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LOGICO-SEMANTIC RELATION OF CLAUSE COMPLEXES IN FIGURATIVE LANGUAGES IN *THE DEVIL WEARS PRADA* FILM

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Abstract: The research aimed to determine types of logico-semantic relation of clause complexes in figurative languages and how *The Devil Wears Prada* film's logico-semantic realization. This study's data consisted of logico-semantic relation of complex clauses observed in the figurative languages in its film. This study took a qualitative method. There were 30 clause complexes in figurative languages as the sample. According to the analysis, the researcher found that logico-semantic relation types of clause complexes in the figurative languages were expansion and projection. There were 30 logico-semantic relations or 100% of the entire number of logico-semantic relations, with 28 items or 94% of expansion and 2 items or 6% of projection. In the case of expansion, it involved elaboration, extension, and enhancement, whereas projection comprised the projection. The locution projection is not employed at all. The expansion (elaboration) becomes the dominating sort of logico-semantic relation employed in the text, occurring 13 times (46%). Then, expansion (extension) happens 10 times or 34%, while expansion (enhancement) occurs 3 times or 10%. Furthermore, the projection (idea) appears twice, for a total of 7%. The last logico-semantic relation is projection (locution), which has no proportion (0 times or 0.00%).

Keywords: clause complexes, figurative language, logico-semantic, taxis

INTRODUCTION

Language is described as a tool for spoken or written human communication. It is made up of the organized and traditional use of words to understand our experience and interact with others. According to Halliday (2014), language is a meaning system. This means individuals utilize languages to express themselves. We can examine a sentence to comprehend the meaning of a text. Phrases should be made up of specific units such as words, phrases, and clauses. To compose a decent sentence, one must consider both grammar and structure, as well as meaning. Furthermore, in order for a phrase to make sense, one must consider how the structure provides meaning as well as how it is communicated.

In addition, in language system, it is dependent on its meta-functions that play a crucial role in the language system. Language's three meta-functions are utilized in different capacities. The ideational, interpersonal, and textual functions are the three meta-functions. There are two kinds of ideational functions: experiencing functions and logical functions. Transitivity system realizes the experiential function, while the conjunction system realizes the logical function. In the clause complexity system of the language. Conjunctive links between events and happenings were implied by the conjunction system. Clause difficult is connected to the ideas of complex sentences and compound in conventional grammar, as is the phrase clause simple sentences in traditional grammar.

Clause Complex is studied in Systemic Functional Linguistics (SFL). A clause complex is a logically linked arrangement of two or more clauses. According to Systemic Functional Linguistics (SFL). According to Halliday and Matthiessen (2014, p. 88), a clause is a unit that integrates three different kinds of meanings. Three distinct structures are mapped onto one another to form a single phrase, each communicating a different sort of semantic organization. The statement is formatted as a message by providing a separate status to one of its sections. According to Gerrot and Wignell (1994, p. 82), the sentence is the most important grammatical unit. It is made up of a noun and a verb that may or may not constitute a full phrase. A clause is a linked collection of words that includes both a subject and a predicator. Independent or major clauses are distinguished from dependent or subordinate ones. Both play diverse roles and exhibit various grammatical characteristics. According to Gerrot and Wignell (1994, p. 83), clauses come in a variety of forms, including independent clauses, dependent clauses, embedded clauses, and nonembedded clauses.

A clause complex is a syntactic and semantic unit formed when two or more sentences are linked by linguistic and logico-semantic links (Halliday and Matthiessen, 2014, p. 430). The phrases are connected by logico-semantic linkages to generate clause complexes that explain sequences of figures given as textually related messages. This is a figure of narratives in general, comprising not just fictional stories but also narrative portions in biographical records, news reports, and other forms of writing in which earlier experience is framed in terms of a time-line. Eggins (2004) defines a complex sentence as a grammatical and semantic unit formed by two or more phrases or clauses that stand on their own while being connected to one another in some systematic and meaningful way. A compound statement is made up of a sequence of statements. In other words, the sentence is a compound sentence. If a sentence is made up of numerous clauses with correct structure and meaning. Each clause must be connected to the others. As a result, if a phrase has numerous subordinate clauses but there is no link between them, a clause cannot be said to as clause complex. Halliday (2014, p. 193) said to consider it connections between sentences as logical building blocks of language system: The functional semantic links that comprise logic natural language. It concludes that compound sentences require consistent units. There is a semantic view and a logical relationship here, mentioned as follows: logical semantics. Complex relationships of real clause categories. It also applies to other areas throughout the grammar, groups as well as phrases. The phrase forms "complex", which is clause. Therefore, the authors choose to analyze complex rather than simple clauses.

Taxis, according to Halliday and Matthiessen (2014, p. 438), are two sentences associated as interdependent in a complex that may be viewed as having equal and unequal status. Complex taxi structures are related in nature. In this example, they

constitute a type of structure known as univariate. To distinguish it from the multivariate, which is a configuration of multiple functional connection structures, it is a repetition of the same functional relationship. There are two levels of interdependence: parataxis and hypotaxis. Clauses that are related to each other and may stand alone as a full sentence are tagged with an ordinary number (1,2,3). Hypotaxis refers to sentences that are related to other clauses in a modifying connection and are labeled with Greek letters (α , β , γ). Meanwhile, according to Halliday and Matthiessen (2014, p. 438), there are several logico-semantic interactions that might exist between a primary and secondary component of a phrase. Expansion is one of two fundamental connections. It connects phenomena of the same order of experience) that include elaboration (=), extension (+), enhancement (x), and projection (it connects phenomena of one order of experience (the processes of saying and thinking) to phenomena of a higher order (semiotic phenomena-what people say and think) that include locution (") and idea (').

Thompson (2013) stated that functional grammar is on language in use. It takes a wide view of language. The systematic functional grammar is made up of two systems that communicate information about clause complexes. Emilia (2014, p. 19) stated that grammar is described as a technique of defining how language functions in a certain culture to generate meaning. As a result, grammar is essential in language training. This also needs language expertise since it examines language in connection to how it is constructed in the speaker's thinking. It evaluates the meanings and functions of sentences in the context of the whole language system. Besides, according to Linda and Wignell (1995), functional grammars consider language to be a tool for meaning creation. By focusing on texts and their circumstances, these grammars aim to characterize language as it is really used. Not only are the structures important to them, but also the process through which those structures generate meaning. Furthermore, Halliday and Matthiessen (2004, p. 373) provide two fundamental methods for determining how one phrase is connected to another: (i) the degree of interdependence, or taxis; and (ii) the logico-semantic connection. Taxis refers to a method of categorizing the various ways that clauses are connected within complex sentences, in order to better understand their interdependence and relationship. This system consists of two methods: Parataxis and Hypotaxis. Hypotaxis refers to clauses connected to the main sentence through a dependent connection. The second type is logico-semantic. It is a system that describes a certain form of meaning interaction between clauses connected into clause complexes. There are two methods to employ this system. First, expansion in which one sentence develops or expands on the meaning of another phrase. Second, projection in which one clause is mentioned or reported by another clause. Furthermore, there are three types of expansion which includes elaboration that presents relation of restatement or equivalence, extension that shows relation of addition, and enhancement which includes relation of development. In addition, projection offers two options: locution and idea. What is projected as speech is referred to as a locution, but what is projected as thinking is referred to as an idea.

Film is one of the objects that can be studied. Semiotics, narrative structure, and cultural context are some of the methodologies that can be used to examine it. A film is a form of visual communication that uses moving pictures, which are a succession of images that are projected onto a surface to simulate the action of live things. The human experience is reflected in movies. Film, according to Rabiger (2014), is a sort of media that takes the shape of videos and is created or launched with real ideas. It must have both entertaining and meaningful features. Figurative languages mostly appear in the film. It

will assist readers in grasping the meaning and message. Abrams (1999, p. 96) defines figurative language as "a startling deviation from what the language user knows as the usual meaning in order to obtain a unique meaning and effect." Perrine (1922, p. 61) defines figurative language as "any way to convey something in an unusual way." It implies that when someone says anything, they may not mean what they say. What they are talking about has an implied meaning.

The speech in the film *Devil Wears Prada* employs numerous symbolic words. As a novel-to-film adaptation, the director faces the problem of condensing the entire book into a short film. The plot must be told as briefly as possible without sacrificing the tension of the film in order to accommodate all of the story's elements. Figurative language is utilized to convey the character's message and how they are feeling on the inside. Figurative languages in *The Devil Wears Prada* film presents many words and sentences that have logico-semantic relations. This can also act as a reminder to academics that metaphorical language in the film *The Devil Wears Prada* can be used to do research since it has many complex grammars. As a result, figurative language in the film includes structures that are structured by applying logical functions, particularly in the formation of complicated sentences.

Thus, according to the explanation above, the researcher is interested to examine the taxis and logico-semantic relation of clause complexes in figurative language in *The Devil Wears Prada* film based on SFL. The conversation in *The Devil Wears Prada* is filled with metaphorical language. David Frankel directed and Wendy Finerman produced the comedy-drama film. Aline Brosh McKenna wrote the script, which is based on Lauren Weisberger's novel of the same name.

Noviandari and Yuwono (2020) did a prior work on the logico-semantic relationship of clause complexes named "logico semantic relation analysis of clause complex in CNN news." They do their study using CNN news. According to the findings, there are two types of logico-semantic relations used in CNN news text: expansion (which includes elaboration, augmentation, extension, and projection) and contraction. Expansion is the most common sort of logico-semantic relation seen in the text. The other study about logico-semantic relation was also completed by Widiastuti (2013) entitled in *An Analysis of Logico-Semantic Relation of Clause Complexes in Breaking News of VOA*. VOA news becomes the object of the research. According to the results of this study, the logico-semantic relations that are most frequently used in the entertainment news of breaking news' VOA are those that the reporter of the entertainment news of breaking news uses, such as elaboration. By further defining or describing, VOA adds to another's meaning. In order to minimize misunderstanding, we should provide clear information while reporting news. Idea is also of the least use. Idea is what a person senses and thinks. This implies that any information we provide to the listener must be accurate. Additionally, the reality that someone sensed and thought is still uncertain. If we deliver information using a projection notion, the audience will be skeptical. In addition, Lubis and Lubis (2018) completed the previous work that discussed about the logico-semantic relation entitled in *Logico-semantic relation in newspaper texts on Jakarta Terror Attack*. The data are clause complexes in the Jakarta Post's Islamic State militants claim deadly attack (Text A), IS-linked gang accused of carrying out Jakarta attacks: The New Straits Times (Text B) stories on police and The Straits Times (Text C) articles on ISIS behind the fatal Jakarta assault. The result shows both hypotaxis and parataxis are achieved. In terms of logico-semantic relations, it is discovered that nine out of ten different kinds are employed in Text A, whereas Text B and Text C use eight different types. Paratactic elaboration and

paratactic concept are the categories that were absent from the three newspaper pieces. The three newspaper texts with the most common logico-semantic connection types are paratactic extension in Text A, hypotactic locution in Text B, and hypotactic elaboration in Text C.

Furthermore, Yuniar (2018) also did work about logico-semantic relation of clauses named Logico-semantic relation of clauses used in analytical exposition written by the third semester students of English department. The writer gathered examples of student writing regarding analytical exposition while performing this research. Clause classification and identification of different types of logico-semantic linkage suggested by Halliday and Matthiessen (2014) were used to examine the data. Based on data analysis, it can be said that the analytical exposition texts examined in this study had more expansion (elaboration, extension, and enhancement) and projection (locution) clauses than other types of clauses. Although the texts still require development in order to make a clause complicated, it is seen that expansion of enhancement is mostly employed in the texts with 31 instances, or 41.89% of all occurrences.

LITERATURE REVIEW

Clause Complexes

Complex sentence consists of one independent clause and at least one dependent clause. In this case, it works when more information needed to explain or modify sentence's main point. Complex sentences use subordinating conjunctions such as because, since, after, and, besides, etc as the connector to connect clauses (Butt, p. 1995).

The following instances (1-10) are examples of clause complexes, which are grammatical constructions made up of two or more (simplex) clauses (see Halliday and Matthiessen 2013, p. 447 on "basic types of clause complexes").

- 1) [1] John didn't wait; [2] he ran away.
- 2) [α] John ran away, [β] which surprised everyone.
- 3) [1] John ran away [2] and Fred stayed behind.
- 4) [α] John ran away, [β] whereas Fred stayed behind.
- 5) [1] John was scared, [2] so he ran away.
- 6) [α] John ran away [β] because he was scared.
- 7) [1] John said: [2] "I'm running away".
- 8) [α] John said [β] that he was running away.
- 9) [1] John thought to himself: [2] "I'll run away".
- 10) [α] John thought [β] he would run away.

In the most general sense, a "complex" (whether it be a clause complex, a group complex, or a word complex) exhibits a specific structure that is different from that of a "simplex" (a single clause, a single group, a single phrase, or a single word) in that it is made up of functional elements of the same type rather than different types.

Each functional element (clause) in the clause complex stands in the same relation to the other functional elements (clauses) in the same structure, whereas we observe different functional elements (e.g., Subject, Finite, and Predicator) forming a multivariate structure in a single clause: "each new element is related to the previous simply as the 'next' link in a series or chain" (Matthiessen et al., 2010, p. 235).

Figurative Language

Figurative language employs words or idioms with meanings that deviate from the literal understanding. It cannot be taken literally since it uses analogies to convey a

certain meaning or effect (Hammer, 2017). According to Bram & Avillanova (2019), "figurative language" is any language that "does not refer to the most basic of the concrete meaning of a word or phrase". According to Dewi et al., (2020), who referenced Kalandadze et al., (2018), that using figurative language to compare words or ideas to other things can alter how readers or listeners see them, which can enhance social communication.

a. Anticlimax

An anticlimax is "a series of ideas whose importance abruptly diminishes at the end of a passage". For example: "She wanted to focus her thoughts on her family, on helping build the nation, on her cosmic purpose in life. But all she could think about was her acne" (Lingga, 2014, p. 291).

b. Apostrophe

Apostrophes are used to "refer to a person, inanimate object, or abstract idea, usually absent or dead." example: "Fate, why do you pursue me so persistently?" (Danesi, 2000, p. 93).

c. Climax

A climax is "a sequence of words, clauses, or clauses in order of importance, with the least violent coming first and the others increasing in strength to the end." For example: "Came, saw, won" (Lingga, 2014, p. 291).

d. Hyperbole

An exaggeration is "an excessive exaggeration in which a person, thing, or condition is portrayed as being better or worse, or greater or lesser than it really is." For example: "Because if I could see you tonight, I would walk thousands of miles" (Vanessa Charlton).

e. Irony

Irony is "dry humor or slightly ironic speech in which words are used to convey meanings that are inconsistent with their literal meaning." For example: "I love to be tortured" (Danesi, 2000, p. 93).

f. Litotes

Litotes is "an understatement used to amplify the effect or expressed ideas". For instance, "I have achieved very little in my life" (Lingga, 2014, p. 287).

g. Metaphor

Metaphor is a "use of a word or a phrase for kind of referent in place of another for the purpose of suggesting an association between the two" "Alexander is a fox", for example (Danesi, 2000, p. 94).

h. Metonymy

Metonymy defines as "the use of a word or a phrase for another to which it bears an important relation." As example: "Langley decides to close that investigation immediately".

i. Oxymoron

Oxymoron presents "a seemingly contradictory or inappropriate combination of two words." As an example: "It's an open secret that Megan lives with her boyfriend."

j. Paradox

A paradox shows "a statement that seems to contradict common sense but is actually true." For instance: "Standing is harder than walking" (Danesi, 2000, p. 94).

k. Personification

Personification presents "representation of inanimate object or abstract ideas as aliving beings". As the example: "Love conquers all" (Lingga, 2014, p. 286).

The function of extension as the second type of expansion is used to extend a clause by adding new information. A plus (+) sign is the symbol of expansion. Conjunctions such as and, but, and or are commonly used to precede this clause.

For instance:

Amora is beautiful **and** she acts like an angel.

+

The second clause she acts like an angel is an extension of the first clause Amora is beautiful. Since the second clause present additional information, the conjunction and is added by a plus (+) as the sign of extension.

Enhancement as the third types of expansion offers information about the clause's conditions, such as location, time, and cause. This clause's code is a multiplication (x).

For example:

She can't sleep well **after** I met a beautiful evil.

x

The conjunction which is used in the sentence above is after. The sign used is (x) sign, since the connector indicates time.

On the other hand, projection means combining of two or more clauses by taking into account the clause being projected, whether it be locution or idea. When it comes to locution, the code is double apostrophes ("). The word that comes before the clause is generally a verbal process, such as say, state, tell, explain, and so on.

As the example:

1 The researcher declared

"2 that the scope of the research was throughout Indonesia.

In addition, when it comes to idea or thought, the single apostrophe (') becomes the sign of idea projection. Since it indicates mental process, the words which proceeds the clause are think, imagine, see, feel, etc.

For instance:

1 He thinks

'2 I'm like flower

METHOD

The method used in this research is qualitative analysis which attempts to identify the detailed description and explanation of the many forms of logico-semantic relations, as well as to analyze the logico-semantic relations most commonly utilized in The Devil Wears Prada film. Dey (2003) stated that "descriptive/interpretative approach which is oriented to provide description and interpretations of social phenomena, including its meaning to those who experience it". Furthermore, descriptive analysis seeks to comprehend a phenomenon rather than breaking it down into variables by concentrating on the big picture (Ary et al., 2010). In other words, qualitative research focuses on assessing data in the form of words rather than numbers. As part of the study design, the researcher employs content or document analysis. Content or document analysis is a type of analysis used to classify defined material properties in written or visual sources. Journals, periodicals, websites, interviews, television programming, film, advertisements, musical pieces, or any of a range of other sorts of recordings may be studied (Ary et al., 2013).

The researcher used clause complexes of figurative languages in The Devil Wears Prada film as the data sources in this study. This study's data collection method is documentation study. The researcher collects figurative language clause complexes in the

film *The Devil Wears Prada*. Then, the clause complexes of figurative language in its film are then evaluated using the theory of taxis and logico-semantic relation. Therefore, the collected data should be analyzed by researchers and reported as results. After collecting data, researchers come to find research questions and proceed with research. Descriptive analysis consist of current three activity flows: data reduction, data display and validation. Descriptive analysis can increase the confidence in its findings by utilizing evidence from multiple data sources. The data is then validated using triangulation techniques. By comparing the outcomes of multiple approaches with a single unit of analysis, triangulation was presented as a way to raise the quality of verification or reinforce the validity of research.

FINDINGS AND DISCUSSION

Taxis and Logico-Semantic Relation of Figurative Languages in *The Devil Wears Prada Film*.

The findings of this study present documentary data. The data analysis in this section covers the logico-semantic connection system employed in clause complexes of figurative language in the film *The Devil Wears Prada*. There are 5 data which presents clause complexes in figurative languages.

Data 1

Andrea: You think my clothes are hideous. But you know I'm not going to be in fashion forever so I don't see the point of changing everything about myself because I have this job.

The data above present clause complex in which there is a figurative language in its clause, which is irony. The word *hideous* in *my clothes are hideous* show irony which indicate the polar opposite of literal meaning since in this case Andrea wears luxurious clothes. This finding is in line with Wiehardt (2017), stated, irony is "as a mode of speech in which the meaning is contrary to the words".

In addition, the data below shows parataxis. It is the connecting of two or more clauses, with one clause coming after or before the others. This is in line with Gerrot (1994, p. 90), who stated that conjunction of two or more clauses when one clause comes after or before another. The joined clauses have the same status, and the coding is numerical, as seen below:

1	You think
'2	my clothes are hideous
+3	But you know
4	I'm not going to be in fashion forever
x5	so I don't see the point of changing everything about myself
x6	because I have this job

There are six taxis in the data above. The first clause *you think* is idea projection. It is indicated in the word *think* which presents a mental process. Consequently, the second clause is added by single apostrophe ('). In addition, the conjunction *but* in the clause *but you know* indicates expansion. It is presented by a plus (+) sign since that clause elaborates on the meaning given in the preceding paragraph. This result is consistent with Gerrot's

(1994, p. 90) assertion that extension serves to lengthen a phrase by introducing more information; the code employed is a plus (+).

The fourth clause *I'm not going to be in fashion forever* shows us one independent clause which presents Andrea's expectation that she does not want to work forever in the fashion world. In addition, the word *so* in the following clause *so I don't see the point of changing everything about myself* indicates expansion which shows enhancement since the conjunction that is used in its clause presents cause and effect. The sign is (x). Besides, the same case is also presented in the sixth parataxis, which is *because I have this job*. The conjunction *because* in its clause also indicates *expansion* which shows enhancement, presenting cause and effect. This is in line with Gerrot (1994) who stated that enhancement explains the clause's circumstances, including the clause's conditions of place, time, cause, etc. This sentence has the symbol (x) for multiplication as its code.

Data 2

Andrea: I think I could do a good job as your assistant and I came to New York to be journalist and sent letters out everywhere and the finally got a call from Elias-Clarke and met with Sherry up at Human Resources.

The figurative language in the data above is synecdoche. It can be seen in the second clause which contains *I could do a good job as your assistant*. The word *assistant* mentions an important part of an object (thing) for the object or thing itself. In this case, Andrea as Miranda's assistant does not only do her main job as Miranda's assistant in the fashion world but she also has to fulfil Miranda's twins need that are insane. This finding is in line with Wiehardt (2017), who stated that a figure of speech in which a specific part of something is used to refer to the whole thing. In addition, the data above shows parataxis. The coding used is numerical as presented below:

- 1 I think
- '2 I could do a good job as your assistant
- +3 And I came to New York to be a journalist
- +4 and sent letters out everywhere
- +5 and then finally got a call from Elias-Clarke
- +6 and met with Sherry up at Human Resources

The data above has 6 clauses. In the first clause, the word *think* in *I think* is idea projection that indicates mental process. Hence, the numeric number is added by single apostrophe ('). It is in line with Gerrot (1994), who states that when an idea or thinking is being projected, the word continues. The code for this clause is a single apostrophe ('), and it refers to mental processes like "think," "imagine," "see," and "feel."

In addition, the conjunction *and* in the third to sixth clause indicates expansion. The logico semantic relation is extension in which it extends clauses by adding additional information. The extension is signed by the (+) symbol. This finding is in line with Gerrot (1994, p. 90), who stated that extension extends a clause by including fresh information. Gerrot (1994, p. 90); the plus (+) symbol is the code. Conjunctions like "and," "but," "and," or "or" are frequently used to introduce this clause.

Data 3

Andrea: I've been hold. It's for Miranda Priestly. It's very important. I know it's impossible to get but I was wondering if you could make it impossible possible.

The clause *if you could make it impossible possible* indicates oxymoron. It is emphasized by words impossible possible. Oxymoron is a string of words that don't make sense or are discordant. This finding is in line with Lingga (2014), who stated that an oxymoron is a figure of speech that combines two words having opposite meanings. Besides, it is also emphasized by the following clause *if you could make it possible* which provides the opposite condition. According to the data above, the coding used is numerical as presented below:

- 1 I've been hold
- 2 It's for Miranda Priestly
- 3 It's very important
- α 1 I know it's impossible to get
- $+\beta$ but I was wondering
- x 2 if you could make it impossible possible

As we see, according to the data above there are 6 clauses in the numerical date which presented above, including independent clauses and dependent clauses. It means, the data above shows not only parataxis but also hypotaxis. Parataxis can be seen on number 1, 2 and 3 which present independent clauses. On the other hand, hypotaxis can be seen on α 1, $+\beta$, and x2 which show independent clause and dependent clauses. This finding is in line with Gerrot (1994), who stated that taxis is classified as parataxis or hypotaxis, with parataxis being the connecting of two or more sentences with one clause following or preceding other clauses. The connected sentences have the same status, whereas hypotaxis is the joining of one or more clauses, one of which is independent and the others are dependent, and the dominant is generally coded as α and β in the analysis. In addition, this is clear that logico-semantic relation in the fifth sentence is extension and the symbol is signed by equal (=) code. In addition, the logico-semantic relation in the sixth clause is enchancement, the (x) code is used to sign it.

Data 4

Andrea: Everyone around her is clapping hand and the Clackers worship her.

The data above shows pleonasm as the figurative language. It is emphasized in the clause *clapping hand in everyone around her is clapping hand*. Pleonasm is A style of language used by adding information to a statement that is already clear or adding information that is not actually needed. In this case, the phrase clapping hand is clearly pleonasm since what claps is the hand. This is in line with Wiehardt (2017), who stated that a phrase that contains one or more words that are unnecessary because they are used elsewhere in the phrase to express the same meaning.

Besides, the word *worship* in *the Clackers just worship her* indicates metaphor. Metaphor is a figure of speech that, for rhetorical effect, explicitly refers to one thing by referencing another. This finding is consistent with Wiehardt (2017), who stated that a metaphor is a creative approach to describe something by making a specific comparison to another object that is similar in some other manner. The word *worships* is not interpreted

with the actual meaning of worship, but as the Clackers' admiration of their boss, Miranda. Then, according to the data above is hypotaxis and it is presented by code α and β as follows:

α everyone around her is clapping hand
+ β and the Clackers just worship her

The data above shows hypotaxis since it presents an independent and a dependent clause. As explained that the code of independent clause is α while dependent clause is β . The independent clause can be read in *everyone around her is clapping hand*. In addition, dependent clause on its data is in *and the Clackers just worship her*. The second clause gives further details of preceding clause. This is emphasized by the use of conjunction *and*, presenting extension. The extension is signed by the (+) symbol. This finding is in line with Gerrot (1994, p. 90), who stated that extension extends a clause by including fresh information. Gerrot (1994, p. 90); the plus (+) symbol is the code. Conjunctions like "and," "but," "and," or "or" are frequently used to introduce this clause.

Data 5

Andrea: Emily would die. Her whole life is about Paris.

According to the data above, Andrea's statement uses metonymy and exaggeration as figurative language. She overstates Emily's likelihood of dying if her plan fails, which is an example of hyperbole. This is in line with Colston (2015), who stated that Hyperbole is an excessive exaggeration that portrays a person, object, or circumstance as being better or worse, larger or smaller than it actually is. In addition, the usage of another term to refer to an idea in the preceding data can be classified as metonymy. Metonymy can be described as the usage of a term or a phrase for another to which it bears a significant link. The word *Paris* in *Her whole life is about Paris* did not correspond to the French capital city. It refers to the fashion show conducted in Paris. Then, based on the facts presented above, the coding used is numerical as presented below:

1 Emily would die.
= 2 Her whole life is about Paris.

The data above shows parataxis since it has same clauses, namely elaboration. It is signed by equal (=) sign since the second clause is an extension in which one sentence elaborates on another clause's meaning. This signifies that the second clause expands on the prior sentence's content. The finding is in line with Gerrot (1994), who stated that an elaboration is an extension in which one sentence explains the meaning of another. The encoding used for this relationship is the equal sign (=).

Data 6

Nate: You're gonna be answering phones and getting coffee and you need a ball gown for that?

According to the facts shown above, a ball gown is more luxury and costly than a business suit. It was difficult to wear ball gown for work at the time. Nate's use of the phrase "a woman dress for working" with "ball gown" implies exaggeration. Nate wanted

to emphasize that Andrea could wear her existing clothes because her employment did not need special attire. Hyperbole is when something is said in an exaggerated style (exaggeration) in order to emphasize the information in the sentence. This finding is in line with Dancygier & Sweetser (2014), who states hyperbole as "an excessive exaggeration in which a person, thing, or condition is portrayed as being better or worse, greater or lesser than it is." Then, based on data 6, the coding used is numerical as presented below:

- 1 You're gonna be answering phones
- +2 and getting coffee
- +3 and you need a ball gown for that?

As we see that there are 3 independent clauses in the numerical date which presented above. This means that the data above shows parataxis. This finding is in line with Gerrot (1994), who stated the combining of two or more clauses in which one sentence follows or precedes other clauses is known as parataxis. In this case, the clauses that have been connected have the same status. as independent clauses. Besides, the conjunction *and* in *and getting coffee, and you need a ball gown for that?* indicates expansion. In this case, the logico-semantic relation is extension in which it extends clauses by adding additional information. The extension is signed by the (+) symbol. This finding is in line with Gerrot (1994, p. 90), who stated that extension extends a clause by including fresh information. Gerrot (1994, p. 90); the plus (+) symbol is the code. Conjunctions like "and," "but," "and," or "or" are frequently used to introduce this clause.

Data 7

Miranda: We're so happy you were able to come to our little gathering.

Based on the seventh data, the phrase *our little gathering* indicates the use of figurative language that is litotes. This is because in fact it was a big one since Runway magazine conducted an annual gala dinner at the Metropolitan Art Museum dubbed The Benefit. Many socialites and members of high society attended. This finding is in line with Lingga (2014), who state Litotes is an understatement used to enhance the impression or concept presented.

In addition, the data below shows parataxis. It is the linking of two or more clauses in which one sentence follows or precedes other ones. This is in line with Gerrot (1994, p. 90), who stated that conjunction of two or more clauses when one clause comes after or before another. The clauses that have been connected have the same status, and the coding is numerical, as seen below:

- 1 We're so happy
- =2 you were able to come to our little gathering

The data above is expansion which indicates elaboration since two clauses present independent clauses without any conjunction as the connector. It is signed by equal (=) sign since the second clause is an expansion in which one clause elaborates the meaning of another clause. This signifies that the second clause expands on the prior sentence's content. It is in line with Gerrot (1994), who stated that a elaboration is an extension in which one sentence explains the meaning of another. The encoding used for this relationship is the equal sign (=).

Data 8

Lily: This is the new Marc Jacobs! This is sold out everywhere!

The clause *This is the new Marc Jacobs* indicates metonymy. Lily desired the bag but was unable to obtain it because it was sold out everywhere. Marc Jacob is the name of a world-renowned designer who creates clothing, shoes, and bags, among other things. Lily referred to the bag by its brand name in the prior conversation. This indicates that she employed metonymy in her statement. Metonymy is the substitution of one word or phrase for another with which it has a close relationship. In addition, the data below shows parataxis since it is the linking of two or more clauses in which one sentence follows or precedes other ones. This is in line with Gerrot (1994, p. 90), who stated that conjunction of two or more clauses when one clause comes after or before another. Those two clauses are both independent, the coding is numerical, as seen below:

- | | | |
|------|----|------------------------------|
| (I) | 1 | This is the new Marc Jacobs! |
| (II) | =2 | This is sold out everywhere! |

According to the data above, since the two clauses present distinct clauses with no conjunction as the connection. It indicates expansion, which implies elaboration. The equal (=) sign is used because the second sentence is an expansion in which one clause explains the significance of another clause. This signifies that the second clause expands on the prior sentence's content. This conclusion is consistent with Gerrot's (1994) definition of elaboration as "an extension in which one sentence explains the meaning of another." The equal sign (=) is used to encode this relationship.

The Dominant Sorts of Logico-Semantic Relations in Figurative Languages Clause Complexes in *the Devil Wears Prada Film*

There are 30 logico-semantic relations, accounting for 100% of the total number of logico-semantic relations, with 28 items accounting for 94% of expansion and 2 items accounting for 6% of projection. According to the statistics, expansion (elaboration) is the most common sort of logico-semantic connection, appearing 13 times or 43.3% of the time. It is based on the following calculation $\frac{13}{30} \times 100\%$. It signifies that in the text, elaboration is the most common sort of logico-semantic relationship. The second rank is expansion (extension), which is 10 times or 33.3%, and is calculated as $\frac{10}{30} \times 100\%$. The third place is taken by expansion (enhancement), which happens 5 times or 16.7% of the time. This is based on the following calculation $\frac{5}{30} \times 100\%$. Furthermore, the projection (concept) happens twice, or 6.7%, based on the computation $\frac{2}{30} \times 100\%$. The final one is projection (locution), which does not have a percentage (0 times or 0.00%).

CONCLUSION

The logico-semantic relations employed in *The Devil Wears Prada* film's eight sentence complexes of figurative languages include expansion and projection. There are 30 logico-semantic relations, accounting for 100% of the total number of logico-semantic relations, with 28 items accounting for 94% of expansion and 2 items accounting for 6% of projection. In the case of expansion, it involves elaboration, extension, and enhancement, but in the case of projection, it simply comprises concept projection. The locution projection is never employed. Furthermore, all taxis: parataxis and hypotaxis are

employed in the eight sentence complexes of figurative languages in the film *The Devil Wears Prada*. The expansion (elaboration) becomes the most common sort of logico-semantic relation in the text, occurring 13 times (46%). Then there is growth (extension) 10 times or 34%, and expansion (enhancement) 3 times or 10%. Furthermore, the projection (concept) happens twice, or 7% of the time. The final one is projection (locution), which does not have a percentage (0 times or 0.00%). Taxis analysis and logio-semantic relationships may also be applied to other items like as slogans, news, songs, and so on.

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