology product contains social representations, social representations of the people who are behind the making of each film. So, it is very necessary for everyone to think critically and rationally like Lim (2014) said in an article titled 'Ideology, rationality and reproduction in education: a critical discourse analysis'.

A request such as that written by Riady (2017) or a prohibition on watching films affirms that there is no compulsion in internalizing an ideology, that is, the ideology of those who request or transfer to watch films. For this reason, the public must be more critical in evaluating literary works, in this case film, which is also a medium for delivering ideas. If the public is critical of all the discourse that is rolled out in the film, the commands and prohibitions to watch the film will no longer be considered reasonable.

The author's role in making a film is able to change the way many people view the world, the dialogue in the film

written by the author is then spoken by the characters in the film is a representation of what is done by the author himself. Everyone including the author certainly lives side by side with the community and gets influence from the surrounding social environment, including the social institutions of the studio factory where he works. Therefore, they cannot be considered as neutral individuals because in social life they gain influence from the surrounding social environment and eventually form their representation of a particular entity.

As Munterberg said in the book Matius Ali (2017) it was written: "the film creates a mental reality (event), that the existence of the film does not lie in celluloid, but in the mind of the creator", then in the same book Matthew Ali states that "He (Munsterberg ) believes that films are created because of the impersonal power of technology and sociology that works through filmmakers."

Based on the explanation above, the writer is interested in conducting a study of critical discourse studies that focuses on the discourse strategies used by the writer in the dialogue film *The Great Debaters*. The film is set in Texas, America in 1935 when Franklin Delano Roosevelt was the 23rd president of America (1933-1945). This film depicts the struggle of black people for the sake of gaining recognition as American citizens who have the same rights.

The racial exclusion that has taken place in the long history of American society touches all aspects of life. What is emphasized in this film include racial exclusion in the legal and educational aspects. In the legal aspect it was described when Melvin Tolson, a teaching

lecturer at Willey College was arrested by the local police, while in the education aspect it was depicted when there was a ban on blacks from studying at white community universities.

In fact, there are many films that take up racial themes such as those raised in the film *The Great Debaters*. The film 'In the Heat of the Night', for example, tells the story of an African-American detective sent from Philadelphia to lead an investigation that leads to acts of racism and the film 'The Color Purple' which tells the story of an African-American woman who experienced many injustices in her life, such as acts of violence, poverty, racism, and sexual harassment (Wahyudi, nd). But the film 'The Great Debaters' was chosen because it was released on December 25, 2007 before Barack Obama was elected as the 44th President of the United States on November 4, 2008.

In addition to the thick elements of injustice, inequality, discrimination, and freedom in this film, it is also assumed to have contributed to arouse the confidence of the African-American community that they are also equal and able to lead the country. It has been proven that Obama won 349 votes compared to 163 electoral votes received by McCain (Kristanti, 2014). He was the first African-American to become president, two periods in a row.

The basic assumption of the study of critical discourse is that language is used for a variety of functions and language has various consequences. Able to govern, to influence, to describe, to pity, to manipulate, to move groups or persuade as revealed by Silalahi (2020) that the text is intended to change the mindset of the reader about something. Every use of language contains consequences, both predictable and unexpected. So, it depends

on the meaning, even though the meaning is directed by the syntactic elements, for this it is necessary to analyze the local meaning (van Dijk). Whereas Fairclough uses the term micro analysis which is part of the text dimension (Haryatmoko, 2017).

In Haryatmoko it was mentioned: the notion of "critical" was taken from the Sect of Frankfurt, namely that the cultural process had an impact on social life and was the scope of the struggle against domination and injustice for emancipation. This social research is called "critical" because it analyzes "what is wrong in society" (injustice, inequality, discrimination, freedom) by looking for sources and causes and possible forms of resistance.

Thus, the study of critical discourse needs to connect discourse with socially underlying representations of a society because this representation will be the attitude and resource of group members' talks about other groups. Praising one's own group and insulting those that are not part of the group is a typical psychosocial strategy in defining the type of ideological discourse.

## METHOD

The method used in this research is a qualitative approach with content analysis procedures within the framework of critical discourse analysis. The word qualitative implies an emphasis on processes and meanings that are not examined in terms of quantity, quantity, intensity or frequency.

According to Sudaryono (2017) this method is a study that discusses social analysis by evaluating the social world from the point of view or interpretation of

informants. This study discusses how a person sees, understands or evaluates his social world. In presenting the analysis, qualitative research is research that does not prioritize numbers, but prioritizes the depth of appreciation of the meaning of concepts that are studied empirically through relationships between variables.

Qualitative approach is an approach that describes data in the form of events, figures, and phenomena that occur based on the narrative and narration of the greetings and greeters. Meanwhile the content analysis technique is the method in this research. Technique of analyzing text from discourse that indicates paragraphs in the form of dialogue or statements that arise from speakers in the text discourse.

Then this process is reformulated as a value formation contained in conversations, statements, and other forms of metaphor and grammar (modality). From some of these linguistic forms, conclusions can be drawn in the form of situations from listener and speaker, which signifies the background scope of social conditions in the text.

Content analysis also tries to open up social content (hegemony) in interpretation. This interpretation is carried out to see hegemony in linguistic aspects in texts (film dialogue), hegemony in discourse practices that involve the production and consumption of texts (films), and hegemony in film discourse as social practices that interact with socio-cultural situations and conditions.

In this research, the case study refers to an analysis of the dialogues contained in the film. The research case is a discourse strategy used by the writer in writing dialogues in film. The researcher links between the thematic and schematic

texts and the linguistic elements present in the text with the context that builds the dialogue to obtain adequate analysis results and in accordance with the research objectives.

The first stage will be carried out macro structure analysis to find discourse propositions that will compose thematic and schematic discourses. Coherensive relations between macro propositions will later shape the global topic of discourse. Schematic analysis of discourse or superstructure in the analysis of film titles and dialogues. The analysis then continues with the micro structure analysis of the discourse to express ideas contained in the discourse through actor descriptions and event descriptions in the discourse. Both are comprehensively analyzed the meaning and form of delivery based on linguistic elements such as coherence, syntactic diversity, lexical choices, presuppositions, and rhetorical strategies. The last step is to interpret the discourse by linking the macro structure and micro structure of the discourse with the socio-cognitive dialogue writer, as well as the context of the discourse builder to uncover the discourse strategy used, further to uncover the ideology and power relations that exist in the discourse.

## ANALYSIS

### Macro Structure Analysis

The macro structure of discourse is related to the thematic and schematic structures that make up the topic of global discourse. Macro structure is obtained from inference through a reduction of information which is then made concise (Haryatmoko, 2017). Whereas the global topic of discourse can be obtained through

a coherensive relationship between macro propositions in discourse. van Dijk used a macro principle consisting of deletion, construction, and generalization to obtain macro propositions. In this study the

macro rules are applied to the dialogue of each scene (hereinafter abbreviated A, [A1] for scene 1, [A2] for scene 2, and so on) contained in the film. The application of macro rules can be seen as follows

[A2]

- Mr. Farmer *Heavenly Father, we come before Thee, knee bent and body bowed, in the humblest way that we know how [K1]. Father, who controls and knows all things, both the living and dying of all creatures [K2]. Give us the strength and the wisdom to do Thy work [K3]. In God's name we pray [K4]. And all God's people say, "Amen." [K5]*
- Semua umat *Amen [K6]*
- Mr. Farmer *When I was a child, I speak as a child [K7]. I understood as a child [K8]. I thought as a child [K9]. But when I became a man, I put away all childish things [K10].*
- Mr. Farmer *Freshman class... I believe we are the most privileged people in America, because we have the most important job in America: the education of our young people [K11].*
- Mr. Farmer *We must impress upon our young people that there will be difficulties that they face [K12].*
- Mr. Farmer *They must defeat them [K13]! They must do what they have to do in order to do what they want to do [K14].*
- Mr. Farmer *Education is the only way out [K15].*
- Mr. Farmer *The way out of ignorance-- [K16]*
- Mr. Farmer *The way out of darkness [K17]! Into... the glorious light [K18].*

The film begins with the voice of the singer at a party in the first scene [A1], then followed by the sermon Mr. Farmer in the second scene [A2]. [A1] and [A2] are displayed alternately. In [A1] the singers repeat the lyrics; soul is a witness - The soul is a witness. Then there is a conversation between Henry and Trudell's wife about Agave who killed his son Pentheus because he was made unconscious by Dionysus because Pentheus had not previously recognized his divinity according to Greek mythology. Then Trudell's wife accused Henry of being a pagan /idol worshiper for telling a story about Greek mythology that was contrary to the Christian teachings

they believed in. Whereas in [A2] Mr. Farmer, a Theology lecturer at Wiley Collage led the prayer before delivering his sermon. Mr. Farmer said that we must leave all our childishness when we grow up - But when I became a man, I put away all childish things.

Next Mr. Farmer said: I believe we are the most special people in America, because we have the most important job in America: the education of our young people. He then warned that there would be difficulties, but young people had to defeat him, do what had to be done, and education was the only way, a way out of ignorance and darkness towards glorious light.

From [A2] above, the macro deletion rule is applied. van Dijk explains that the elimination is done on sentences that have information with a low level of relevance, namely propositions in sentences [K1] - [K18]. The application of this macro rule produces the macro proposition As a Collage family we are the most privileged people in America. Macro rules continue to be applied to all dialogue in each scene in the film.

After discovering the macro propositions that compose discourse, the next step is to compile those propositions in the main event compilation categories of discourse that have been formulated by van Dijk consisting of causes, actions, political situations and consequences. The main event shown on the film is about black people who did not get the same rights in America in 1935 including getting the same educational rights or even equal treatment before the law. All this injustice prompted a professor from Wiley College named Tolson to form a debate

team to spread the discourse throughout America that there was a lot of injustice in America especially in Texas that was felt by little people both white and black people.

Not only that, Tolson also tried to bring together sharecroppers and other laborers. This certainly departs from the experience of the past where each individual person who protested to the entrepreneurs for their wages never won or even killed. Tolson certainly learned from this, according to him, it was important for sharecroppers and laborers to demand together, form an organization so that demands were stronger and their aspirations were listened to. This angered businessmen to use the security forces to stop Tolson's efforts to form the union. The researcher compiles the following chart to better show the coherensive relationship between the main event compiler categories in the discourse consisting of causes, actions, political situations, and consequences.

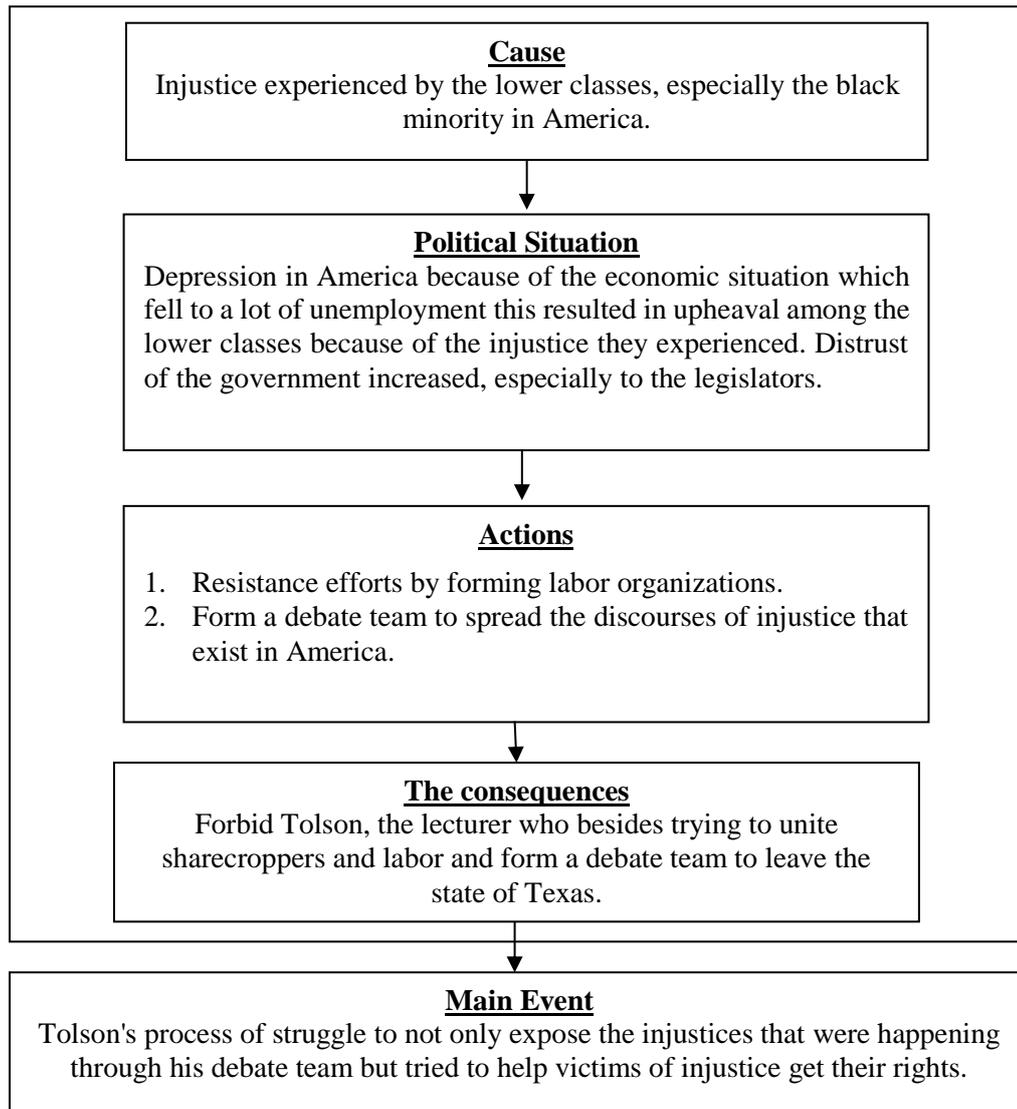


Chart 1. Coherensive relationships between the major event categories in discourse

After analyzing the thematic discourse, macro level analysis continues on the schematic analysis of the discourse. In accordance with the theory of van Dijk, news text discourse consists of 2 major schemes, namely summary and story. The conclusions in the data are marked with the headline element in the form of the noun phrase The Great Debaters. The

Great Debaters is a noun phrase that refers to a Wiley Collage debate team from an oppressed African-American group that is able to defeat the Harvard debate group defending national champion. Another element that marks the conclusion of the discourse is the news terrace where in this study the dialogues [A1] and [A2] are shown alternately from this film.

In accordance with the core function of the news in this study [A1] and [A2] proposed by van Dijk, namely as a summary of the core news that will be discussed, [A1] and [A2] provide an overview of the overall discussion in the dialogue of the film through a series of propositions, namely about why young people (blacks) must be reminded that they will face difficulties because of the injustice that is happening and may continue. It was stated that education is the only way to deal with these difficulties. It shows that the event that will be described in the film (dialogue) is that the resistance of black Americans will be more inclined in terms of education and involve educational figures.

The story element in this research focuses on the analysis of verbal reactions in the discourse in this study are the quotes from the characters in the film dialogue. Verbal reactions include the comments of figures who have knowledge of events in the discourse. The character's comments are realized in linguistic form through 2 types of sentences, namely direct sentences and indirect sentences. By its nature, van Dijk classifies comments into 2, namely comments in the form of evaluations and comments in the form of

expectations. Comments in the form of evaluation provide an assessment of events that occur, while expectations contain speculation about the continuation of events in the future.

There are several figures whose statements are quoted in this film dialogue. These figures are Langston Hughes, Gwendolyn Bennett, James Joyce, D.H. Lawrence, Matthew, Willie Lynch, Dr. W.E.B. DuBois, Mahatma Gandhi, Henry David Thoreau, St. Augustine. In the study of van Dijk's critical discourse, it was mentioned that the selection of comments in this study was the statements of the figures, not done randomly by the reporters, but rather with certain considerations and goals. Therefore, the background of the chosen character needs to be elaborated in order to find out the reason for the scenario writer/film dialogue to choose the character whose statement is quoted in the film dialogue. Langston Hughes (Britannica, 2020) an important figure in the Harlem Renaissance is a novelist, poet, social activist, columnist, and writer of American scripts and songs. The quote from Hughes' statement is an expectation of the fate of black people in America.

- |  |                                   |
|--|-----------------------------------|
| (1) <i>I am the darker brother.</i>                  | [Causality 1, 2, 3]               |
| (2) <i>They send me</i>                              |                                   |
| (3) <i>to eat in the kitchen when company comes.</i> |                                   |
| (4) <i>But I laugh,</i>                              |                                   |
| (5) <i>and I eat well,</i>                           |                                   |
| (6) <i>and I grow strong.</i>                        | [Contrast 2 dan 3, 4, 5, 6]       |
| (7) <i>Tomorrow, I will sit at the table</i>         |                                   |
| (8) <i>when company comes.</i>                       |                                   |
| (9) <i>Nobody'll dare say to me,</i>                 |                                   |
| (10) <i>'Eat in the kitchen' then.</i>               |                                   |
| (11) <i>Besides, they'll see how beautiful I am,</i> |                                   |
| (12) <i>and be ashamed.</i>                          | [Probability 12, 11, 10, 9, 8, 7] |
| (13) <i>I, too, am America.</i>                      | [Contrast 13, 1]                  |

The quote from Hughes' writing above tells the audience that black people are also legitimate American citizens, not second-class citizens and should not be treated unfairly. There is a contrast where legitimate American citizens are treated unfairly in their own country.

### Micro Structure Analysis Actor and Event Description

Actors as involved in discourse are described in various ways by the author. The author in describing actors involved in discourse is not seen as an individual, but rather represents the social institution behind it. In this study the author of the film's dialogue represents the Harpo Production company.

Teun van Dijk (2006) suggests 2 general strategies used to describe actors, namely positive self-presentation and negative other presentation. Both of these strategies can be realized through 'emphasizing our positive side and their negative side' and 'minimizing their positive side and our negative side'.

Generally, actors who are in the same group, which can be observed through the similarity of ideology and goals, will be described neutrally or positively. If the actor does a negative action, the portion of the negative

description will not be fully displayed. Conversely, actors who are considered to be ideologically different tend to be described negatively.

In this research data, in general there are 34 actors involved in discourse which are usually grouped into two categories, the protagonist who is portrayed positively in a film and the opposite antagonist, who is depicted negative. In the dialogue of this film, included in the category of protagonists are black African Americans including Wiley Collage and Mexicans who are considered the same boat with them. While those included in the antagonist category are white American citizens, Oklahoma City University, Harvard University, Bankers, the Government including the Legislator.

Wiley Collage was founded in 1973 in Texas by the Episcopal Methodist Bishop of the Church of Isaac Wiley. Tolson in the film is a professor who forms a student debate team representative campus. He tried to open the minds of his students that his people, African Americans had been treated unfairly in his own country, America. He quoted several poems written by black writers as in the proposition below:

- |  |                             |
|--|-----------------------------|
| (1) <i>I am the darker brother.</i>                  | [Causality 1, 2, 3]         |
| (2) <i>They send me</i>                              |                             |
| (3) <i>to eat in the kitchen when company comes.</i> |                             |
| (4) <i>But I laugh,</i>                              |                             |
| (5) <i>and I eat well,</i>                           |                             |
| (6) <i>and I grow strong.</i>                        | [Contrast 2 dan 3, 4, 5, 6] |
| (7) <i>Tomorrow, I will sit at the table</i>         |                             |
| (8) <i>when company comes.</i>                       |                             |
| (9) <i>Nobody'll dare say to me,</i>                 |                             |
| (10) <i>'Eat in the kitchen' then.</i>               |                             |

- (11) *Besides, they'll see how beautiful I am,*  
 (12) *and be ashamed.*  
 (13) *I, too, am America.*

[Probability 12, 11, 10, 9, 8, 7]  
 [Contrast 13, 1]

Using a concrete strategy that is describing the actions of other groups in detail, concrete and visualized as in propositions (2) and (3). The author accentuates the negative image of other groups by portraying darker or black-skinned citizens being treated as second-class citizens in America, because they have to eat in the kitchen when guests arrive.

The following is illustrated concretely how a Negro is treated cruelly. Henry's dialogue after they escaped the efforts of a mass of white people who had hung a Negro that they saw on their way to Prairie View. Concretization strategies are used to highlight the other negative sides as in the following propositions.

- (1) *You're never gonna forget what you saw out there,* [Specification 1, 4, 5, 6, 7]  
 (2) *do you understand?*  
 (3) *You're never gonna forget what you saw out there.*  
 (4) *Hanging's the easiest part of it sometimes.*  
 (5) *Sometimes they cut the little fingers off, your toes, your nose, your ears.*  
 (6) *Sometimes they cut your privates off.*  
 (7) *Sometimes they skin you alive.*  
 (8) *You'll never be able to forget.* [Additional 1, 2, 3, 8]

The relation of specifications to propositions (1), (4), (5), (6), and (7) illustrates how Negroes are treated inhumanely in America not only in their governments but their fellow lower-class people also often cruelly percussion them. And the additional relationship to propositions (1), (2), (3), and (8) confirms how the inhumane treatment they receive will never be forgotten, will be traumatized for the whole life that witnesses it.

### **Interpretation of the Discourse on Racism in the United States**

Discourse interpretation is done by linking the results of data analysis in the form of the dialogue film *The Great Debaters*, the writer's social cognition, and the researchers' knowledge related to the issue being discussed. Researched data on racism in the United States. Politics is one of the social realms that uses discourse as a means of practice. The process of defining political discourse must be related to the existing context in order to

be able to express the ideas contained in the discourse itself. According to van Dijk (2008) the context cannot be referred to as an objective construction of social environmental objectives but rather a participant's subjective construction of relevant social property in certain situations based on the social environment in which they are located. This process is controlled by a mental model, in this study the film dialogue writer. The mental process that van Dijk calls social cognition is a process that bridges text and context.

The story was compiled by Robert Eisele and Jeffrey Porro while the screenplay was written by Robert Eisele. Screenwriters as compilers of discourse cannot be seen as individuals who are neutral and value-free. The author's social identity, as a screenwriter in Harpo Production, influences his mental model in representing racism in the United States as in the film. Mental model is a form of cognitive representation of the experience of the writer stored in episodic memory, which is part of the long-term memory that the author has. The formation of mental models is subjective and is influenced by the experience and knowledge they have. While the process of processing experience and knowledge is much influenced by the ideology and attitudes of the groups where they are belonging.

The experience and knowledge possessed by screenwriters at Harpo Production and as citizens of the United States influence the goals and beliefs that they have about racism that is happening in the United States. That experience and knowledge are generated through a process of interaction that takes place in social situations that surround the author's daily life, remembering that his life and socialization are with the social

environment where he is, namely the United States. The process of interaction in the social environment influences the processing of the author's experience and knowledge in accordance with the attitudes and ideologies of his social groups so that when composing discourse texts only experience and knowledge are considered relevant and represent their social environment which they will convey through dialogue. A series of sentences in the discourse of racism in the United States can be said to be coherensive based on a mental model of racism events that have seen, heard, read, talked about, and written down and related the facts that compose the event. Because it is subjective, the mental model not only represents the fact of an event entirely as seen by the participants of the discourse but also involves the opinions and emotions of the writer in addressing the events related to this racism experienced by black people in the United States.

The knowledge gained by the author of the dialogue as a citizen of the United States about racism that occurs even today is stored in his social memory, such as general knowledge about the political, social, cultural and historical conditions in the United States is used as a preparation for the racism discourse. In addition, the authors also utilize knowledge related to racism and injustice that has existed in human history in other countries such as in India as well as knowledge about actors involved in discourse such as Gandhi and St. Augustine. All of that combined with his experience as a citizen of the United States when the author produced the discourse.

## CONCLUSION

Based on the overall strategy of composing the dialogue text it can be concluded that Harpo Production is not neutral. Discourse compilation strategy is applied consciously by the parties involved in the scenario processing. It was found that the discourse strategy reflected the alignment of certain discourse stakeholders, namely the African-American community. This also shows the imbalance of power in the discourse. The power is owned by the African-American community, this happens because people who have access to dominate the discourse are Oprah Winfrey, founder and owner of Harpo Production who is also of African-American descent. The name Harpo is taken from the reversed Oprah name. The power intended in the study of critical discourse is the ability possessed to control discourse.

Although the screenwriter, Robert Eisele is not of African-American descent his interest is to create a better United States, accepting all differences that exist in society. Overall, the author's representation of the actors involved in discourse is influenced by their knowledge and experience, which then builds their mental models of the actors involved in discourse. The author's knowledge and experience of racism in the United States is inhumane and must be erased from all American society. The results of the data analysis show that Harpo Production describes itself as part of the African-American community.

This is reflected in the strategy used by the author in compiling the macro and micro levels of the film dialogue text discourse. The author considers that the injustice due to racism that occurred in the

United States as something that must be disclosed to the public as a lesson for the community that there are many things that still need to be resolved for the good of the United States itself.

The most highlighted interest is the equal rights of every citizen of the United States, especially the recognition of African-American societies that are always considered second-class, criminal and disobedient. This is shown in the film dialogue, where the writer always highlights the advantages of African-American society, especially when the Wiley Collage debate team, African-American descent defeated the national championship team at Harvard University and showed some discriminatory actions accepted by the African-American community in the fields of education, health, and law.

The topicalization of discourse in dialogue at the macro level shows that the author places Tolson and his debate team as the dominant topic by elaborating information about them in film dialogue. In the schematic element of verbal reactions where in this study are quotes from several figures, the author tends to include comments from various political and literary figures who defend the interests of African-American society, namely figures who support justice, peace, human rights and anti-war and accusing several government policies that neglect the rights of African-American communities.

Micro level analysis of the textual dimension of discourse in film dialogue shows that the writer positively describes the actors involved in the discourse who are in a group with him, namely African-American society who are demanding their rights, while the actors involved in

different discourse in other groups namely white society, the police and the government are more negatively described. The author uses more explicit forms in conveying information about injustice and uses less implicit forms.

As for the use of some implicit forms which are realized through the form of presupposition, alliteration, and metaphor carried out to accentuate the positive description of African-Americans and accentuate the negative description of other groups. In addition, the authors also use concretization, detailing, victimization, generalization. Concretization is used to emphasize the negative side of other groups, the details are used to highlight the negative side of other groups and highlight the positive side of the group itself, victimization is used to accentuate the negative side of other groups, and generalization is used to highlight the negative side of other groups.

The use of van Dijk's theory to research discourse preparation strategies is very helpful in this research. Moreover, in the classification of the detailed analysis of textual dimensions. In addition, by analyzing social cognition also makes it easier to study the process of text production.

Research on critical discourse studies, especially research on critical discourse studies on film dialogue should be carried out on an ongoing basis because the issues outlined in the film are dynamic and will continue to evolve in accordance with changing times. This research is still very open in nature, more comprehensive research can still be done, for example linking cultural schemes with the strategy of preparing discourse about racism to be able to reveal the influence of the writer's

cultural background in the film production process. In addition, research can also be continued not limited to film dialogue, but by including visual analysis in film. Similar research can also be done with different corpus of data, different film dialogues. Finally, I hope that the benefits of this research can be felt by anyone who needs additional insights on the study of critical discourse on film dialogue set in racism in the United States.

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