THE STEREOTYPES OF CUBAN-AMERICAN AS
REFLECTED IN *BAD BOYS II*, DIRECTED
BY MICHAEL BAY

THESIS

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THE STEREOTYPES OF CUBAN-AMERICAN AS REFLECTED IN BAD BOYS II, DIRECTED BY MICHAEL BAY

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ABSTRACT

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Amerika adalah negeri impian dan Amerika menarik banyak imigran untuk datang kesana. Salah satu dari imigran tersebut adalah orang-orang Kuba-Amerika. Mereka hidup di Amerika dan punya sejarah yang panjang. Bagaimanapun, tidak hanya budaya yang baik yang mereka bawa, tetapi juga hal-hal negatif. Selebihnya, karena hal-hal buruk tersebut, membuat banyak sutrada ingin mengekspresikan secara tidak langsung lewat film. *Bad Boys II* adalah salah satu dari banyak film di Amerika yang merefleksikan stereotypes dari orang Kuba-Amerika.

Penelitian ini berada dalam batasan Studi Amerika yang menggunakan tipe penelitian deskriptif kualitatif. Penelitian ini menganalisa bagaimana *Bad Boys II* menggambarkan stereotype-stereotype orang Kuba-Amerika dan bagaimana film tersebut menggambarkan diaspora yang terjadi pada masyarakat Kuba-Amerika di Miami. Sumber data utama dari penelitian ini adalah film yang berjudul *Bad Boys II* dan menggunakan Johnny Tapia sebagai fokus analisa. Data-data sekunder lain yang berhubungan dengan pokok bahasan berasal dari buku, artikel, dan media internet.

Penelitian ini berada dalam kerangka Studi Amerika sehingga membutuhkan interdisiplin ilmu untuk menjawab pertanyaan yang berada dalam pokok bahasan tadi. Untuk itu, studi ini menggunakan beberapa pendekatan yang cocok untuk tetap fokus pada penelitian. Pendekatan-pendekatan yang diguunakan adalah sebagai berikut; pendekatan semiotik, sejarah, dan sosiologis.

Berdasarkan hasil analisa, didapati bahwa sterotype orang Kuba-Amerika adalah; mereka penjual narkoba, kejam, dan punya hubungan yang kuat pada keluarga inti. Mereka juga berbicara menggunakan bahasa 'Spanglish' untuk berkomunikasi dengan sesama. Salah satu stereotype yang baik adalah dilihat dari segi kesehatan orang Kuba-Amerika yang lebih baik jika dibandingkan dengan masyarakat Hispanic-Amerika. Diaspora diantara masyarakat Kuba-A merika di Amerika Serikat dapat dilihat dari 'Spanglish', 'compadres', dan nostalgia pada kampung halaman.

Kata kunci; stereotypes, Kuba-Amerika, *Bad Boys II*, compadre, spanglish.

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ABSTRACT

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America is the land of dreams and it appeals many immigrants to come there. One of them is Cuba. Cuban-Americans make such a long history living in America. However, it is not merely the good cultures. Many of negative cultures are brought by them. Moreover, it attracts several film makers to express some negative side of Cuban-Americans implicitly from the film. *Bad Boys II* is one of so many films that reflect the stereotypes of Cuban-Americans.

This research is within the boundaries of American Studies using descriptive qualitative type of research that analyze how *Bad Boys II* movie portrays the stereotypes of Cuban-American and how the movie portrays the Diaspora of Cuban-American in Miami. The main source of the data of the research is the film entitled *Bad Boys II* and takes Johnny Tapia as the focus to analysis this thesis. The supporting data which are related to the subject matter are collected from book, article, and also on − line media or internets that are related to the subject matter of the study.

This research is carried out within the frame work of American Studies, Thus, certain interdisciplinary studies are needed to find out the answer of problem statements. Therefore, this study employs some approaches which are compatible to the focus of the research. These approaches are semiotic approach, historical approach, and sociological approach.

Based on the analysis, it was found that the stereotypes of Cuban-Americans are they are drug dealers, cruel, and have strong family relationship. They also speak 'spanglish' for communication to each other. One of the positive stereotypes of Cuban-American is that they are healthier compared to other Hispanic-Americans. The Diaspora among Cuban-American society in the United States can be seen from 'spanglish', 'comprades', and homeland nostalgic.

Key words; stereotypes, Cuban-American, *Bad BoysII*, *Compadre*, *Spanglish*

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CHAPTER I

INTRODUCTION

A. Background

People cannot be separated from their culture as fish and water. Culture generally refers to pattern of human activities and the symbolic structure that give such activities significance and importance. Culture is the focal point of dispute between them who decide for the rest of us what is good or bad. People produce their own culture as a reflection of their hopes and dreams, fears and fantasies. (Nachbar and Lause, 1992: p. 2). According to Pauline Tomasow, "*Culture is the everyday life style of ordinary citizens and the values, belief and prejudices they share with their fellow within their linguistic and social groups with due attention to the intra group differences.*" (Tomasow, 1986: p.12). Moreover, it is also stated by Ignas Kleden;

> "*Kebudayaan adalah referensi – bersama yang memungkinkan bahwa tingkah laku anggota suatu kelompok sosial dapat dipahami, diramalkan, dan diterima oleh anggota lainnya. Adalah kebudayaan yang mengubah suatu khaos menjadi kosmos, suatu kekacauan menjadi keteraturan, dan suatu keadaan yang tanpa makna menjadi jaringan makna dan arti.*"
> (Kleden, 1987: p. xix)

As time goes by, modernization and technological development leads to the emergence of new culture. The traditional and conventional cultures were left

little by little and changed into new kind of culture; popular culture or usually called pop culture.

Pop culture is the culture which is popular, well-liked or common. This is often defined or determined by the mass media. Popular culture is deemed as what is popular within the social context-that of which is most strongly represented by what is perceived to be popularly accepted among society. (http://en.wikipedia.org/wiki/popculture, accessed on: December, 5th, 2008)

However, as the industrialization appeared in Europe in the 17th century; popular culture has begun as the economic commodity since capitalism era. It is produced in order to make a huge amount of profit. One of those commodities is film. Film has become a means of scientific research (a tool of scientific investigation), an entertainment, an investment, documentation, and channel of communication, a shaper opinion, a determiner of taste, and an artistic object. (Ibrahim, 2007: p.172) According to Ron Motram (1990), there are three major functions of film; film as a means of art, industrial, and communicative.

Some of films have narrative structure because they show some chain events or chronological order in the body of film construction. A narrative is a structured sequence of events in time (Thwaites, et. All, 1994: p.118). The other, non-narrative, organizes its material for showing several functions which are informational, rhetoric, and pure-aesthetic. In the body of industrial chain, film is something which is considered a part of economic production in a certain society and it is related to other economic products. Film, as a social institution, has economical and ideological aspect all at once. Film is always concerned with

economics. It is made in order to get a kind of pleasure by its entertainment and large amount of profit all at once. Later, communicative function of film means that film has certain symbols used by certain individual or groups to send and to receive messages. The three of them are related to each other, planted in the context of culture, economy, and technology. (Ibrahim, 2007: p.172)

Film also reflects the cultural codes of the society in where they are produced. (Motram, 1990). It is also stated by Idy Subandi Ibrahim;

> *"Sebagai dokumen sosial dan budaya yang mencerminkan masyarakatnya dan sebagai corak narasi yang multitafsir, film bisa berucap banyak tentang budaya dan masyarakat yang menghasilkannya. Dengan film kita bisa mengejek, melecehkan, atau bahkan dengan jujur menertawakan diri sendiri. Sebuah film-dengan segala kelebihan dan keterbatasannya-adalah cermin diri."*(Ibrahim, 2007: p. 173)

Basically, all films are the social and cultural authentic documents which help us to communicate an era when the films are produced. Film as the reflection of its society becomes the general perspective which is easier to be constructed. Film in popular culture is like a "funhouse mirror" because it reflects the image of certain society back to them but also alters their image in the process of doing so. (Nachbar and Lause, 1992: p. 7). The relation between film and its society is linear. As stated by Budi Irwanto;

"Sebagai refleksi dari realitas, film sekedar "memindah" realitas ke layar tanpa mengubah realitas itu. Sementara itu, sebagai representasi dari realita, film membentuk dan "menghandirkan kembali" realitas berdasarkan kode-kode, konvensi-konvensi, dan ideologi dari kebudayaannya." (Irwanto, 1999: p. 5)

Film contains many signs and symbol to be analyzed. A sign is anything which produces meaning. Moreover, culture is the site of the production of meaning. Meanings come in through social relation, people, groups, classes, institution, structures, and things (Thwaites, et. All, 1994: p. 2). The film does not merely contain symbols but also myth, beliefs, and values. These are related to the terminology, stereotype. Stereotype is direct expression of belief and values. According to Jack Nachbar and Kevin Lause;

"A Stereotype is a standardized conception or image of a specific group of people or objects. Stereotypes are "mental cookie cutters" – they force a simple pattern upon a complex mass and assign a limited number of characteristics to all members of a group." (Nachbar and Lause, 1992: p. 236).

Film as a cultural mediator express stereotype and people absorb it as the truth. One of the American films that reflect stereotype is *Bad Boys II*. *Bad Boys II* is a 2003 action-comedy film directed by Michael Bay, produced by Jerry Bruckheimer, and starring by Martin Lawrence and Will Smith. It is a sequel to

the 1995 film *Bad Boys*. The film was a financial success in the United States Box Office. It made $138 million domestically and $273 million worldwide, which was more than the original movie. At the MTV Movie Awards 2004 the film was nominated for "Best Action Sequence" for the inter-coastal freeway pursuit. Both the two main actors, Will Smith and Martin Lawrence won the award for "Best On-Screen Team."

The casts of this film are Martin Lawrence as Detective Lieutenant Marcus Burnett, Will Smith as Detective Lieutenant Mike Lowrey, Gabrielle Union as Sydney "Syd" Burnett, Jordi Mollà as Hector Juan Carlos "Johnny" Tapia, Jon Seda as Roberto, Peter Stormare as Alexei, Oleg Taktarov as Josef Kuninskavich, Michael Shannon as Floyd Poteet, Theresa Randle as Theresa Burnett, Joe Pantoliano as Captain C. Howard, Jason Manuel Olazabal as Det. Marco Vargas, Yul Vazquez as Det. Mateo Reyes, Treva Etienne as "Icepick", Kiko Ellsworth as "Blondie Dread", Timothy Adams as DEA van agent, Hennry Rollins as TNT Leader.

It is generally popular that America is the land of opportunities and dreams and it attracts many immigrants for coming to America, including Cuban. They came to the America because of so many reasons. One of them is because there was Cuba revolution that was lead by Fidel Castro. The Cuban Revolution refers to the ongoing implementation of social and economic programs by the new Castro government, including the implementation of Marxist economic policies.

The starting point of the Cuban Revolution is generally accepted to be when poorly armed rebels attacked the Moncada Barracks in Santiago and the

barracks in Bayamo on 26 July 1953. The exact numbers of rebels killed are five in the fighting, and an additional fifty-six were killed later by the Batista regime. From 1960 to 1979, hundreds of thousands of Cubans left Cuba and began a new life in the United States, often forming the backbone of the anti-Castro movement. Moreover, as the time goes by, many Cuban-Americans have assimilated themselves into the American culture, which includes Cuban influences. *Bad Boys II* movie reflects the stereotype of Cuban-American that can be seen from the role of Hector Juan Carlos "Johnny" Tapia as the antagonist.

This film tells about two cops whose names are Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence). Eight years later, they head a task force investigating the flow of ecstasy into Miami, after breaking up a Ku Klux Klan rally where in Mike accidentally shoots Marcus in the buttocks which it becomes a point of contention between the two throughout most of the film.

Meanwhile, neurotic Cuban leader, named "Johnny" Tapia (Jordi Molla)'s plan to control the city's drug traffic with his partner, local Russian Mafia, Alexei and Abdulla. Alexei and Abdulla receive drugs from Tapia to run their nightclub businesses, but had to give nearly half of their profits to Tapia. However, it leads to the Alexei's death.

Meanwhile, a relationship starts to form between Mike and Syd (Gabrielle Union), Marcus' sister, who also happens to be undercover with the DEA as a money accounting agent for the Russians. During her first assignment the Zoe pounders, a Haitian gang, attempt to make the Syd's transport to be accident and kill Syd. A massive fire fight happens between the gang members and the Miami

Police/DEA and brokes the local area. Marcus and Mike, who happened to be observing the Zoe pounders, learn of Syd's actual work. Finally, Marcus is not happy.

Marcus and Johannes confront the Haitian gang leader and find out about The Spanish Palms Mortuary, a business run by Tapia's Mother. It is being used to hide drugs in and out of Miami. Disguised as pest terminators, they penetrate Tapia's mansion and find out that Tapia is using dead bodies in the mortuary to deliver his drugs and money to Cuba. Syd, still undercover with the DEA, has successfully charmed Tapia but is found out, captured and taken to Cuba.

Johannes and Marcus, along with their team, prepare a plan to recover Syd from Tapia's capture. A long gunfight happens and eventually the Cuban military arrive outnumbering the team. As Tapia's newly built house is destroyed by a bomb with his Mother and Daughter inside, Mike, Marcus and Syd manage to escape, pursued by the infuriated Tapia. After a lengthy car chase they end up at the U.S. Naval Base at Guantanamo Bay. As Marcus and Syd plead with the soldiers, a gunfight happens between Tapia and Mike. Marcus gets the opportunity to fire his last bullet and shoots Tapia in the head. Tapia's body falls on a mine and his corpse explodes.

Later, at the Burnett house, Mike has bought Marcus a new pool, and Marcus finally comes to peace with Mike dating his sister, Syd. He even tears up the transfer papers he was going to put in, which would have ended their partnership. However, the pool breaks again, washing the two into the river, as they sing the "Bad Boys" theme song from "Cops".

Through this film, Michael Bay, as the director presented the characteristics of Cuban-American as represented in the character of Johnny Tapia. It is also stated by Jack Nachbar and Kevin Lause that; "*The producers of popular culture are promoters as well-they create a product which reflect us and will draw us to the mirror, but they also came chasing after us to instill values and beliefs likely to ensure their success.*" (Nachbar and Lause, 1992: p. 6) Thus, Johnny Tapia is presented as the character embodied the characteristic of the Cuban-American. The researcher is interested in examining this film because *Bad Boys II* heavily deals with the issue of stereotype, particularly amongst Cuban-American in American society. Therefore, a film entitled *Bad Boys II* is chosen by the researcher as the main data for researching the Cuban-American stereotypes through the character of Johnny Tapia.

B. Scope of the Study

In order to limit the study and to avoid deviation in the analysis, some boundaries will be made by the researcher. The research focuses on analyzing the character of Johnny Tapia that represents the Cuban-American characters. The analysis will be focused in a field of analyzing do all the characters of Johnny Tapia that represent all the Cuban-American's stereotypes.

C. Research Questions

The research questions are formulated as follows;

1. How does *Bad Boys II* movie portray the stereotypes of Cuban-American?

2. How does the movie portray Cuban-American as diasporic ethnic in Miami?

D. Objectives of the Study

The objectives of the research are;

1. To describe the stereotype of Cuban-American as reflected through the character of Johnny Tapia in *Bad Boys II* movie.

3. To describe how the movie portrays Cuban-American as disporic ethnic in Miami.

E. Benefits of the Study

In relation to the research questions and the objectives of the study, this study is expected by the researcher to be useful to;

1. To encourage the body of knowledge of American Studies discipline.

2. To give additional information to other researchers who are interested in American popular culture, especially movie that raise stereotype issue.

3. To give an understanding to the people how actually the American thought in giving stereotype to the Cuban-American.

F. Methodology

1. Type of Research

Since it is the study film using the theory of popular culture related to history specifically, the library research is employed by the researcher in the form

of descriptive qualitative research. Qualitative research is the certain tradition in the field of social science disciplinary study which is fundamentally depends on the perception about human and their relation to the other members of their society (Kirk and Miller, 1986: p. 9, cited by Moleong, 1989: p. 3). The purpose of descriptive qualitative analysis is to describe certain social phenomenon specifically. As explained by Mason and Bramble; "*Descriptive research is a broad spectrum of research activities having the common purpose of describing situation, event, or phenomena.*"(Mason and Bramble, cited by Hapsari, 2005: p. 5). Qualitative data here usually is in the form of words rather than number. It always has been the staple of certain social sciences, anthropology, history, and political science. (Miles and Huberman, 1984: p. 15). Moreover, library research, here, means that the research data are taken from book or work of literature as the object of the study.

2. Source of Data

The main source of the data of the research is the film entitled *Bad Boys II*. *Bad Boys II* is a 2003 action-comedy film directed by Michael Bay, produced by Jerry Bruckheimer. The main data are the dialogue, the action and the character's behavior, the narration of the story, the expression, ideas, visual images, and any other important information in the movie. To support these, the supporting data are collected from book, article, and also on-line media or internet that is related to the subject matter of the study. Both the main data and the supporting data are used for analyzing the research questions and to reach the final conclusion of this research.

3. Technique of Collecting Data

This study uses library research method namely, taking text or literary work as the object of the study. It has to be systematical in its analysis. For analyzing systematically, some research procedures were employed. The first step is taking the screen play and DVD of the movie entitles *Bad Boys II*, and watching it repeatedly. The second procedure is making some important note while watching the film in order to make the film's analysis. In collecting the supporting data, the researcher also applied this technique. Later, the collected data were classified from the most important to the less. This purpose is to make easier in analyzing the Johnny Tapia's characters. The data are classified into purposive sampling by the researcher. Purposive sampling is a technique of classifying data in a certain purpose (Hapsari, 2005: p.8). The sample is chosen and instructed in the source of data considered as the important data. Those data have deeply relation to the subject matter of the research. The last method is the researcher analyzed the classified data based on the approaches and several theories used in this research. Finally, the researcher took the conclusion from the analysis as the answer of the research questions.

G. Theoretical Approach

This research requires interdisciplinary approaches for analyzing the research. Qualitative data are more likely to lead to serendipitous findings and to new theoretical approaches. The theoretical approaches help the researcher go

beyond initial perception and frame work. (Miles and Huberman, 1984: p. 15). It is also stated by Paul L. Jalbert;

> *"One of the basic concern in the development of qualitative methodologies was, and remains, the adoption of a particular theoretical attitude to the points of view perspective or orientations of members of a communication community in deciding what is to constitute the nature of an objective phenomenon."* (Walt and van den Berg, 1995: p. 414)

Moreover, for supporting the analysis, the researcher uses semiotic, historical, and sociological approach.

1. Semiotic approach; "*The study of popular culture is a quest of meaning, not merely facts or nostalgia or entertainment.*" (Nachbar and Lause, 1992: p. 6). The researcher uses semiotic approach that needed to analyze the meaning through the symbol and sign. The researcher employs Christian Metz's theory of semiotic that consists of signifier, and signified.

2. Historical approach; Historical approach is used to trace back the history of a social group in a certain period as reflected in literary work and artifact, including film. The study of literary work from historical point of view can show us the condition through the media of language. In this case, the writer will explain about Cuban exile in Fidel Castro era and its social condition.

3. Sociological approach; Sociological approach is used to know the social life and also the causes and consequences of human social behavior.

Sociological approach application is very important in this research because this approach enables the researcher to analyze the movie without missing its social context by considering its plural time, place, and cultural background. The Diaspora theory which is related to the Cuban-American will be used by the researcher. Diaspora itself means the movement of any population sharing common ethnic identity who were either forced to leave or voluntarily left their settled territory, and became residents in areas often far remote from the former. (http://en.wikipedia.org/wiki/diaspora , accessed on: June, 5th, 2009).

H. Thesis Organization

The thesis will be divided into four chapters which each of them also will be divided into several subchapters. The thesis is arranged as follows;

Chapter 1 INTRODUCTION. This research paper will consist of research background, scope of the study, research question, objectives of the study, research benefit, research methodology, theoretical approaches, and thesis organization.
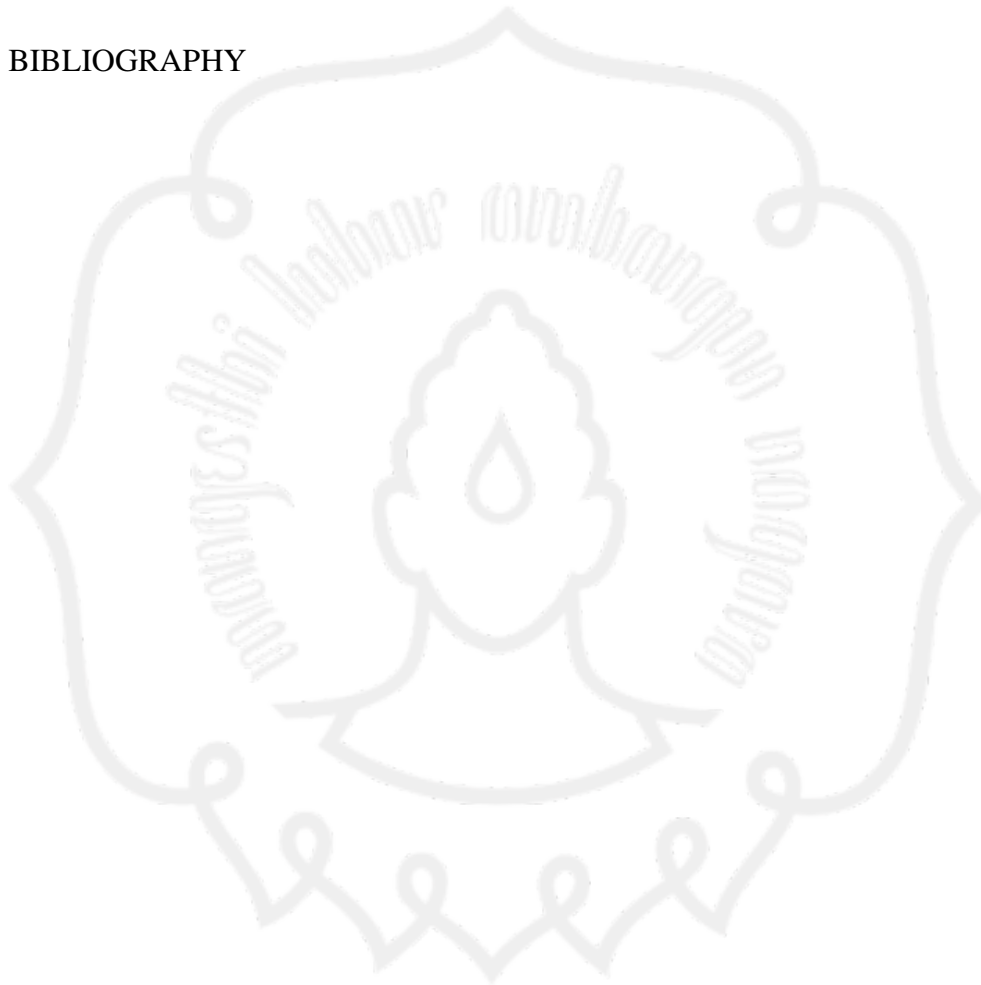
Chapter II LITERATURE REVIEW. This chapter consists of semiotic film theory, stereotypes and Cuban-American stereotypes, sociological background and a glance of Diaspora theory, the history of Cuban-American in American society and *Bad Boys II* movie review.

Chapter III ANALYSIS. The analysis focuses on how *Bad Boys II* movie portrays the stereotypes of Cuban-American America. The second analysis is exploring

how the movie portrays Cuban-American as diasporic ethnic in Miami by analyzing the connected data.

Chapter IV CONCLUSION. Conclusion is the last chapter. It is consisted of two subchapters. First subchapter is conclusion and second subchapter is recommendation.

BIBLIOGRAPHY

CHAPTER II

LITERATURE REVIEW

This chapter consists of several subchapters. They discuss about semiotic film theory and the basic terminology in cinematography, stereotypes and Cuban-American stereotypes, and the social condition of Cuban-American in 20th century.

A. Semiotics

1. Semiotic Film Theory

Film, as the artifact of culture, is not a language. However, it is like a language because film contains so many symbols that can be analyzed. Since it is like a language, some of the methods that are used to study language might profitably be applied to study film.

Film is analyzed by film theory, namely semiotics. Film contains signs, moreover, it can be a means of signs studies. Semiotics is the study of sign or signification and communication, both individually and grouped into sign systems. It includes the study of how meaning is constructed and understood. As Robert Stam, et, all quoted Saussure in New Vocabularies in Film Semiotic, stated that;

> "*A science that studies the life of signs within society is therefore conceivable….I shall it semiology (from the Greek semeion, sign). Semiology would show what constitutes signs, what laws govern them.*

Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance" (Stam, et. all, 1992: p. 4)

The term semiotics came firstly from Greek language, *semeîon*. However, many philosophers used semiotic in different perception; semiology and semiotic. The European used the term semiology based on structuralism theory. Structuralists include not only Saussure but also Claude Levi-Strauss in anthropology and Jacques Lacan (1901-1981) in psychoanalysis. Structuralism is an analytical method which has been employed by many semioticians and which is based on Saussure's linguistic model. Structuralists seek to describe the overall organization of sign systems as "languages".

Ferdinand de Saussure (1857–1913) proposed a dualistic notion of signs, relating to the *signifier* as the form of the word or phrase uttered, to the *signified* as the mental concept. It is important to note that, according to Saussure, the sign is completely arbitrary; there was no necessary connection between the sign and its meaning. Signifier is made up of sounds used by a particular language and signified consists of the meaning assigned to any organization of signifier. Both of them are in the field of sign. The process when signified of a sign is understood is called signification. Later, Saussure made a famous distinction between *langue* (language) and *parole* (speech). *Langue* refers to the system of rules and conventions which is independent of, and pre-exists, individual users. However, parole refers to its use in particular instances.

However, the American philosophers use the word 'semiotics' based on the perception of Charles Sanders Peirce. According to him, a sign is something which stands to somebody for something in some respect or capacity. Semiotics is often employed in the analysis of *texts*. The term *text* usually refers to a message which has been recorded in some ways so that it is physically independent of its sender or receiver. The sender is its actual source. However, the receiver is its actual destination (Thwaites, et. all. 1994. p; 13).

The difference of both Saussure and Pierce is also in the basic concept. *Dyadic system* is based on the Saussure's conception about sign. Sign, according to him, contains two components which are called *sound image* and *concept*. There is much tied relationship between *sound image* (*signifier*) and the *concept* (*signified*) as if a paper of which the front page cannot be separated from the opposite page. A piece of paper itself can be understood as a sign. A *signifier* is immaterial, and so does the *concept*. Henceforth, it means that everything which can be perceived by the senses is sign. According to Saussure's concept, the important thing which always has to be remembered, sign does not have a relation with the external reality. It does not relate to one particular object, human being, a link, or linkage outside that sign. Furthermore, Saussure's dyadic system was developed by Hjemslev. He divided sign into *content* and the *expression*, two parallel terminologies with Saussure's *signified* and signifier. However, that concept is developed furthermore with the additional explanation that the *expression* and also the *content* have components of *form* and *substance*. Thus,

there are *form of expression* and *form of content* at one side and *substance of expression* and *substance of content* at others.

Meanwhile, Triadic system is based on Pierce conception of sign. Sign concept, according to Pierce, is developed from the basic view of reality. It is divided into the three universal categories; *firstness*, *secondness*, and *thirdness*. *Firstness* is the condition of existence without refering to something else. Its categories are the category of the *unreflected feeling*, *mere potentially*, *freedom*, *immediacy*, of *undifferentiated quality* and *independence*. Meanwhile, the *secondness* is the category of *comparison*, *faciticity*, *action*, *reality*, and the *experience in time and space*. Later, the categories of *thirdness* are the category of *mediation*, *habit*, *memory*, *continuity*, *synthesis*, *communication*, *representation*, and *signs*.

Film, as a part of sign system, needs a kind of study to be used in analyzing it, namely semiotic film theory. Semiotic film theory was introduced firstly by Christian Metz. Christian Metz is a French film theorist. He is known for pioneering the application of Ferdinand de Saussure's theories of semiology to film. In his book, *Film Language: A Semiotics of Cinema*, Metz focuses on narrative structure, explaining the *Grand Syntagmatique,* a system for categorizing scenes. *Grand Syntagmatique* constitutes a typology of the diverse ways that time and space can be ordered through editing within the segments of the narrative film (Stam, et. All, 1992; p. 40). According to Metz, there are eight *Grand Syntagmatique*;

a) The *autonomous shot*; a syntagma which consisted of one shot. It turns into two subtypes; *the single-shot sequence* and *inserts*. Metz divides *insert* into some types; the *non-diegetic insert*, the *displaced diegetic insert*; the *subjective insert*; and the *explanatory insert*.

b) The *parallel syntagma*; two alternating motifs without clear spatial or temporal relationship.

c) The *bracket syntagma*; brief scenes given as typical examples of a certain order of reality but without temporal sequence, often organized around a "concept".

d) The *descriptive syntagma*; objects shown successively suggesting spatial coexsistence. It is used in order to situate the action.

e) The *alternating syntagma*; a narrative cross-cutting implying temporal simultanenty such as a chase alternating pursuer and pursued.

f) The *scene*; a spatial-temporal continuity felt as being without flaws or breaks, in which the *signified* is continous, as in the theatrical scene. However, the *signifier* is fragmented into diverse shots.

g) The *episodic sequence*; a symbolic summary of stages in an implied chronological development.

h) The *ordinary sequence*; an action treated elliptically so as to eliminate "unimportant" detail, with jumps in time and space masked by continuity editing (Stam, et. all, 1992: p. 40 - 41).

Metz also explains that film, which is like a language, has a meaning whether *denotative* and *connotative*. *Denotative* is what it is. The denotations of a

sign are the most stable and apparently verifiable of its *connotations*. While *connotation* of a sign are the set of its possible *signifieds* (Thwaites, et. all. 1994. p; 57 - 58).

2. Basic Terminologies in Cinematography

In analyzing movie, it is essential to understand about the basic terminologies in cinematography. This attempt is done to comprehend the signs in the movie.

Film can be divided into three types and every type has different genres. The first type is documentary film. The main key from documentary film is the representation of the fact. It is related to people, figures, events, and shoot on real location. This film does not create the event. However, it is recorded on the real event. The second type of movie is fiction. Different from documentary film, fiction is tied by plot and the law of causality. Fiction film often uses unreal stories, outside the real occurrence, and also has scene concept which has been designed early. Fiction has some figures and characteristics like antagonist and protagonist, problem, conflict, closing, and also the clear story development pattern. The last type of film is experimental film. Experimental filmmakers generally work outside the main stream of film industry and put hand on individual or independent studio. Experimental film does not have a plot. However, it remains film structures. Its structure is influenced by the subjectivity of the filmmakers like their idea, emotion, and also experience of their mind.

Moreover, every type of movies has different genre. Genre has often been used simply as a means of categorizing texts. The term genre comes from French Language; it means a "form" or "type". The main function of genre is to facilitate classification of films. It is also stated by Tony Thwaites ; "*A genre is a grouping of texts which are similar in structure or subject matter*" (Thwaites, et, all, 1994: p;91). Films progressively expand from time to time, including its genre. A genre is usually specified after some films with its certain genres are success and become a trend (Pratista, 2008: p. 10). Genre products are largerly generated by the film industry as and when there is the perceived to be a demand for them from the audience. However, the genres generally are classified into two kinds of genres; the main genre and the secondary one. The main primary genre are; action, drama, history epic, fantasy, science-fiction, thriller, comedy, criminal, musical, adventure, war, and western. The main secondary genre are; disaster, biography, detective, *noir* film, melodrama, sport, a journey, roman, superhero, supernatural, spionaze, and thriller. (Pratista, 2008: p. 13).

As literary works which can be specified into chapters, paragraphs, and sentences, all types of film can be too. Whatsoever the duration, long or short, the film also has the physical structure. Physically, a film can be specified into some elements; shot, scene, and sequence. Shot represents the smallest element of film. Shot, during the film production, is recording processes since camera activated until it inactivated or often called "one take". Scene is the film's dramatic unit, it consists one or more shots that present an action which spatially and temporally continuous. Usually, a film consists of thirty until fifty scenes. An end of a scene

is usually marked by a number of possible devices, including; *fade-ins and fade-outs*; fade-out consist of a two or three seconds transition from a picture to black and silence; *wipe*; a line moves across the screen, usually used in older film and; *lap-dissolved*; where two scenes momentarily overlap during a transition from one to other.

The sequence is the last element of film structure. The sequence is a series of scenes that fit together narratively or representational. Sequence, in any literary work, can be considered a chapter or a group of chapter.

Generally movie, as a product of culture, has two forms of elements; the element of narrative and the element of cinematic. The element of narrative refers to the film story it-self. According to Tony Thwaites; "*A narrative is any text that functions through these processes and effects*" (Thwaites, et, all, 1994; p. 111). Every story has its own elements such as; character and characterization, setting, time, the conflicts, and they shape the narrative elements. Those elements interact each other and build the events which have purposes and objectives. It proposed a chronological and causal chain of events. Causality aspect and the aspect of setting are the most fundamental elements creating narrative. However, cinematic aspects represent how film is produced. The cinematic elements are; *mise-en-scene*, cinematography, editing, and sound.

Mise-en-scene comes from the French language. It means "putting in the scene". *Mise-en-scene* is everything which is located and taken by camera during the film's production and it consists of four main aspects; the setting, make-up, lighting, and acting.

Setting is all of the background with all its properties. Setting falls into three types; studio setting, *shot on location*, and virtual setting. Setting has so many function, they are; the indicator of place, time, certain motif and social status, mood constructor, and also the active supporter of scene.

Costume is everything which is worn by the actor with all of its accessories. Costume, in a film, is not merely a body's cover. It has also some functions depending on its narrative context. They are; the indicator of time, place, social degree, image, and personality of the actor's role.

Moreover, lighting falls into four categories; the lighting quality, direction, lighting source, and lighting color. The lighting quality refers to its lighting intensity. *Hard light* tends to produce the object with a clear shadow. Whereas *soft light* tend to propagate light and produces flimsy shadow. Later, lighting direction refers on the source light against the object. The object is usually the actor and it shoots in the part of his /her face. Light direction can be divided into five types; *frontal lighting* tends to omit the shadow and affirm a face's character or object as a form; *side lighting* tends to present a shadow on the sideward of actor's body or shadow at face; *back lighting* is placing the main source of light behind the subject, silhouetting it, and directing the light toward the camera; *under lighting* is usually placed in frontage-below the character and it is placed in a part of face and; *top lighting* is very rare to be used and it is generally used to affirm a character or an object. Top lighting is the lighting from above.

Lighting source, however, is divided into two kinds; artificial source lighting and the natural one. Henceforth, the lighting color is divided into two

kinds of color; white lighting which comes from the sun and the yellow lighting which comes from the lamps.

Generally, lighting means the way the frame looks the pattern of the light and dark in the scene filmed by camera and projected on screen. Lighting composition is most commonly defined as either high-key lighting or low-key lighting. *High-key lighting* refers to frame that are predominantly lighter than medium gray. It often associates comedy, musical, and lighthearted drama. And *low-key lighting* refers to frame that are predominantly darker than medium gray. It often associates mystery, horror, and serious drama.

The second element is cinematography. Cinematography falls into three elements. They are film and camera; framing; and the picture's duration. Film lens is a part of the camera. Camera is the very important equipment in film making that is used to record and produce image. However, film lens are the angle of shots created by lens. Generally, the film lens can be divided into some types; *short focal length or wide- angle*; it presents broad view of subject; *normal focal length* that this lens eliminates perspective distortion effect; *long focal length or telephoto lenses* that is used to focus far away subject and flatten the view; *zoom* that is one of the lens type which is possible to alter the length. It can make the different perspective effect through at least one shot; *deep focus* which bring out the detail in all areas of the shot, and; *rack focus* which is an extremely fast focus pull that changes focus from one image to another by changing the focus to a different plan.

Later, framing, as the second element of cinematography, refers to how much of the scene in front of the camera is included in the shot. The camera framing falls into four aspects; form and framing dimension; off-screen and on-screen; camera angle, inclination, height, and the height of camera compared to objects; and the camera movement.

Camera angel refers to the angle at which the camera is pointed at the subject. It can be classified based on the size of objects and the height of camera compared to objects. It is often used to establish character's level of power and control. The size of objects is the comparison between the size of objects or subjects and background in a film. It can be divided into; *extreme long shot* is a shot that is pictured from the farthest distance in order to describe geographical situation. The distance is about 200 meters; *long shot* is a shot that pictures people started from his/her head to their feet; *medium shot* is a shot that pictures people started from his/her waists up to their heads; *medium close up shot* is a shot cropped between the shoulders and the belt line; *close up shot* is a shot that pictures people from near distance; and *extreme close up shot* is a shot that pictures people from the nearest distance (Pratista, 2008: p. 104).

Moreover, the height of camera compared to objects is the comparison between the position of camera and objects or subjects that are pictured by the camera. The camera angle based on the height of camera compared to objects can be divided into three types, they are;

- *High-angle*; the camera angle technique that place camera higher than object or subject to give inferior impression toward the object or subject.

- *Straight-on angle*; the camera angle technique that place camera the same as the objects *or* subject to give common impression toward the object or subject.

- *Low-angle*; the camera angle technique that place camera the same as the objects *or* subject to give greater impression and toward the object or subject. Thus, the characters or objects will be superior compared to the others.

Then, the last element of framing is the camera movement. Camera movement is the movement of the camera to draw the audience into the fantasy of the moment involving them in the excitement of the drama, pull them into the dialogue, or float them through the action. The types of camera movement are; *pan* that comes from the word panorama. It means the camera rotates horizontally; *tilt* that means the camera rotates vertically in which the camera is static; *tracking* that means the camera is raised or lowered, and; *crane shot* means the camera is rocked sideways.

Later, the cinematography aspect is the editing. This phase means that shot which have been taken will be selected, to be processed, and stringed up until become a series of film unity. The editing process can be divided into;

The last element of cinematography is a sound. Sound consists of dialog and music. There are some terminologies in sound; *sound mixing* and *sound effect*.

B. Stereotype

1. Stereotype

In presenting the reality, media have its own language. That language is formed by attachment between those component, the integrated components in media institution system such as; technology, capital, market, even the ideology. That language namely the "conversion" language. Conversion does not merely always deal with conversation, but also with all the technology of mankind from a certain civilization to communicate each other (Postman, 1995, in Mursito. 2006: p. 92).

Conversion language transmits the hidden media's messages; the myth, belief, the ideology, and also the values. One of the most interesting messages of the media language is stereotype. Stereotype is one of the hidden media's messages and it is the direct expression of beliefs and values. Movie is a part of popular culture studies, so does the stereotype. According to Jack Nachbar and Kevin Lause, "*popular stereotypes are images which are shared by those who hold a common cultural mindset-they are the way a culture or significant sub-group within that culture, defines and labels a specific group of people*." (Nachbar and Lause, 1992: p. 237).

In a simple way, stereotype is a conventional form of characterization. It encourages certain kinds of interpretation of a story's characters (Thwaites, et. all. 1994. p: 152). It means that stereotypes are special tools to trace back the evolution of popular culture. However, the way in which the beliefs and values dealing with specific groups or ethnics change over time.

Stereotype is like natural human function and it is common that it occasionally functions in such of useful way. The first thing of its function is that stereotyping is sometimes valuable to create classifications of individuals. The second function of stereotypes is in the use of "countertypes" terminology. According to Jack Nachbar and Kevin Lause;

> "*Countertype is a positive stereotype (one which arouses "good" emotions and associates a group of people with socially approved characteristics) which evolves as an attempt to replace or "counter" a negative stereotype which has been applied previously to a specific group of people.*" (Nachbar and Lause, 1992: p. 238).

The third use of stereotype in media discourse is as well as conventional character in popular stories.

While stereotype has its own function, it also has the characteristics. According to Lippmann, there are four characteristic of stereotype;

a. Simple; certainly, stereotype is more simple than reality, but also often capable of being summarized in only two or three sentences.

b. Acquired secondhand; film, as the cultural mediator, expresses the stereotype and people absorb it as the truth. People believe that the image a pop star which is formed by the conversation within the television is his/her real images as if the television conversation is the same with the individual conversation and his/her society.

c. Erroneous; it means that all of stereotypes are false. Some are less false than others, and some are less harmful than others.

d. Resistant to change. (Lippmann, cited in Nachbar and Lause, 1992: p. 243).

In popular culture studies, the stereotype is often used to encapsulate the opposite-the fears and hatred of a popular mindset.

The explanation of what stereotype is was explained by Jack Nachbar and Kevin Lause;

> "*Stereotypes are an especially useful tool in the study of popular culture, because they are direct and simple expressions of popular beliefs and values, and because they can be found in all areas of popular expression, both real and imagined.*" (Nachbar and Lause, 1992: p. 26).

Because stereotype is a special useful tool in the study of popular culture, Jack Nachbar and Kevin Lause drawn it in popular culture schematic. It consists of four floors and it divided into two floors (the basement and the first floor) for the cultural mindset; myth, beliefs, and values; the second floor is for the artifacts floors; objects and people; and the top floor is the event floor. The stereotype is in the second floor together with the celebrities. It means that the stereotype has a close relation to the celebrities. Celebrities, however, are famous not for what they have done but how the mass media judges them. Here, the stereotype of certain celebrities whether positive or negative is based on how media broadcasts her/him.

2. The Impact of Stereotype

Often, mass media conduct the mass media's justice; judging someone or minority ethnics through mass media. Mass media spread several negative stereotypes and its meaning that media do the character assassination against them. Generally, the impact towards them happens in their psychological aspect. Some minority ethnics will be judged by the majority one and their image become worse.

Moreover, the dangers of stereotype fall into two kinds. The first is that stereotype always deals with negative side for some minority ethnic or group that is being objected by the media. Thus, its action upon beliefs and values is characterized as negative action, harmful, ugly emotion and even worse behavior. The second danger of stereotype is resulted from the fact that stereotypes are not merely the description of the way a culture views a specific group of people, but are also often prescription as well-thumbnail sketches of how group of people is perceived and how members of that group perceive themselves (Nachbar and Lause, 1992: p. 241).

Later, in Sociology: An Introduction, by Alberecth et. all (1980), there are several harmful consequences of stereotypes;

"*First, stereotypes are often based on inaccurate information, and these distortions of reality could very well interfere with a person's adjustment to his or her social environment. Second, they are used to justify discrimination against member of various ethnic and racial groups. Third damaging effect of stereotyping is that it may contribute to the development*

of an inferior self concept (Alberecth et. all, 1980, in Eshleman, Cashion, and Basirico, 1993: p.228)."

3. The Stereotype based on The Values and Lifestyle Typology

Stereotypes are commonly thought of as having two outstanding characteristics. They are usually negative rather than positive. Stereotype is mostly often categorized as cultural sub-group which is somehow different from the rest of majority people (Mitchell, in Nachbar and Lause, 1992: p. 245). However, some categorizing is done in order to determine the sub-group within the social structure. According to Arnold Mitchell, there are several types of stereotype based on the Values and Life Style; need-driven groups, the outer-directed groups, inner-directed groups, and combined outer-and-inner directed groups.

From the economic perspective, the need-driven groups are forced by the poverty into patterns that deviate greatly from national average. In the lowest level of need-driven groups, there are two kinds of group's pattern; the survivor and the sustainer. The two groups are very different but they share the burden of being poverty-stricken. Thus, their life is driven by needs. The explanation can be seen as follows;

a.   **Survivors**; Survivors located at the food of lifestyle typology. Most of them are poorly educated. They usually find the difficulties to take the opportunities to have better positions. Thus, it leads sustainers to become despairing, depressed, withdrawn, mistrustful, and rebellious

about their situation. They lack self-confidence and find little satisfaction in every aspect of their lives. Survivors are conservative, traditional and conventional. Most of the survivors are minorities and the proportion is very high. Most live in urban slum and some in rural backwaters of the south. Some survivors who do financial successful usually choose other ways such as athletics, or drugs or various ways that can pay off.

b. **Sustainers**; sustainers have the largest family who are divorced, separated, or living together unmarried. Some of them are Hispanic origin and Black. Sustainers are, distrustful, anxious, angry, rebellious, combative, and people who often feel left out of things. Despite all of this, sustainers see themselves as financially expert, a reflection of their ability in earning money. They also dominantly support some contemporary social crime, such as; unmarried sex and legalization of marijuana. Perhaps, their ability to operate the system called underground system make them could get a better life. There are several types of sustainers; **Street-smart operator of urban slum and ghettoes;** They are dominantly organize in crime originates. Sometimes of their descent know about the key of the implicit economy; the trade of dope, liquor, gambling, prostitution, and so on are the ways for earning money and running their life. Extreme, payoffs, violence, threats, and gang agreements are common. **Crafty sustainers;** the crafty sustainer makes ends meet through barter, side job done for crash, and sometimes, adroit manipulation of the welfare systems. **The frequently sustainer;** The

impoverished family struggling to keep going on minimal wages supplemented sometimes by food stamps, sometimes welfare. Part of the frequently sustainers are single-mother by divorce or separated. They are subjects to intense ups and downs financially. **The recent immigrant who try to make a go of it in a new world;** usually, they came to the new world without having appropriate skills; they do not really fluent in speaking English, and living sophistication. There was only substandard job for them. However, they are ambitious people, hard-working, with faith in the system and drive sufficient to keep striving.

The outer-direction makes up Middle-America. Outer-directed people respond intensely to signal, real or fancied, from other. They conduct themselves in accord with what they think others will think. Outer-directed group consists of three distinct lifestyle; belongers, emulators, and achievers. **Belonger;** belongers is generally regarded as middle-class America. They are confirming, conservative, traditional, nonexperimental, and family-oriented. Their old-values are still preserved; home, patriotism, and family sentimentality. Belongers feel save in number; they think that it is important to be an insider; alikeness, togetherness, and agreement is the important thing in their life. Often, people who belong in belongers imitate the way of conventional, puritanical, dependent, sentimental, mass-oriented, outer-directed, nostalgic, and xenophobic. Most belongers have strong matriarchal feelings because they think that the first belonging relationship for most people is with their mother. It is because they think that mother provides the classic image of the most unselfish, forgiving, nurturing, and belonging

symbol. **Emulators;** emulators usually are richer and more successful than achievers. The group of emulator, whether man or woman, tend to be ambitious, ostentatious, competitive, macho, hard-working, unsubtle, supportive of contemporary social trends, and fairly successful. **Achievers;** achievers are at the top at the triangle of outer-direction group. They are the driving and driven people who have built the system and as the leader. The achievers are a diverse, hard-working, gifted, self reliant, happy and successful group. The achievers also represent the establishment.

However, the inner-directed group are namely because the principal driving forces of their lives are internal, not an external. Their sensitivity to their own feelings enables them to be sensitive to others and to event on their surrounding condition. Many people of this group are active in social movements; conservation, consumerism, or environmentalism. There are three kinds of inner-directed groups; I-Am-Me, experiential, and societally conscious. **I-Am-Me;** this is a stage of tumultuous transition from an outer-directed to inner-direction. The change is powered by love and hate, admiration and disgust, envy and resentment of outer-directed. **Experientials;** mostly, experiential often touched with the mystic, through the silent inner domains of thought, feeling, and spirit. Their belief that their action and interaction with people, events, and ideas is the essence of life. Most of them have a deep sense of the natural and a belief in the innate rightness of nature. **Societally Conscious;** A group of societally conscious is successful, influential, and mature. Most of societally conscious people thought that humanity should live in harmony with nature and not try to dominate it.

The last type of stereotype based on the values and lifestyle typology is combination between the outer-and inner-directed group, called the integrated. Maturity, balance, and a sense of what is "fitting" are prime characteristics of the integrated. These are people who have put together the decisiveness of outer-direction with the penetration of inner-directions. Most of the integrated people are useful, equally good, powerful, and needed. Psychologically mature, the integrated have an unusual ability to weigh consequences, to consider subtlety along with flamboyance, to see the small within the large and the potential within what has gone wrong (Mitchell, in Nachbar and Lause, 1992: p. 245-261)

C. Sociological Background

1. Sociology

The scientific study of the patterns and process of human social relation is called sociology. The word sociology came from Greek language; *socius* means companion, *-ology* means the study of, and *logos* means knowledge. Sociology is a broad discipline in terms of both methodology and subject matter. Its traditional focuses have included social stratification, religion, secularization, modernity, culture and its deviance. Sociology considered as a social science. Despite that, there are a number of social science; psychologist, economist, anthropologist, criminologist, political scientist, and history. However, all of them are different to the sociology as a disciplines. It is stated by Max Weber in *The Nature of Social Action*;

"(Sociology is) ... the science whose object is to interpret the meaning of social action and thereby give a causal explanation of the way in which the action proceeds and the effects which it produces. By 'action' in this definition is meant the human behaviour when and to the extent that the agent or agents see it as subjectively meaningful ... the meaning to which we refer may be either (a) the meaning actually intended either by an individual agent on a particular historical occasion or by a number of agents on an approximate average in a given set of cases, or (b) the meaning attributed to the agent or agents, as types, in a pure type constructed in the abstract. In neither case is the 'meaning' to be thought of as somehow objectively 'correct' or 'true' by some metaphysical criterion. This is the difference between the empirical sciences of action, such as sociology and history, and any kind of priori discipline, such as jurisprudence, logic, ethics, or aesthetics whose aim is to extract from their subject-matter 'correct' or 'valid' meaning" (Marx, 1922, cited in http://en.wikipedia.org/wiki/sociology, accessed on: November, 22nd, 2009).

Sociologists study the patterns and process of human social relations. Some of them concentrate on micro sociology and others on the macro one. Micro sociology concentrates on small groups and the patterns and process of face-to-face interaction between humans, while macro sociology tries to explain the basic pattern and processes of large-scale social relation (Stark, 1989: p. 8).

Sociology has certain object to be analyzed. The objects are explained as follows;

a) **A group**; a group consist of two or more persons who maintain stable pattern of relations over a significant over a significant period of time (Stark, 1989: p. 9). Moreover, a group consists of two different roots; dyads and triads. Dyad is the smallest social group, two individuals who engage in social relations. While triads is social relations among three persons. Later, triad demonstrates the transitivity. According to Rodney Stark, in *Sociology (Third Edition)*;

"Transitivity is a group property that exists when relationship among members of a group are balanced in such a way that two people when paired disagree in their feelings toward other group members. That is, two people in all pairs of friends either both like or both dislike other group members" (Stark, 1989: p. 28).

Triad also demonstrates the coalition formation which is formed when two or more persons join forces to oppose someone else.

b) **Network**; network is the pattern of relations among members of a group.

However, not all the members of a certain group are important to the others. It makes the gap among the members; the primary and the secondary groups. Primary groups are characterized by great intimacy among the members. While secondary groups are the group whose members have only limited emotional attachments to one another.

Culture, stereotype and society are in tied relationship. The concept of culture and social cannot be separated. It makes why the sociological approach is

one of the important elements for analyzing the subject matter, a stereotype. Cultural sociology involves a critical analysis of words, artifacts and symbols which interact with forms of social life, whether within subcultures or societies at large.

Moreover, sociologic also links with race and ethnic in its relation of. Race and ethnic relations is the area of sociology that studies the social, political, and economic relations between ethnicities at all levels of society. It encompasses the study of race and racism, and of complex political interactions between members of different groups. At the level of immigration policy, the issue is usually discussed in terms of either assimilations or multiculturalism. Sociology overlaps with a variety of disciplines that study society; in particular, political science, economics, social philosophy, and most significantly social/cultural anthropology. Many comparatively new social sciences, such as communication studies, critical theory, cultural studies, demography, film studies, media studies, and literary theory, draw upon methods that originated in sociology.

2. Diaspora

The term Diaspora refers to permanently-displaced and relocated collective. It is the movement of any population sharing common ethnic identity that whether they were forced to leave or voluntarily left their settled territory, and became residents in areas often far remote from their hometown. Conversely, it means that they have the nomadic culture, and more appropriately linked with the creation of a group of refugees. Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. It

tends to vary in culture, traditions and other factors between remotely separated communities. The last vestige of cultural affiliation in a Diaspora is often found in community resistance to language change and in maintenance of religious practice (key word of diaspora, http://en.wikipedia.org/wiki/diaspora, accessed on: November, 22nd, 2009).

Historically, the word Diaspora comes from the ancient Greek meaning 'a scattering or sowing of seeds'. However, over the centuries the meaning has altered. The Greeks used populations of settlers to colonize their conquered territories thus making them part of their empire. They spread Greek culture to other areas. In the Old Testament the word came to be used for Jews who were exiled from Judea in 586BC and again from Jerusalem in AD 136 (http://www.blurtit.com/q563467.html, accessed on may, 10th, 2010). Thus, the prototype for the term of Diaspora is the Jewish people. The first recorded usage of the word *"diaspora"* in the English language was in 1876 referring to refugees of the Irish famine. The term became more widely assimilated into English by the mid 1950s, with long-term expatriates in significant numbers from other particular countries or regions also being referred to as a Diaspora. Nowadays the term is also used for several other transnational groups, such as African-American, Chinese-American, etc.

Diaspora condition also happened in Cuban-American ethnic. It refers to the Cuban exile that happened toward them during 1960 to 1979. Cuban exile is the movement of many Cubans who have sought alternative political or economic conditions outside the island, dating back to the Ten Years War and the struggle

for Cuban independence during the 19th century. In modern times, the term refers to the large exodus of Cubans to the United States since the 1959 Cuban Revolution and in particular the wave of Cuban-American refugees to the U.S. Generally, it consists of two waves.

The first wave occurred after the Cuban revolution of 1959 led by Fidel Castro. A lot of the refugees came with the idea that the new government would not last long, and their stay in the US was temporary. Homes, cars, and other properties in Cuba were left with family, friends, and relatives, who would take care of them until the Castro regime would fall. The second wave began in 1961 when the nationalization of educational institutions, hospitals, private land, and industrial facilities in existence. Additionally, the Castro government began a political crackdown on the opposition whether incarcerating opponents or perceived opponents or executing the same. At this point, after the Bay of Pigs Invasion, Castro had gone from a self-proclaimed non-communist freedom fighter to a self-proclaimed Marxist-Leninist (key words of Cuban Exile, http://en.wikipedia.org/wiki/Cuban_exile, accessed on: November, 22nd, 2009).

D. The History of Cuban-American

The United States citizen who traces his or her "national origin" to Cuba is called Cuban-American. They came to America due to so many reason; liberty, religion, and political government dissatisfied. Miami, Florida stands out as the most prominent Cuban-American community, in part because of its proximity to

Cuba. It is followed by North Jersey, particularly Union City and West New York. Cuban-American also the third largest of Hispanic group in America.

Cuban-Americans live in all 50 states, Washington, D.C. and Puerto Rico, which received thousands of anti-Castro refugees as well in the 1960s, and Cuban American population growth is found in California, Georgia, Illinois, Indiana, New York, New Jersey, Rhode Island, North Carolina, and Virginia. More recently, there has been substantial growth of new Cuban-American communities in places like Hazleton, Pennsylvania; Raleigh, North Carolina, Palm Desert, California and recently a small increase in Appleton, Wisconsin.

Cuban immigration to the United States has such a long history. It began in the Spanish colonial period in 1565 when St. Augustine Florida was established by Pedro Menendez de Aviles, and hundreds of Spanish/Cuban soldiers and their families moved from Cuba to St. Augustine to establish their new life.

Smaller waves of Cuban emigration to the United States was occurred in the early 20th century (1900-1959); most settled in Florida and the northeast of the United States. The majority of an estimated 100,000 Cubans arrived in that time period and mostly because of economic reason.

Later, political upheaval in Cuba created new waves of Cuban immigrants to America. It began in 1959, after the Cuban revolution led by Fidel Castro. Hundreds of thousands of Cubans left Cuba and began a new life in the United States about 1960 to 1979. More than 14,000 Cuban children arrived alone in the United States between December 1960 and October 1962. Their parents were afraid that their children were going to be sent to some Soviet block countries to

be educated and they decided to send them to the States as soon as possible. This program was called Operation Pedro Pan (Peter Pan). Moreover, the United States Congress passed the Cuban Adjustment Act in 1966 in order to provide aid to recently Cuban immigrants.

Another large wave, about 125,000 people of Cuban immigration happened in the early 1980s. However, about 25,000 among them are criminals, mentally ill, and other dregs of Cuban society which Fidel Castro knowingly infiltrated into the country to corrupt the so-called "American Imperialist Society". (key words of Cuban-American, http://en.wikipedia.org/wiki/Cuban_American, accessed on: November, 22nd, 2009).

However, American and Cuban have a diplomatic problem beside immigration; hijack terrorism. Hijack terrorism was a major national security problem in the United States during the late 1960s. Most events had a common scenario; armed hijackers boarded flights in the United States and threatened death of passengers and crew if the aircraft was not diverted to Cuba, where political asylum awaited them in Castro's Communist regime. The problem was resolved through a combination of technology developments to prevent hijack occurrence and bilateral negotiations between the United States and Cuban government leading to the Anti Hijacking accord of 1973. America and Cuba officially resolved their problem on February 15, 1973 with a "Memorandum of Understanding on Hijacking of Aircraft and vessels and other Offenses". (Feste,2006: p. 2)

E. *Bad Boys II*

Film is part of both popular and mass culture in American society. Popular culture is created to make huge profit. It makes by profit-minded entrepreneurs solely for the gratification of paying audience. It stated by Herbert. J. Gans;

> "*The criticisms of the process by which popular culture is created consists of three related charges: that mass culture is an industry organized for profit: that in order for this industry to be profitable, it must create a homogenous and standardized product that appeals to a mass audience; and that is required a process in which the industry transform the creator into a worker on a mass production assembly line, requiring him or her to give up the individual expression of his own skill and values*" (Gans, 1974: p. 20).

Box office is the main goal of every filmmaker in Hollywood, to make their movie become box office to make good (commercial) movies which are accepted by the audience, especially in action movies. There is Hollywood formula to make a good, a commercial, action/war movie, usually this kind of movies people root for an identity with the war heroes, those brave men and women whom they see as defending their freedom and keeping them safe from an insane group.

Therefore, movie industry is considered as the most profitable industry in the world. Hundreds of Million dollars are gathered in this business. According to Rottentommatoes.com, the profit of *Bad Boys II* movie is;

BOX OFFICE SUMMARY OF *BAD BOYS II*

Box Office Total:	$138,396,624
Box Office Opening:	$46,522,560
No. of Weeks at #1:	1
No. of Weeks in Top 10:	5

BOX OFFICE HISTORY OF *BAD BOYS II*

Week	Rank	Weekend Gross	Theaters	Per Theater	Cumulative
Week #1	1	$46,522,560	3,186	$14,602	$46,522,560
Week #2	3	$22,051,422	3,202	$6,887	$88,503,074
Week #3	5	$12,734,526	3,022	$4,214	$111,346,063
Week #4	7	$6,040,845	2,449	$2,467	$123,093,425
Week #5	10	$3,143,914	1,785	$1,761	$128,856,716

Week #6	12	$2,031,469	1,202	$1,690	$132,324,611
Week #7	16	$1,496,368	869	$2,254	$135,072,491
Week #8	16	$1,022,456	741	$1,380	$136,429,760
Week #9	23	$521,844	525	$994	$137,255,889
Week #11	27	$248,627	269	$924	$137,910,388
Week #12	29	$135,115	273	$495	$138,117,943
Week #13	31	$110,290	148	$745	$138,276,434
Week #14	36	$84,647	128	$661	$138,396,624

(http://www.rottentomatoes.com/m/bad_boys_ii/numbers.php, accessed on 21th, January, 2010).

CHAPTER III

ANALYSIS

In this chapter, the researcher wants to analyze the problem statements stated in the first chapter. The object of this analysis is *Bad Boys II* film. *Bad Boys II* is a 2003 action-comedy film directed by Michael Bay, produced by Jerry Bruckheimer, and stared by Martin Lawrence and Will Smith. It is a sequel to the 1995 film *Bad Boys.* As mentioned in the previous chapter, this research analyzes two problem statements. Therefore, this chapter is divided into two subchapters. The first subchapter explains how *Bad Boys II* movie portrays the stereotyping of Cuban-American. The second sub-chapter analyzes the reason of stereotyping toward the Cuban-American as reflected in the film *Bad Boys II*.

As mentioned in the first chapter, this research applies semiotic approach, historical approach, and sociological approach. Semiotic film theory is included in order to find out the hidden message about Cuban-American stereotypes. Historical approach and semiotic approach are needed to analyze the first subchapter. While sociological is needed to analyze the second subchapter. Sociological approach is applied to know the social life and the causes of human social behaviors.

Before focusing the analysis on both the problem statements, initially, several interesting techniques in describing the whole story of *Bad Boys II* film are also discussed. This description might become general guideline in understanding the whole movie. Firstly, this analysis starts with simple

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discussions about the title of this movie, the setting and also the hidden message of the whole movie.

The title of this movie, *Bad Boys II*, refers to both the two persons as the main characters; Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence). According to the Pocket Oxford Dictionary of Current English, the word *bad* means ill, or evil; wicked, faulty; unfavorable; painful; unwell; spurious; severe; having serious effects; worse; a criminal person or villain , specially as portrayed in film, television, or radio shows. While *boy* means male child or youth; sons of family at any rage; man of simple tastes and high spirits; servant or slave or male in some countries with subject races. (Pocket Oxford Dictionary of Current English, 1969).

The title on the film's cover is as follows;

(http://www.imdb.com/title/tt0172156/quotes#qt0336965, accessed on December, 24th, 2009)

Both of the two main characters are Black-America males. American people consider them as the minority race. Black means bad and they are the object of racism in America. However, those two Black-American heroes had the

same purpose; they tried to protect America from the threat of villains, which came from Cuba. Cuban people commonly get antagonist roles in most American action movies, especially in *Bad Boys II*. *Bad Boys II* also represents one of the favorite songs that is always sung by Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence). It can be seen from the scenes when both of the two main characters, Mike Lowrey and Marcus Burnett, as Miami Policemen sing it when they arrest the enemy of narcotics suspects. The scenes are as follow;

(VCD 00. 06. 22; VDC 00. 06. 24)

00:06:08,572 --> 00:06:11,564; Bad boys, bad boys. What you gonna do?

00:06:11,875 --> 00:06:14,742; What you gonna do. When we come for you?

(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th,

2009)

Those lyrics, at the first, order semiotic system represent something ordinary. This song is heard like a love song with happy intonation. However, at the second order semiotic system, it is able to dig out all the sign to find the hidden meaning. These lyrics are tend to be their spirit for moving on. They consider their self as bad boys and challenge the enemies who attack their self.

They do not let the evils knock them out. Thus, they have to move on and do not surrender with all of things that happened toward them.

From above scenes, it can be seen that both of them are police man. Mostly, they wear tight black T-shirt written "POLICE". It can be as a symbol of strong man wearing tight T-shirt and having a gun. Costume, in a film, is not merely a body cover. It has also some function depending on narrative context. They can be the indicators of social degree, and character's role.

Based on this movie, it can be concluded that *Bad Boy II* is propaganda movie. It can be seen from the role of antagonist versus protagonist. The protagonist roles are American police. The hero knock-out the antagonist who come from Cuba, the minority race in America.

> "*Propaganda is neutrally defined as a systematic form of purposeful persuasion that attempts to influence the emotions, attitudes, opinions, and actions of specified target audiences for ideological, political or commercial purposes through the controlled transmission of one-sided messages (which may or may not be factual) via mass and direct media channels.*"(Richard Alan Nelson, *A Chronology and Glossary of Propaganda in the United States,* cited in http://en.wikipedia.org/wiki/Propaganda, on May, 6th, 2010).

Thus, a propaganda film is a film, either a documentary-style production or a fictional screenplay, that is produced to convince the viewer of a certain political point or influence the opinions or behavior of people, often by providing deliberately misleading, propagandistic content. Throughout the twentieth century, mass communications became an extremely popular tool for learning. The communications revolution had a large influence on both the political and moral realms. Films became the most popular medium used by the American to

transmit its political and social message. It marked the first time in history that the American had the opportunity to directly shape the ideas and perceptions of such a large percentage of its citizens (key words of propaganda films, http://en.wikipedia.org/wiki/Propaganda_film, accessed on May, 6th, 2010).

It can be seen in many American action movies, the picture of American people and their enemy too much. The American people are always presented as strong and heroic people; they always succeeded in achieving their purpose. The enemies of American people such as Cuban-American are presented as evil that have to be defeated. The purpose of American movie is to shape the opinion or image about the American government and its people in the eye of the world, in order to maintain the ideological and cultural domination of American people in the world.

Americans use film for transmitting the stereotypes of certain group while those stereotypes may false. It is used as a media to judging them who belongs to the minority groups. According to Jeffrey Richard and Dorothy Sheridan, film is a media that;

- Films are assessed in terms of technique, skill, and craft; with reference to things done well.

- Films are assessed in terms of expense and spectacle; cheapness and tackiness are words of abuse. These are judgments of what is perceived to have gone into the production; they measure the extent to which the audience is being taken seriously.

- Films are assessed for their believability, their truth-to-life; the realist impulse means judging a film's narrative against one's own reality and vice versa, a judgment commonly made via identification with a character performance.

- Films are assessed for their ability to take one out of oneself, a quality of experience measured by its intensity (thrills), its presence, its difference from the everyday, its quality, that is, as entertainment (Richard and Sheridan. 1987, cited in http://www.pewtrusts.org/uploadedFiles/wwwpewtrustsorg/Fact_Sheets on May, 3rd, 2010).

The rise of the issue of stereotype that reflected in *Bad Boys II* is considered as social conflict. According Karl Marx (1818-1883), social structure in certain society was created by the most powerful members in that society. It is called the ruling class. The ruling class constructs social structures that best serve its own interest and that social structure determines who will be the ruling class.

Conflict, then, is concerned with the distribution of power in societies and how various interest groups seek and gain power. Later, they use their power to shape social structure. These conflicts arise from such things as class, race, religion, ethnicity, region, occupation, age, and gender. Moreover, they supply the energy and motivation for constructing and maintaining social status (Stark. 1989: p.104). In this case American is the ruling class in society. However, Cuban-American is the minority one.

The setting of this movie is mostly taken in Miami. Miami is a major coastal city in southeastern Florida, in the United States. Miami is the county seat of Miami-Dade County, the most populous county in Florida. It can be seen from the second scene;

(VCD Disk 1; 00. 01. 46)

The United Nations had estimated that in 2007, Miami became the fourth largest urbanized area in the United States, behind New York City, Los Angeles, and Chicago. As of 2000, in terms of national origin or ethnic origin, 34.1% of the populace was Cuban, while 5.6% of the city's population was Nicaraguan, 5.5% of the population was Haitian, 3.3% of the population was Honduran, 1.7% of all the residents were Dominican, and 1.6% of the population was Colombian. The racial makeup of the city demographic is as follows: White is 66.6% (Non-Hispanic White 11.8%), Hispanic or Latino of any race is 65.8%, Black (many of whom are from the Caribbean) or African-American is 22.3%, Asian-American is 0.7%, Pacific Islander is 0.04%, and Native American is 0.2%. The first Cubans to arrive in Florida settled in a section of Miami known among non-Cubans as

"Little Havana". Little Havana was originally that area to the west of downtown Miami, bounded by Seventh Street, Eighth Street, and Twelfth Avenue (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html#ixzz0dcwsJUXT, accessed on January, 15th, 2010). Therefore, the Miami was chosen by the filmmaker due to the huge quantity of Cuban-America as the object of stereotype in *Bad Boys II* movie. It is clearer now that this film has hidden purpose to give stereotypes toward Cuban-American.

However, this movie mostly tells about two main characters, Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence), and they are policemen in Miami Police Department who work on narcotics department. Mike Lowrey is the partner of Marcus Burnett. However, they have many problems disturbing their relation as a partner; Marcus's work mutation, the relationship between Mike and Marcus sister, etc. Therefore, this film leads the researcher to think that friendship is the message of this film besides the evil always loosed by the hero. Mike Lowrey and Marcus Burnett can preserve their partnership when many problems emerge. It is due to living in a land of immigrants, Americans, including Black-Americans, have generally been open to new-comers. Americans are one of the friendliest people in the world. Americans also show their friendliness by including people in activities. They are glad to share the fun with others, even if they do not know them well. Many Americans have invited each other to meetings, private parties, dinner, or games as their guest (Kim, 2001: p. 59)

Bad Boys II movie heavily deals with the issue of racial stereotype, especially among Cuban-Americans. White-Americans often hold stereotypes about Cuban-American and every other minor society in America. White-Americans give stereotypes toward Cuban-Americans in order to maintain the differences within culture and social life. Cuban-Americans are positioned as the inferior. Social psychologists feel that stereotype is part of an individual's social knowledge; and developing stereotype is part of human nature. Therefore, stereotype can be seen everywhere and every time. Modern societies like America often use media as a good thing in transmitting stereotypes. One of the mass media is movie which allows access of stereotype to the general public. Movie will be watched by people and they develop conception about certain group or community. Later, the people use those as generalizations in everyday life.

A stereotype serves as a short cut in perceiving and processing information from the complex world. People see others as group member before responding to them as an individual. It is used to give group general and abstract characteristics which are not supported by reality.

When the public watch *Bad Boys II* movie, they will develop the conceptions about Cuban-Americans as the villain in this movie. These shallow conceptions are often based on stereotypes.

A. How *Bad Boys II* Movie Portrays the Stereotypes of Cuban-Americans

This sub-chapter discusses about significant sign and symbols which represent the stereotypes of Cuban-Americans and the reason why Americans portrayed those stereotypes toward Cuban-Americans. Cuban-Americans are included into Hispanic or Latino group of society. Hispanic is a term that historically denoted a relationship to the ancient Hispania. However, during the modern era, it took on a more limited meaning, relating to the contemporary nation of Spain. Still more recently, the term has also been used to describe the culture and people of countries formerly ruled by Spain, usually with a majority of the population speaking the Spanish language. Hispanic is used to refer to modern Spain, to the Spanish language, and to the Spanish-speaking nations of the world, particularly the Americas.

Cuba is an island nation located on the northern rim of the Caribbean Sea. It is the largest of the Greater Antilles islands. To Cuba's east is the island of Hispaniola, shared by Haiti and the Dominican Republic. Off the southeastern coast of Cuba lies Jamaica, and to the north is the state of Florida. The capital of Cuba is Havana, located on the northwestern coast of the island. The Cuban people are descendants of Spanish colonizers and of African slaves once employed in the sugar industry. Cuba was colonized by the Spanish in 1511. Before colonization, the island was inhabited by Ciboney and Arawak Indians. The official language of Cuba and the language spoken by nearly all Cubans are

Spanish   (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html, accessed on January, 15th, 2010).

The U.S. Office of Management and Budget currently defines "Hispanic or Latino" as "the persons of Mexican, Puerto Rican, Cuban, South or Central American, or other Spanish culture or origin, regardless of race". This definition excludes people of Portuguese origins, such as Portuguese Americans or Brazilian Americans. However, they are included in some government agencies's definitions. For example, the U.S. Department of Transportation defines Hispanic to include, "the persons of; Mexican, Puerto Rican, Cuban, Dominican, Central or South American, or others Spanish or Portuguese culture or origin, regardless of race" (http://en.wikipedia.org/wiki/Hispanic_and_Latino_Americans, accessed on: December, 25th, 2009).

The *Bad Boys II* movie is an action-comedy which presents the story about the efforts of DEA and Miami Police Department in TNT (Tactical Narcotics Team) agents to arrest the mafia who is working in selling narcotics and planning to send back his money to Cuba. Assistant of DEA is Syd (Gabrielle Union). While Miami Police Department assistants are Mike Lowrey (Will Smith) and his partner, Marcus Burnett (Martin Lawrence). The other TNT agents are Detective Mateo Reyes (as Yul Vázquez), Detective Marco Vargas (as Jason Manuel Olazábal), Fanuti (Gary Nickens), Zank (Rey Hernandez), Lockman (Charlie Johnson Jr.), and Dexter (Paul Villaverde). They were in charge in mafia task force.

This analysis is based on the characteristic of Hector Juan Carlos "Johnny" Tapia (Jordi Mollà), a Cuban-American, and other Cuban-American characters as Tapia's friends; Roberto (Jon Seda) and Alexei (Peter Stormare). In fact, there are many significant signs and symbols found on their character's behaviors and other character's opinion toward the characters.

Generally, the genre of this movie is action. Action movie is a motion picture of which the storyline involves fast-paced activity and conflict, usually including the elements of heroic protagonist, violent fights, acrobatic stunts, chase scenes, and gunplay. Action movies are a film genre in which the story is largely told through physical action as opposed to dialogue. The action typically involves individual efforts on the part of the hero. However, *Bad Boys II* tends to be included to action-comedy movie. A sub-genre of action-comedy involves action and humor. The sub-genre became a popular trend in the 1980s when actors who were known for their background in comedy. The action scenes within the genre are generally lighthearted and rarely involve death or serious injury (http://en.wikipedia.org/wiki/Action_film, accessed on December, 31st, 2009).

Bad Boys II movie portrays illegal trading of drugs. The focus of *Bad Boys II,* which is directed by Michael Bay is about drugs trading which is run by Tapia in Miami. Neurotic Cuban leader, named "Johnny" Tapia (Jordi Molla), plans to control the city's drug traffic with his partner, local Russian Mafia, Alexei and Abdulla. Alexei and Abdulla receive drugs from Tapia to run their nightclub businesses. Michael Bay presents Johnny Tapia as mafia who controls the drugs trading in his movie. Tapia is a rich man who sells illegal drugs through some

nightclubs in Miami. Latin-America is the chief purveyor of narcotics to United States market. It is stated by Robert Wesson;

> "*Exports of marijuana and cocaine, by contrast, flow all too freely. The corresponding dollars help the balance of payments of Colombia, Peru, Bolivia, Mexico, Ecuador, and Jamaica; but they mostly elude the governments, and they poison the economy as much as they build it up*". (Anderson and Bark, 1988: p. 106)

Short focal length or wide-angle is used to explain how broad the Tapia's house in Miami and Cuba are and low-angel technique is used to give great impression toward Tapia's money. It proves the hugeness of Tapia's assets. Those can be seen below;

(VCD Disk 1 00. 41. 53; VDC Disk 1 00. 42. 00; VCD Disk 2 00.47. 01)

Cuban-Americans, as the Sustainers, see themselves as expert in earning money. They also dominantly support some contemporary social crime, such as; unmarried sex and legalization of marijuana. Therefore, their ability to operate the organization system called underground system that makes them able to get a better life. Tapia is a part of street-smart operator of urban slum and ghettoes. He organizes a crime originating as drugs mafia chief. The trade of dope, liquor, gambling, prostitution, and so on are the ways for earning money to live. According to Alvin Gouldner (1959), organization means *"....an "instrument-that*

is, as a rationally conceived means to the realization of expressly announced group goals. Its structures are understood as tools deliberately established for the efficient realization of these group purposes.....”(Gouldner in Starks, 1989: p. 594). Thus, the purpose of underground system that is run by Cuban-American is trading of dope, liquor, gambling, prostitution, and so on for earning money to live. Some scenes in *Bad Boys II* support the underground system of Cuban-American. The following scenes are;
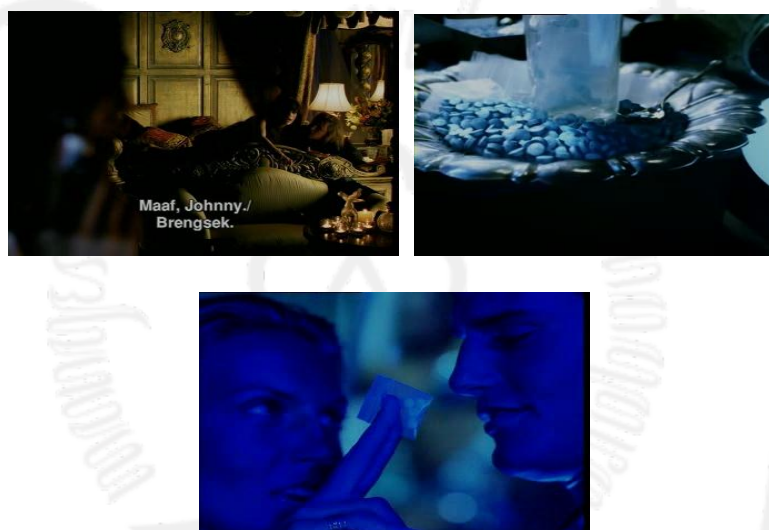
(VCD Disk 1 00. 02. 57; VCD Disk 1 00. 14. 05; VCD Disk 1 00. 14. 17)

The left picture is when Tapia asks two almost-nudist-girls to having sex with him without marriage. The middle picture shows Tapia's ecstasies and the last shows those ecstasies trading in one of Alexie's nightclubs. Some of dialogues in *Bad Boys II* also draw the existence of underground system of Cuban-American.

01:59:39,483 --> 01:59:42,077
Dodd tell you how crazy us ex-Delta guys are?
01:59:43,387 --> 01:59:45,184
My brother, Tito, lives in Cuba.
01:59:45,389 --> 01:59:48,449

He's a little crazy, but he's hooked up with the underground.
01:59:48,659 --> 01:59:51,287
Weapons, men, a safe house. Whatever we need.
01:59:51,562 --> 01:59:53,757
You can forget about passports and all that stuff.
01:59:53,931 --> 01:59:56,900
Because if the Cubans catch us,we're all dead.
01:59:57,234 --> 02:00:00,931
My brother Tito's in Alpha 66, the Anti-Castro Underground.
02:00:01,138 --> 02:00:02,799
What does that have to do with Tapia?
02:00:03,474 --> 02:00:06,739
Everything. Tapia's the biggest supplier of drug cash to Castro.
02:00:06,944 --> 02:00:08,809
So Alpha 66 will be all over him
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th,
2009)

Latin-America is a testing ground of democracy and the ideals of freedom,

where they at the same time have great promise and are threatened by economic,

social, and political problems and tension. Most of Latin-America suffered

economic setback, comparable to the great depression in 1930s, and it makes the

condition worse; economics and inflation were uncontrollable. The Cuban

economy, which hit rock bottom in the early 1990s, following the collapse of the

Soviet Union, has bounced back somewhat in recent years, in part because of the

creation of a dual monetary system that legalized use of the U.S. dollar. That

system, however, has failed to improve living conditions for many Cubans, who

do not have access to dollars and are increasingly resentful of those who do

(http://www.latinamericanstudies.org/cuba/increase.htm). Most of Latin-

Americans seek in vain to cope with depressed economies, unemployment,

inflation, demoralization, and political conflict. Therefore, narcotics are the good

way to increase their economic prosperity. It is stated in an article Washington

Post in November, 29, 1998 entitled "Increase in Crime Mars Cuba's Reputation for Safe Street" page A27 by Serge F. Kovaleski;

> *"There is more crime because we are getting more desperate every day,"* *said Jose Maes Dit, 67, a retiree passing an afternoon recently in historic* *Old Havana's Central Park. "It is so unfair that many people like me cannot* *eat good food or drink good coffee because we do not have dollars or barely* *any pesos"."* (http://www.latinamericanstudies.org/cuba/increase.htm, accessed on May, 2nd, 2010)

A series of factors have contributed to the increase in violent crime in Latin-America, including Cuban-American since the transitions from authoritarianism to democracy. Some intrinsic factors and characteristics of each country aggravated the problem in some countries. However, some factors might have increased the risk of crime and violence in many or most countries in the region are;

- Civil wars and armed conflicts

- High levels of social inequality

- Low rates of economic growth

- High unemployment rates

- Rapid growth of large cities and metropolitan areas

- Absence/weakness of basic urban infrastructure, basic social services and community organizations in the poorest neighborhoods, in the periphery of large cities and metropolitan areas

- Growing availability of arms and drugs

- Growing presence and strengthening of organized crime

- Culture of violence, reinforced by organized crime as well as the media, the police and the private security services

- Low level of effectiveness of the police and other institutions in the criminal justice system

- Poor public education.

(Key words of Crime and violence in Latin-America, http://en.wikipedia.org/wiki/Crime_and_violence_in_Latin_America, accessed on May, 2nd, 2010).

Those factors shape the behaviors of the people. Some evidences are shown in *Bad Boys II*. The growing availability of arms and drugs, growing presence and strengthening of organized crime, rapid growth of large cities and metropolitan areas, and culture of violence can be shown clearly in movie. Miami is the 43rd most populous city in the U.S. The Miami metropolitan area, which includes Miami-Dade, Broward and Palm Beach counties, had a combined population of more than 5.4 million people, ranked fourth-largest in the United States. Miami is the largest metropolitan area in the Southeastern United States. As of 2008, the United Nations estimates that the Miami Urban Agglomeration is the fourth-largest in the United States and the 44th-largest in the world. As of the census of 2000, there were 362,470 people, 134,198 households, and 83,336 families residing in the city. The population density was 10,160.9/mi² $(3,923.5/km^2)$. There were 148,388 housing units at an average density of 4,159.7/mi² $(1,606.2/km^2)$ (http://en.wikipedia.org/wiki/miami, accessed on May, 3th, 2010). The metropolitan area can be seen from the existence of the high-sky building in *Bad Boys II* movie.

(VCD Disk 1; 00. 01. 46; VCD Disk 1: 00. 05. 55)

There are several high-sky buildings that can be seen in *Bad Boys II*. In metropolitan area, the existence of high-sky building is important. it becomes the central point to run the economic business. Usually, the metropolitan area has the high density and rapid growth of population. Thus, how Miami drawn as one of the most populous city in United States is reflected from those scenes.

Later, the violence culture and the spreading of arms and drugs can be seen from this movie. The distribution of drugs that is run by Johnny Tapia and the usage of gun can be seen clearly in *Bad Boys II*.

(VCD Disk 1 00. 14. 05; VCD Disk 1 00. 14. 07)

The assassination of Josef Kuninskavich, Tapia's partner, and Roberto is one of the evidence that shows the violence culture in Miami. The below scenes are clearly evidences;

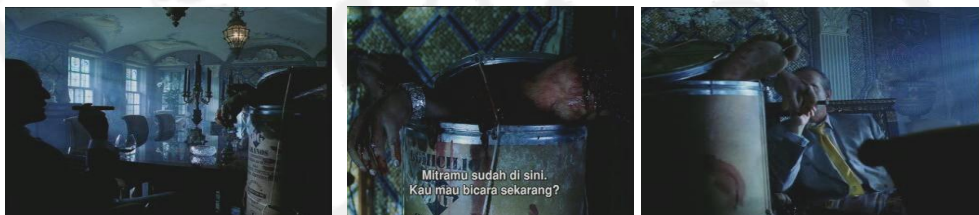(VCD Disk 1 01. 02. 45; VCD Disk 1 01. 06. 12)

High levels of social inequality and high unemployment rates are also government's problem in Miami. The median income for a household in the city was $23,483, and the median income for a family was $27,225. Males had a median income of $24,090 versus $20,115 for females. The per capita income for the city was $15,128. About 23.5% of families and 28.5% of the population were below the poverty line, including 38.2% of those under age 18 and 29.3% of those ages 65 or over (http://en.wikipedia.org/wiki/miami, accessed on May, 3th, 2010).

The social inequality and high unemployment of Cuban-American lead to spread the violence and the illegal job like trading arm and drugs. Those illegal jobs can earn money and maintain their live from poverty and the poorness. Thus, the film maker chooses Miami, which is considered as one of the most populous area, to draw how the minority group such as Cuban-American maintain their live by running some illegal activity; drugs and gun.

However, Cuban-Americans are better off financially than other Hispanic Americans, Puerto Ricans and Dominicans, and nearly as well off as the average American. Cuban-Americans are regarded as a successful immigrant group. They are reputed to be excellent and dedicated entrepreneurs who came to the United States with nothing. However, they built the profitable networking. Cuban-

Americans have built upon the connections and resources of their community that already exist in America. (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html, accessed on January, 15[th,] 2010). Cuban-American is expert in earning money by profitable networking called underground system. Thus, it makes Cuban-American looks wealthier than other Hispanic groups. Tapia and his asset in Miami; big house, luxurious car, etc are the proofs that shows the better financially of Cuban-American than other Hispanic groups.

Michael Bay also presents Cuban-American as cruel drug dealer in his movie, *Bad Boys II*. Moreover, Tapia is represented as ambitious person. In some scenes, it shows that he kills other person who boundaries his way in sending money back to Cuba and running his business.

(VCD Disk 1 01. 02. 37; VCD Disk 1 01. 02. 40; VCD Disk 1 01. 02. 46)

Those pictures are presented by Michael Bay. He shows one of the cruelties that were done by Tapia. Tapia asks his assistants to murder and chop Josef Kuninskavich, Alexie's business partner. Tapia forces Alexie for signing a business agreement to run Tapia's narcotic business. He wants to sell his drugs in all Alexie's nightclubs. Moreover, he feels that Alexie lies about it. Alexie does not sell all of the drugs and mention all of the drugs profit. Tapia also treats Alexie by willing to kill Alexie's son and having sex with his wife. Those scenes explain when Tapia treat Alexie;

(VCD Disk 1 01. 04. 40; VCD Disk 1 01. 04. 46)

01:05:34,968 --> 01:05:39,667; I, me, Johnny Tapia,
will sever your head off!
01:05:39,906 --> 01:05:43,808; You kill me and you will have
a shit-storm.
01:05:48,882 --> 01:05:50,645; **Should l screw your young wife...**
01:05:50,884 --> 01:05:54,047; **...or visit your son,**
the soccer player?
01:05:56,056 --> 01:05:58,286; My daughter knows your son.
01:06:08,335 --> 01:06:11,862; -You're gonna regret this. -I hope that we can
remain friends.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th,
2009)

Finally, Alexie signs the agreement. In those scenes, Alexie is captured by

side lighting that presents a shadow on the sideward of actor's body or shadow at

face. It gives the Alexie's image as inferior, rather than Johnny who is drugs

trading leader.

(VCD Disk 1 01. 06. 10; VCD Disk 1 01. 06. 12)

Those above pictures also show the Tapia's cruelty. He has no heart to kill

his cousin, Roberto. It is due to Tapia's willingness to kill all of rats that feed his

money. Accidentally, Roberto allows Martin and Mike, who pretend themself as pest hunters, to come in Tapia's house. Tapia is in anger and kills Roberto as the punishment. He shows his power to all of the assistants in order to treat them for not doing the same fault as Roberto did. Michael Bay uses medium close up in above scenes to give dramatic event of shooting Roberto's head. It shows the bleeding Roberto's head and how cruel Tapia kills his cousin.

In some ethnics as social network, some members do not like others, and thus relations inside a group can become intransitive. And just as intransitivity can lead either to the breakup of a triad or to coalition formation, so can it cause people in large groups to readjust their relations (Stark. 1989: p.11). In this explanation, the murder of Roberto is called the internal conflict of network.

It is also based on kinship theory that explained by Paige. Paige theory explains that family members will interact more often with one another than with outsiders; hence attachments within families will be stronger than attachment between families (Stark. 1989: p.106). Attachment here represents something valuable to individual. It is something for which people will expend costs to protect and maintain. Sociologists use the term of attachment to explain a stable and persistent pattern of interaction between two people (Stark. 1989: p.76). Later, human's behavior is shaped through interaction with others, especially those to whom they have formed strong attachment.

In this case, Roberto is Johnny's cousin and extended family. Thus, the relation between Johnny and Roberto is not as strong as the relation between Johnny and his nuclear family. Johnny secures his nuclear family; Donna Tapia

and Nina, from Roberto's threatening. Roberto allows Martin and Mike, who pretend themself as pest hunters, to come in Tapia's house. Tapia is in anger and kills Roberto as the punishment.

Mostly, Tapia is pictured in close up technique. This technique is used to give dramatic effect in this movie. Close up gives greater impression and toward the object. Michael Bay does not use only close up picture but also dark lighting in several Tapia's scenes. Dark lighting symbolizes the evil. It is used to show the cruelty of Tapia. By using dark lighting technique, it is hoped that the audience can feel the dramatic event in *Bad Boys II*.
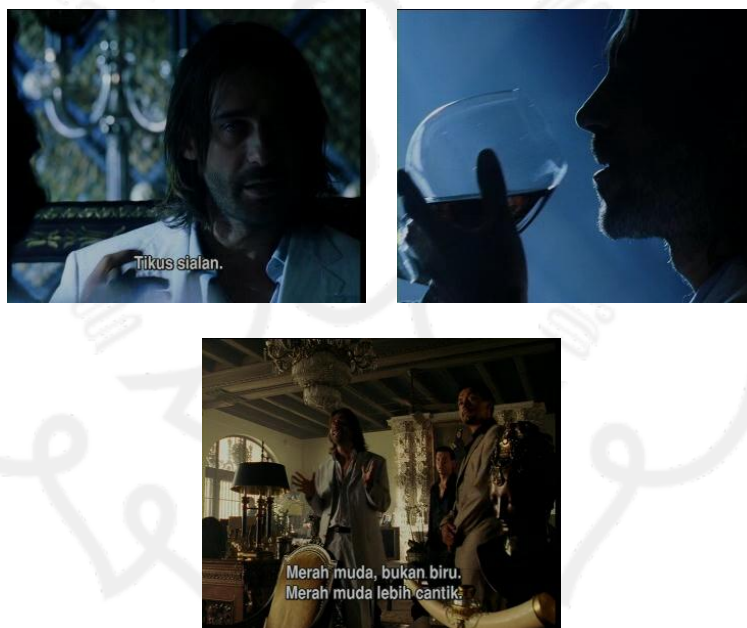
(VCD Disk 1 01. 02. 29; (VCD Disk 1 01. 02. 48; VCD Disk 1 00. 44. 43)

Cuban-American people are considered as Aliens or outsiders who are considered as a threat to the value and belief of American people. In *Bad Boys II* movies, Cuban-American people is a group who are not negotiable in their action. The only way to handle them is by using violence. It can be seen from the

dialogue among TNT captain, Mike, and Marcus when they are on the captain's working room of Miami Police Department. In that scene TNT captain uses the words "animal" to describe all the Cuban-American. He does not want Tapia, a Cuban-American, take the city using drugs. TNT captain wants detective Mike and Marcus arrest Tapia. The dialogues can be seen as follows;

00:42:54,950 --> 00:42:57,783
I got kids dying on my streets from souped-up X.
00:42:57,953 --> 00:43:01,787
I do not want these animals taking over my city.
00:43:01,957 --> 00:43:03,117
Do you understand?
00:43:03,291 --> 00:43:07,057
So I want you guys to do whatever you do, whatever it takes, but do it now.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

(VCD Disk 1 00. 15. 16; VCD Disk 1 00. 15. 30)

The other form of negative stereotypes of Cuban-American can be seen in above pictures. One of American is dead because of drugs overdose. Cuban-Americans are harmful because they kill American indirectly through drugs. American people consume it in more doses. The right scene is captured in extreme close up by the film maker to give the dramatic effect. It can lead the audiences to think how bad the effect of drugs that sold by Johnny Tapia.

Later, Michael Bay potrays Cuban-American, as reflected by the role of Tapia, as someone who has a strong family relationship. Some scenes prove how Tapia treats his family, his mother and daughter. The Cuban family is characterized by patriarchy, strong parental control over children life, and the importance of non-nuclear relationships for the nuclear family (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html#ixzz0dcwsJUXT, accessed on January, 15th, 2010). Strong control over children life can be seen in Tapia's conversation to his daughter. Tapia gives an opinion about dress that supposed suit to his daughter, Nina. He chooses pink rather than blue. Those scenes are;

(VCD Disk 1 00. 44. 48; VCD Disk 1 00. 44. 57)

Tapia says that Nina is like an angel while wearing a pink dress. It can be seen from their dialogue;

00:44:48,322 --> 00:44:51,314; Pink, nina, pink. Pink. No powder blue.
00:44:51,559 --> 00:44:52,719; Pink is prettier.
00:44:53,428 --> 00:44:56,158; But the lady at the store said l look like a model.
00:44:57,465 --> 00:45:01,663; You're lucky your mother was my mother's cousins.
00:45:02,637 --> 00:45:03,695; Don't pay attention to Roberto.
00:45:04,672 --> 00:45:07,835; Besides, models are filthy creatures.
00:45:08,042 --> 00:45:10,602; **You look more like an angel.**
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009).

Moreover, in another scene also draws strong parental control over children's lives that Tapia asks his daughter to close her ears while he mooks his assistants in their fault. It is due to Tapia does not want his daughter to hear any impolite words that come from Tapia. In this case, his assistants are drawing Tapia as if Jesus in the Last Supper on the wall. Last Supper is the last activity of Jesus before he is crucified. Crucified is the symbol of weakness and death. However, Tapia wants them to draw him as an angel. Angel is the symbol of beauty and virtue. The dialogues between Tapia and his daughter are as follow;

02:03:15,959 --> 02:03:17,756; Papi, you look like Jesus.
02:03:18,495 --> 02:03:20,759; Why they call this The Last Supper?
02:03:20,997 --> 02:03:25,024; It was the last time they were all together before Jesus was crucified.
02:03:25,902 --> 02:03:28,234; Crucified?
02:03:28,905 --> 02:03:31,169; **Hold your ears.** Hey, you.
02:03:31,741 --> 02:03:35,802; Listen to me. This is fucking depressing! You understand?!
02:03:36,045 --> 02:03:38,138; I mean, who had this fucking idea?
02:03:39,182 --> 02:03:43,141; I just want little angels looking down on me.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

Cuban-American is considered as belongers. Belonger is generally regarded as middle-class America. They are confirming, conservative, traditional, non-experimental, and family-oriented. Their old-values are still preserved; home, patriotism, and family sentimentality. Most belongers have strong matriarchal feelings because they think that the first belonging relationship for most people is with their mother. It is because they think that mother provides the classic image of the most unselfish, forgiving, nurturing, and belonging symbol (Mitchell, in Nachbar and Lause, 1992: p. 245-261). The togetherness in Tapia's family is one of belongers characteristic. Unlike the American people who live separated from

his/her parents, Cuban-American is living together with his/her parent, especially mother. Tapia still lives with his mother in the same house; even he sleeps in the same bed. the sharing bed between Tapia and his mother can bee seen implicitly by those dialogues;

01:51:41,031 --> 01:51:43,124; -Johnny. -Yeah?
01:51:43,200 --> 01:51:45,168; -Is she a Negro? -Please, Mama!
01:51:45,369 --> 01:51:46,768; Shut up! Get out of here!
01:51:48,072 --> 01:51:49,767; **You make your bed, you sleep in it!**
01:51:58,615 --> 01:51:59,673; Make way!
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

Cuban tradition of selecting godparents for a child will maintain a close and quasi-parental relationship with the child. Cubans always call it *Compadres.* It plays a significant role in the lives of Cuban-American children (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html#ixzz0dcwsJUXT, accessed on January, 15th, 2010). The importance of non-nuclear relationship for the nuclear family can be shown from the exsistence of Roberto in Tapia's business. However, Tapia kills him because of his fault in dangering Tapia's nuclear family. Roberto allows pest hunter to come to Tapia's house. In fact, the pest hunters are detectives from Miami Police Department. Tapia does not want anybody dangering his family. Thus, he kills Roberto.

More than 70 percent of Cuban Americans are very close to their families. Average Cuban family sizes vary throughout the United States. However, the divorce rate among Cubans is higher than that of the United States population as a whole(http://www.pewtrusts.org/uploadedFiles/wwwpewtrustsorg/Fact_Sheets/Hi

spanics_in_America/phc_cubans_factsheet.pdf, accessed on January, 15th, 2010).

It can be proven from the inexistence of the figure of Tapia's wife. In whole

movie, it does not even mention about Tapia's wife implicitly and explicitly.

Ironically, modern societies make it easier for people to get divorced. Geographic

mobility allows people who get divorced to do so in relative privacy. During or

following divorce, many couples do not have to face all of their relatives and old

friend or even one another. They have long since moved away from where they

grew up, and after divorce they often move to new places and make new friend.

Such kinds of behavior are imitated by Johnny Tapia as reflected in *Bad Boys II*.

It is proven by a scene that shows the unmarried sexual behavior among Johnny

and two almost-nudist-girls. It can also supported by the deeply dating between

Syd and Johnny as reflected in the scene of Syd-Johnny-kissing in beach.

(VCD Disk 1 00. 02. 57)

Divorce means the end of a marriage, but it does not necessarily mean the

end of family. One parent leaves the household, but a family remains (Stark.

1989: p.388). It can be seen from the close relation between mother and son draw

in *Bad Boys II* although they are in "incomplete" families member. It happened

between Tapia and his mother, Donna Maria Tapia. Firstly, Tapia is still living

with his mother. Secondly, it can be seen from scene when Tapia shoots Roberto.

He does not want everybody hurt his mother. Other scene is when Donna was to

Tapia. Donna does not allow Tapia to sleep with her. It is because Donna asks to Tapia about Syd whether she is Negro or not. However, Tapia does not answer seriously. It can be seen from those scenes;

(VCD Disk 2; 01. 51. 41, VCD Disk 2; 01. 51. 48)

The dialogues are;

01:51:41,031 --> 01:51:43,124; -Johnny. -Yeah?
01:51:43,200 --> 01:51:45,168; -Is she a Negro? -Please, Mama!
01:51:45,369 --> 01:51:46,768; Shut up! Get out of here!
01:51:48,072 --> 01:51:49,767; **You make your bed, you sleep in it!**
01:51:58,615 --> 01:51:59,673; Make way!
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)
Dona Tapia is angry and she does not want to sleep with Johnny Tapia. From these dialogues, the researcher can conclude that Johnny and Dona do not only live in the same home but also sleep in one bed. It shows the really deep relationship within this family. *Compadres* shows its existence in Cuban-American through Tapia's family.

Stereotypes are assigned to a group or an individual with the intent to categorize that group or individual in either positive or negative ways. The positive stereotype is called countertype. The countertype of Cuban-American that can be seen from *Bad Boys II* is that they are healthier person compared to other Hispanic-Americans. It is based on some proofs in *Bad Boys II*. In this movie

there are several scenes which show Tapia's house. Both house, in Miami and Cuba are clean and good. It gives an impression on how his house conditions whether neat or not. It portrays people behaviors and attitudes. Tapia does not like dirtiness. He always makes up his mind on impulse and is always looking something pleasurable. The cleanliness of Johnny Tapia can be concluded from his costume. Mostly in every scene, Johnny wears the clean, neat, and expensive clothes. He likes casual-look and white as his favorite color. Tapia is also portrayed as someone who loves art much. He asks his assistants to draw mural to make his house more beautiful.

Although on the surface the stereotype of Cuban-American as minority seems flattering, complementary, and positive, the reason for the construction of the stereotype and the effects it has on Cuban-Americans and other minorities are quite opposite. Since its conception in the 1960s, the minority stereotype has been used as hegemonic device to maintain the dominance of whites. That stereotype was used to discredit other minorities' claims of injustice and to set standards for how other minorities should behave. As has been discussed that "*stereotypes are to justify discrimination against members of variousethnic and racial group*." (Eshleman, Cashion, and Basirico, 1993, p.228)

Another stereotype of Cuban-American is that they do not have heavy foreign accent. Cuban-American always seems to be perturbed by the fact that all their roles are done with Spanish accent. It is clearly heard that he has very poor foreign accent. This stereotype appears because most of Cuban-American do not have heavy foreign accent. The national language of Cuba is Spanish and many

Cuban Americans have some facility with Spanish. They cannot capture from the phenomenon of "Spanglish". They speak English at school and in other public domains. However, they speak some Spanish at home with relatives and neighbors. Therefore, "Spanglish" or a linguistic mixture of Spanish and English is a common alternative. Many Cuban-Americans use Spanglish to talk with friends and acquaintances, incorporating English words, phrases, and syntactic units into Spanish grammatical structures (http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html#ixzz0dcwsJUXT, accessed on January, 15th, 2010).

The Spanglish word can be seen from the dialogue between Tapia and Carlos, his assistant;

I
00:43:25,039 --> 00:43:28,008; **Fucking ratones eating my fucking money**.
00:43:29,377 --> 00:43:34,212; Carlos, this is a stupid fucking problem to have.
00:43:34,282 --> 00:43:37,615; But it is a problem nonetheless.
00:43:38,219 --> 00:43:39,709; Rat fuckers.
00:43:39,954 --> 00:43:41,512; Rat fuckers.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

II
01:09:41,214 --> 01:09:43,182; I want you...
01:09:47,187 --> 01:09:48,950; ...to find out...
01:09:49,522 --> 01:09:53,253; ...who those two black **puta de mierda are.**
01:09:53,326 --> 01:09:56,784; And l want them lying right here...
01:09:57,130 --> 01:10:01,328; ...in Mama's garden in these coffins!
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

III
01:01:58,852 --> 01:02:01,377; -Expensive shithole, eh?
-Oh, no.
01:02:01,621 --> 01:02:06,251; My new place l'm building in Cuba.
Esto va a set tremendo, brother.
01:02:06,493 --> 01:02:10,293; Almost finished. Everything fucking

shiny new. Come on upstairs.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th,
2009)

Tapia uses the word **'ratones'** to substitute the word 'rat'. Rat is English word and ratones is Spanglish word. Thus, the existence of Spanglish can be seen from Tapia's choice of words. Tapia speaks 'ratones' rather than 'rat'.

There are the words "**puta de mierda are"** in second dialogue. "Puta de mierda are" are the Spanglish words which means "the fucking man". "Puta de mierda are" means Mark and Marcus who come to Tapia's house and pretend to be pest-hunters. They try to find the evidence proving that Tapia is the boss of drugs trading in Miami.

The third dialogue shows the words "**Esto va a set tremendo**". It is Spanish words, means the big house or palace. It is uttered when Tapia explains his big beautiful house in Cuba that was built for his whole family. His house is almost finished and everything there is shiny.

Human beings have basic needs for assimilation with others. However, it seems so difficult to a Cuban-American to assimilate with White. One person of Cuban descent may want to classify himself/herself as "American". However, he/she cannot do because of his/her outward dialect. Although his/her parents grow up in America and only speak English, and even he feels completely White; they will labeled as Cuban or Cuban-American by their dialect.

B. How the Movie Portrays Cuban-American as Diasporic Ethnic in Miami

Bad Boys II not only portrays the stereotypes of Cuban-American but also gives a deep description of its impact toward them. In this subchapter, the researcher inclines to stress on the sociological approach to answer the problem statement. The term Diaspora refers to the movement of any population sharing common ethnic identity who were either forced to leave or voluntarily left their settled territory, and became residents in areas often far remote from the former (http://en.wikipedia.org/wiki/diaspora, accessed on: November, 22nd, 2009).

Upheaval in the Middle East and Central Asia, much of which related to power struggles between the United States and the Soviet Union, created a host of new refugee populations which developed into global Diasporas. Thus, Hispanics or Latinos in the United States of America are sometimes referred to as a newly developed "Diaspora" or dispersions of immigrant peoples from Latin-America into the United States, and ethnic groups continued their cultural distinction, such as Mexican-Americans, Puerto-Rican people, Cuban-Americans, etc.

Cuba follows the global Diasporas to America. It refers to the Cuban exile that happened toward them during 1960 to 1979. Cuban exile is the movement of many Cubans who have sought alternative political or economic conditions outside the island, dating back to the Ten Years War and the struggle for Cuban independence during the 19th century. In modern times, the term refers to the large exodus of Cubans to the United States since the 1959 Cuban Revolution and in particular the wave of Cuban-American refugees to the U.S.

The majority of the more than 2 million current Cuban exiles living in the United States live in and around the city of Miami. Other exiles have relocated in Union City, New Jersey; Hazleton, Pennsylvania; San Juan, Puerto Rico; Raleigh, North Carolina; Los Angeles, California; and Palm Desert, California. Most Cuban exiles in the United States are both legally and self-described political refugees. This status allows them different treatment under U.S Immigration statutes than other Latin-American immigrants. The exiles came in numerous waves. Generally, it consists of two waves.

The first wave occurred after the Cuban revolution of 1959 led by Fidel Castro. A lot of the refugees came with the idea that the new government would not last long, and their stay in the US was temporary. Homes, cars, and other properties in Cuba were left with family, friends, and relatives, who would take care of them until the Castro regime would fall. The second wave began in 1961 when the nationalization of educational institutions, hospitals, private land, and industrial facilities in existence. Additionally, the Castro government began a political crackdown on the opposition whether incarcerating opponents or perceived opponents or executing the same. At this point, after the Bay of Pigs Invasion, Castro had gone from a self-proclaimed non-communist freedom fighter to a self-proclaimed Marxist-Leninist (key words of Cuban Exile, http://en.wikipedia.org/wiki/Cuban_exile, accessed on: November, 22nd, 2009).

The history of Cuban-American about Fidel Castro also little bit explains in the dialogue among Mike, Marcus, and DEA agents;

01:59:39,483 --> 01:59:42,077
Dodd tell you how crazy us ex-Delta guys are?

01:59:43,387 --> 01:59:45,184
My brother, Tito, lives in Cuba.
01:59:45,389 --> 01:59:48,449
He's a little crazy, but he's hooked up with the underground.
01:59:48,659 --> 01:59:51,287
Weapons, men, a safe house. Whatever we need.
01:59:51,562 --> 01:59:53,757
You can forget about passports and all that stuff.
01:59:53,931 --> 01:59:56,900
Because if the Cubans catch us,we're all dead.
01:59:57,234 --> 02:00:00,931
My brother Tito's in Alpha 66, the Anti-Castro Underground.
02:00:01,138 --> 02:00:02,799
What does that have to do with Tapia?
02:00:03,474 --> 02:00:06,739
Everything. Tapia's **the biggest supplier of drug cash to Castro.**
02:00:06,944 --> 02:00:08,809
So Alpha 66 will be all over him
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th,
2009)

Human beings are shaped by their cultures, and most people obey the

norms most of the time. If we want to predict how people will behave in any

given circumstances, the best way to do that is to know their cultural background.

In this case, Cuban-Americans create a subculture in American society. They

have cultural background which is brought from their homeland and preserve it as

subculture in American society. According to Rodney Stark a subculture "*is a*

culture within a culture-in the other words, a distinctive set of beliefs, morals,

customs, and they like developed or maintained by a group within a larger

society."(Starks, 1989: p. 46). The subculture works as a result of diasporic ethnic.

Diasporic cultural development often assumes a different course from that of the

population in the original place of settlement. It tends to vary in culture, traditions

and other factors between remotely separated communities. The last vestige of

cultural affiliation in a diaspora is often found in community resistance to

language change and in maintenance of religious practice. There are the Diasporas of Cuban-American ethnic that can be seen clearly in *Bad Boys II*;

1. Spanglish

It cannot be deniable that America is a land of immigrant and a lot of people from other ethnics come in and find the new life. In Latin America, following the 1959 Cuban Revolution and the introduction of Communism, over a million people have left Cuba. Therefore, Latinos in the USA are sometimes referred to as a newly developed Diaspora or dispersions of immigrant peoples from Latin America into the United States, and ethnic groups continued their cultural distinction, such as Mexican-Americans, Puerto Rican people, Cuban-Americans.

The Diaspora works in the field of language. Diaspora is often found in community resistance to language change. The Hispanic population of the United States is one of the examples of Diaspora existing language. It can be seen from the Tapia's dialect and other Cuban-American that shown in *Bad Boys II*, Roberto, Donna Tapia, Tapia's daughter and his assistants. Several dialogues among them show the existence of Spanglish. Spanglish refers to the code-switching of English and Spanish, in the speech of people who are bilingual, or whose normal language is different from that of the country where they live. Spanglish phrases often use shorter words from both, English and Spanish languages. Millions of Hispanic-Americans across the country have combined American English with their native tongue. Spanglish is the composite language

of Spanish and English that has crossed over from the street to Hispanic talk shows and advertising campaigns.

Moreover, the Hispanic tradition has enriched American-English literature in two ways. Firstly, throughout the 19th and 20th century's, numerous American writers have shown a special fascination with the Hispanic world in general, and the Spanish borderlands in particular. Their works have helped to propagate large numbers of Spanish loanwords into American English. Later, in the second half of the 20th century, significant contributions to American English literature have been made by authors of Cuban, Puerto Rican, and Mexican descents. Their works often contain considerable numbers of Spanish words and phrases that their readers are presumed to know and no doubt-penetrate into the language of mono-lingual English speakers (http://www.answers.com/topic/spanish-language, accessed on May, 14th, 2010).

The status of certain group also can be seen from the language usage. Person of different classes may find a common purpose and unity in their shared cultural heritage such as language or shared custom, which in turn may bring this group into conflict with other ethnic group (Starks, 1989: p. 104). However, Spanglish is primarily the language of poor Hispanics because they are illiterate people. They incorporate English words and constructions into their daily speech because they lack the vocabularies and education in Spanish to adapt to the changing culture around them. In opposite, educated-Hispanics who do likewise have a different motivation; some are embarrassed by their background and feel empowered by using English words and directly translated English idioms

(http://www.ampersandcom.com/GeorgeLeposky/spanglish.htm, accessed on May, 15th, 2010). The present dispute between English-speaking people and Spanglish-speaking people is the kind of conflict that can shape social structure.

The language usage of showing the social status can bee seen clearly in Tapia and his family's daily life dialogue. Tapia and family are rich and educated-Hispanic. Thus, they prefer to use English language to the Spanglish. Almost in Tapia's dialogue use English or American-slang language. It is found little bit of vocabularies of Spanglish; "ratones", "puta de mierda are", and "esto va a set tremendo, brother" that mentioned by Tapia.

Diaspora may result in a loss of nostalgia for a single home as people "re-root" in a series of meaningful displacements. It means that individuals may have multiple homes throughout their Diaspora, with different reasons for maintaining some form of attachment to each (http://en.wikipedia.org/wiki/diaspora, accessed on: November, 22nd, 2009).

Thus, Spanglish, as Diaspora, still preserve in America in order to maintain the bond of Hispanic-American ethnic. It stated by one of Hispanic-American, Roberto Gonzalez Echevarría, that written in The New York Times on March 28th, 1997;

> "…………..I do not apologize for my professorial biases: I think that people should learn languages well and that learning English should be the first priority for Hispanics if they aspire, as they should, to influential positions. But we must remember that we are a special immigrant group. Whereas the mother cultures of other ethnicities are far away in geography or time, ours are very near. Immigration from Latin America keeps our community in a state of continuous renewal. The last thing we need is to have each group carve out its own Spanglish, creating a Babel of hybrid tongues. Spanish is our strongest bond, and it is vital that we preserve it."

(Roberto   Gonzalez   Echevarría,   cited   in
http://www.ampersandcom.com/GeorgeLeposky/spanglish.htm)

2. Compadres

Bad Boys II also portrays the existence of *compadres*, a strong family
relationship among Cuban-American. The *compadres* relationship between the
parents and godparents of a child is an important bond which originates when a
child is baptized in Hispanic families. Traditionally among Latin Americans, this
relationship formalizes a pre-existing friendship which results in a strong lifelong
bond between *compadres*. In its truest form, the *compadre* relationship becomes
as strong a bond as the relationship between natural siblings or between a father or
mother and his child.

The origin of *compadres* can be traced back from the ritual of Catholic
baptism. From the moment of a baptism ceremony, the godparents (godfather and
godmother, *padrino* and *madrina* in Spanish) share the parenting role of the
baptized child with the natural parents. By Catholic doctrine, upon the child's
baptism the *padrinos* accept the responsibility to ensure that the child is raised
according to the dictates of the Catholic faith and to ensure the child pursues a life
of improvement and success (through education, marriage, personal development,
etc). At the moment of baptism, the godparents and natural parents become each
others' *compadres*. The plural form *Compadres* includes both male and female co-
parents. The female equivalent of *compadre* is *comadre* (key word of compadre,
http://en.wikipedia.org/wiki/Compadre, accesed on February, 26th, 2010)

The existence of strong family relationship in *Bad Boys II* can be seen from both extended and nuclear family. Extended family consists of three generations of people; grandparents, parents, and children, who all live very close to each other and maintain close contact. The extended family is usually found in societies where a large group of people living together can be real of use. In industrial society where there is a great poverty, for example, the mutual aid provided by a large group of workers is most useful in surviving from the period of crisis (Moore, 1987: p. 116). While nuclear family is much smaller than the extended family and generally consists only of parents and their children (Moore, 1987: p. 116)

The extended family relationship can be seen from Johnny Tapia, his mother and daughter. Roberto, as Tapia's cousin is included as strong extended family relationship. However, assimilation between Cuban and American works more. The Cuban-American community is well assimilated in the United States of America. In the United States of America, those elements have become less characteristic among families of Cuban descent. Authority in Cuban American families has changed in other ways. Cuban American women are more likely to have greater authority in the family than in Cuba. This is in part attributable to the greater workforce participation of Cuban American women. These women, because they contribute to the household income and to the overall security and independence of the family, claim a greater share of authority and power within the household. In other case, children have greater freedom in the United States than in Cuba. For example, in Cuba young people are traditionally accompanied

by an adult chaperon when dating. This is less true in the United States where

young people go out unaccompanied or accompanied by an older sibling

(http://www.everyculture.com/multi/Bu-Dr/Cuban-

Americans.html#ixzz0dcwsJUXT, accessed on January, 15th, 2010).The movie

also portrays the murdered of Roberto by Johnny Tapia as the proof that strong

family relationship becomes inexistence among Cuban-American.

  Compadres that exists in *Bad Boy II* can be seen from some dialogue among

Tapia, Donna Tapia, and Tapia's daughter.

I
00:44:48,322 --> 00:44:51,314; **Pink, nina, pink. Pink. No powder blue.**
00:44:51,559 --> 00:44:52,719; Pink is prettier.
00:44:53,428 --> 00:44:56,158; But the lady at the store said l look like a model.
00:44:57,465 --> 00:45:01,663; You're lucky your mother was my mother's cousins.
00:45:02,637 --> 00:45:03,695; Don't pay attention to Roberto.
00:45:04,672 --> 00:45:07,835; Besides, models are filthy creatures.
00:45:08,042 --> 00:45:10,602; You look more like an angel.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009).

II
02:03:15,959 --> 02:03:17,756; Papi, you look like Jesus.
02:03:18,495 --> 02:03:20,759; Why they call this The Last Supper?
02:03:20,997 --> 02:03:25,024; It was the last time they were all together before Jesus was crucified.
02:03:25,902 --> 02:03:28,234; Crucified?
02:03:28,905 --> 02:03:31,169; **Hold your ears**. Hey, you.
02:03:31,741 --> 02:03:35,802; Listen to me. This is fucking depressing! You understand?!
02:03:36,045 --> 02:03:38,138; I mean, who had this fucking idea?
02:03:39,182 --> 02:03:43,141; I just want little angels looking down on me.
(http://www.opensubtitles.org/en/imdbid-0172156, accessed on, December, 24th, 2009)

  Both are the dialogue between Tapia and his daughter. Strong parental

control and patriarchy can be seen clearly. Tapia asks his daughter to choose pink

gown and it is not as willingness as Nina. However, his daughter has her opinion for choosing the blue one. The second dialogue shows that Tapia asks his daughter for closing her ears while he mocks his assistants for doing the fatal faults. Tapia does not want Nina hearing some mocking because it can give any bad impacts to Nina physiologically. In this case, the most important norms concerned behavior is within the family, and the father is the most important social roles.

3. Homeland Nostalgic

While immigrants live in a new world, America, they bring their own culture from their homeland. It leads them for thinking, at least a little, to return back to their homeland. In all cases, the term Diaspora carries a sense of displacement, the population who finds itself for whatever reason separated from its national territory. Usually its people have a hope, or at least a desire, to return to their homeland at some point, if the "homeland" still exists in any meaningful sense (key word; Diaspora, http://en.wikipedia.org/wiki/diaspora, accessed on: November, 22nd, 2009).

It can be portrayed when Johnny Tapia wants to send his money send back to Cuba and live happily there. He wants to live in Cuba with his mother and daughter. Therefore, he makes several tricks for sending his money back to Cuba without arresting by Miami Police department. Johnny Tapia makes some tricks in distributing his money and drugs for pretending the Miami Police Department. Tapia changes the schedule of distributing it for making Police guessing of the

due date operation of Tapia's money and drugs. Therefore, they arrest Johnny difficultly. It can be seen from the scenes below;
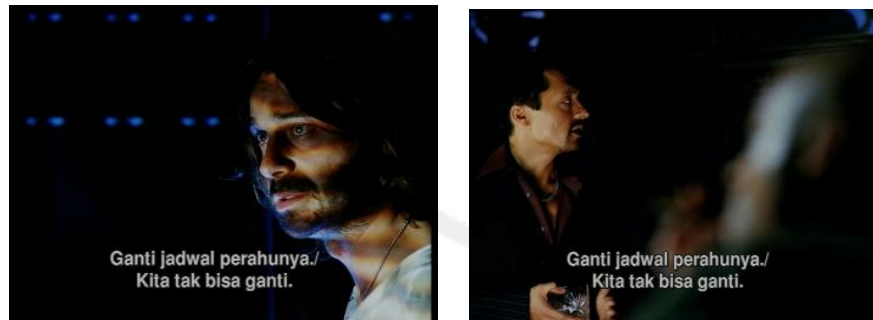
(VCD Disk 1 00. 11. 23; VDC Disk 1 00. 11. 25)

Those scenes explain the condition of Tapia when he makes some tricks in pretending the Miami Police Department. Tapia wants to send all his money back to Cuba and live happily there. However, his some assistants were arrested in the first trip of distributing Tapia's money. Thus, Tapia makes some tricks in pretending Miami Police Department. Tapia does not want the Police arrests his assistants in distributing the assets for the second time.

The other proof of homeland nostalgic that shown in *Bad Boys II* is the exsistance of Cuban flag in "Spanish Palms Mortuary". Spanish Palms Mortuary is the mortuary that owned by Donna Maria Tapia. The word "Spanish" also reflects that the mortuary is owned by Spanish people; the descent of Cuban-American. The existence of Cuban Flag in Miami can be seen from the dialogue between Mark and Marcus when they spionase the activity in Spanish Palms Mortuary;

<div style="text-align:center">

00:53:55,436 --> 00:53:57,961
"**Spanish Palms Mortuary**"
00:53:58,205 --> 00:54:02,073; Why would they be doing
surveillance at a funeral home?

</div>

00:54:02,610 --> 00:54:03,872; **Is that a Cuban flag**?
00:54:05,179 --> 00:54:06,009; Right there. See the gun?
00:54:06,213 --> 00:54:10,172; Never knew guards at funeral homes
00:57:19,139 --> 00:57:21,505; Palm Mortuary, owned by an offshore
holding company...
00:57:22,376 --> 00:57:23,866; ...which, after 1 7 layers of bullshit...
00:57:23,944 --> 00:57:27,038; ...turns out to be registered
to Donna Maria Tapia...
00:57:27,347 --> 00:57:30,976; ...mother of Hector Juan Carlos Tapia,
who calls himself Johnny.
00:57:31,218 --> 00:57:33,311; Johnny Tapia. Shit.

While all transnational Diasporas retain objective components of a coherent ethnic identity such as a shared history and folkways such as food and music, in some cases, Diasporas can share the objective reality of a territorial homeland. When these ethnic homelands exist, they serve as "the physical embodiment", a territorial, cultural and social focus for the ethnic identity of the Diaspora community. It is stated by Shain;

> *"In the homeland, the community's language is the language of daily interaction, and all the symbols of sovereignty - currency, stamps, military, flag, and the like -- are ingredients that reinforce the identity of the diaspora kin in ways similar to their functions in cultivating and sustaining the national identity of the homeland's citizens"* (Shain in http://en.wikipedia.org/wiki/Diaspora_politics_in_the_United_States, accessed on May, 2nd, 2010)

Thus, from the perspective of the Diaspora, the homeland's political and territorial fate has profound implication.

However, Cuban-American now is American. They still preserve their natural culture to give image of their ancestors. Language usage, culture, are one of the homeland nostalgic that still maintain in their everyday life in America.

CHAPTER IV

CONCLUSION AND RECOMMENDATION

This chapter is divided into two subchapters. The first subchapter is the conclusion that consists of the result of the whole analysis based on the problem statements in the first chapter. The second subchapter is the recommendation that contains suggestion for the readers who are interested in stereotype in popular studies umbrella.

A. Conclusion

Based on the analysis that has been done in the previous chapter, the conclusion is divided into two subchapters as the result for the two problem statements.

A. **How *Bad Boys II* Movie Portrays the Stereotyping of Cuban-Americans can be concluded as follows;**

a) Cuban-American is regarded as drug dealer. Selling drugs makes Tapia an expert in earning money. He is rich person and he has a lot of assets; money, car, assistants, great business and two marvelous houses in both Miami and Cuba. However, there are more victims in consuming drugs for Miami people. It makes Miami Police Department in programming for arresting him.

b) Cuban-American is drawn as a society who has strong family relationship. It is proven from the role among Johnny Tapia, Donna Tapia, Tapia's daughter, and Roberto, Tapia's cousin. Cuban tradition of selecting godparents for a child will maintain a close and quasi-parental relationship with the child. Cubans always call it *Compadres*. It plays a significant role in the lives of Cuban American.

c) Michael Bays portrays Cuban-American as cruel person. Several scenes in *Bad Boys II* show the cruelty of Tapia. Tapia kills his cousin by shooting in his head, and asks his assistants for chopping Josef Kuninskavich. Josef is his rival in drugs trading. Tapia does not want anybody disturbing his business and endanger his family.

d) One of positive stereotypes from those negative is that Cuban-Americans are portrayed as healthier person than other Hispanic-Americans. It represents from the two Tapia's house in Cuba and Miami. Both of them are big, clean, beautiful, and artistic. Tapia does not like dirtiness.

e) The last stereotype of Cuban-American that is portrayed by Michael Bay in *Bad Boys II* is Spanglish. It means that Cuban-Americans do not have heavy foreign accent. They cannot escape from the phenomenon of "Spanglish". Therefore, "spanglish" or a linguistic mixture of Spanish English is common alternative.

B. How the Movie Portrays the Diaspora of Cuban-American in Miami

The Diaspora of Cuban-American in Miami can be answered as follows;

a) **Spanglish**; Diaspora can be seen intrinsically from Tapia's dialect in Spanglish. Spanglish is both combination between English and Spanish. Spanglish refers to the code-switching of English and Spanish, in the speech of people who are bilingual, or whose normal language is different from that of the country where they live. Spanglish phrases often use shorter words from both, English and Spanish languages.

b) **'Compadres'**; The *compadres* relationship between the parents and godparents of a child is an important bond which originates when a child is baptized in Hispanic families. Traditionally among Latin Americans, this relationship formalizes a pre-existing friendship which results in a strong lifelong bond between *compadres*. In its truest form, the *compadres* relationship becomes as strong a bond as the relationship between natural siblings or between a father or mother and his child.

c) **Homeland Nostalgic**; While immigrants live in a new world, America, they bring their own culture from their homeland. It leads them for thinking, at least a little, to return back to their homeland. It can be seen from Tapia's willingness to send his money back to Cuba and live happily there.

However, stereotypes serve as a shortcut in perceiving and processing information from the complex world. People see other as a group's members before responding them as an individual. Therefore, a stereotype is a false concept by strict logic. It is used to give group general and abstract characteristics which are not supported by reality. "*Their inadequacy or falseness arises from generalizations made from one or two cases and from the fact that the trait or quality selected as a category does not correspond to the actual facts*" (Young, 1956: p. 191)

B. Recommendation

Bad Boys II is one of the popular culture artifacts that offer so many things about Cuban-American stereotypes to the film consumers, especially of the Cuban-American's stereotypes of drug dealers, and their cruelty.

The stereotypical view toward Cuban-American as a certain ethnic in America is an interesting subject to be discussed. It can be found in popular culture's artifacts such as movie, video clips, advertisements, and songs. Those media position minority ethnic in stereotypical way. This research is expected to give a useful reference to those who are interested in doing a research based on the same subject.