



Critical Discourse Analysis on Camila Cabello's Song Lyric: "Havana"

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ABSTRACT

This study analyzed Camila Cabello's song "Havana" by examining the text, social cognition, and context. Using a descriptive qualitative approach, the researcher used both padan-intralingual and padan-ekstralingual methods to analyze the macrostructure, superstructure, and microstructure of the song's lyrics. The song's theme explored a girl's dilemma of choosing between her hometown and the person she loved, ultimately choosing to stay in Havana. The songwriter based the song on her personal experiences and aimed to express her love for her hometown despite being enamored with someone from East Atlanta. The song's unique sound and message contributed to its global popularity. Overall, this study provides insight into the layers of meaning and context within "Havana" and how the artist's personal experiences influenced the song.

KEYWORDS

Critical Discourse Analysis;
Song's Lyric;
Camila Cabello

ABSTRAK

Dalam studi ini, lagu "Havana" oleh Camila Cabello dianalisis dengan mengeksplorasi teks, kognisi sosial, dan konteksnya. Metode deskriptif kualitatif digunakan oleh peneliti dalam menganalisis makrostruktur, superstruktur, dan mikrostruktur lirik lagu dengan menggunakan metode padan-intralingual dan padan-ekstralingual. Tema lagu berfokus pada dilema seorang gadis yang harus memilih antara kampung halamannya dan orang yang dicintainya, tetapi pada akhirnya memilih untuk tetap tinggal di Havana. Penulis lagu mengambil inspirasi dari pengalaman pribadinya dan bertujuan untuk mengekspresikan cintanya pada kampung halamannya meskipun ia jatuh cinta pada seseorang dari East Atlanta. Uniknya suara dan pesan lagu tersebut berkontribusi pada popularitasnya secara global. Secara keseluruhan, studi ini memberikan pemahaman tentang lapisan makna dan konteks dalam lagu "Havana" dan bagaimana pengalaman pribadi sang artis mempengaruhi lagu tersebut.

KATAKUNCI

Analisis Wacana Kritis;
Lirik Lagu;
Camila Cabello

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1. Introduction

Humans are social being who lives in a community. They need other people and a social environment as a means to socialize. In socializing, there must be an incentive to interact with each other. It means that they need to communicate with others. The tool that people use to communicate is called language. By using language, people can assemble a conversation and interact. Besides that, language is employed to communicate or interact and can also be utilized to represent human emotions, ideas and thoughts. Hornby (1995) argued that language manifests feelings and beliefs that people deliver through a system of sounds and words.

On the other hand, Kridalaksana (2008) states that language is a patterned system of arbitrary sound signals characterized by structure reliance, creativity, displacement, duality, and cultural transmission. Regarding the use of language, it can be declared that the role of language is vital for human beings as a means to convey ideas, feelings, and desires among individuals as part of the social community. In addition, we can disseminate information, communicate and express our ideas or feelings. Language is a mechanism to convey ideas, thoughts, and feelings through music. In this era, music has evolved in human life, chiefly among the youth, even though it is not used as a necessity that must exist in every human activity. In addition, music is also used as a hallmark of every culture.

For that reason, most people in the world adore music. Music is a component of the song. With music, many songs are assembled, making music enthusiasts more like it. The song is exciting & entertaining for many people all over the world. People use a song to express something that happened to themselves or others. Aside from cultural richness, the ability to produce and enjoy language and song arises in every human society (Nettl, 2000). Furthermore, songs tend to contain lyrics inside. In representing the experience, the songwriter recreates words and language to create attraction and distinctiveness in lyrics. Song lyrics are considered a discourse. Therefore, it can serve as an exhilarating discourse study object because many dimensions can be analysed.

As mentioned before, the song lyrics are a part of discourses. According to Tarigan (1987), discourse is the most complete and highest language unit above a sentence or clause with continuous high coherence and cohesion that has a noticeable beginning and end delivered verbally or in writing. Discourse can be in the form of essays or whole reports such as novels, books, articles, speeches, or sermons. Every author or speaker makes a discourse with specific concerns and goals behind the manufacture (van Dijk, 2006). They use tactics to emphasize certain parts of their essay to engage the reader. In the present study, the author wants to highlight these sections by accentuating the codes related to several important points.

The first thing that is highlighted in an essay is a theme that is carried. The theme can be observed after reading the whole text. Unconsciously people are habituated to diagnosing a theme by simply concluding in general, but an author has asserted the codes that refer to the theme. As in one of Camila Cabello's songs entitled Havana, the writer or poet arranged codes relating to familiar themes at some point in the lyrics of the songs he made. Camila Cabello is a pop singer born in Havana, Cuba. She is twenty years old, but she has already become a

famous singer today. One of her newest songs is titled Havana. Havana became the favourite song for many people at this time.

In the Havana song, Camila collaborated with hip-hop musicians called Young Thug, and the Havana song is made with the beat of a Latin song in song. Camila also shows her Cuban character, and a few of her popular songs accentuate her artistic side. By looking at the background of that song, the writer was interested in analysing Camila Cabello's song "Havana," which was reviewed from the text, social cognition, and social context. The previous research by Permatajaya (2015) investigated the semantic study of song lyrics with the title "Foster the People." His study focused on the semantic aspect of a song's lyrics. He discovered that song lyrics in Troche's album contain semantic features such as hyperbole, simile, and personification. Besides that, he uncovered the word meaning of semantic features such as conceptual, stylistic, and affective meanings. The songwriter used those semantic components and the meaning of its words to amuse the listeners with the song. Permatajaya's study is equivalent to the present research, it is about investigating the song's lyrics, but there is a differentiation which is the method used in the research. In Permatajaya's research, he just focused on the semantic features of the song's lyrics, but this research used critical discourse analysis to analyse the song's lyrics. It means that a song's lyrics become an interesting topic to be investigated by many individuals using diverse research methods.

Discourse is not only emphasizing the study of language but also has to do with context. It means that the language can be used for a particular purpose. Discourse has a background in its production process and the goals to be achieved. Furthermore, the discourse has also developed in society and represents issues that occur in the social sphere. Therefore, through the analysis of critical discourse will be dismantled linguistic things and beyond linguistics in a discourse. Many people enjoy this song but do not comprehend its true meaning, especially in Indonesia. For that reason, the writer specifies the problems through the following goals: to analyse the text, social cognition, and social context in Camila Cabello's song lyrics of Havana. Hopefully, the research could provide relevant evidence so the readers explore the true meaning of this song.

1.1. Discourse

Discourse is one of the highest elements in the linguistic unit. According to Mogashoa (2014), it is mentioned that discourse is the most complete and highest language unit above a sentence or clause with persistent high coherence and cohesion that has a beginning and an ending delivered orally or in writing. In addition, Zinn & Müller (2022) defines discourse analysis as concentrating on studying the association between language use and context. It means that discourse analysis relates to the study of inter-language relations and the context in the use of language. Discourse is always associated with the text, and text is a series of words or sentences that do not stand alone.

Discourse is closely correlated to the discussion of language skills, especially effectual language skills such as speaking and writing. Both discourse and language skills utilize language as a communication instrument. Discourse deals with intra-linguistic elements (internal language) and the extra-linguistic elements associated with communication processes

such as social interaction and theme development (monologue and paragraph). There are two types of discourse based on the nature or type of usage and the form (Kurosh & Kuhi, 2020). The types of discourse based on the nature or type of usage are monologue discourse and dialogue discourse.

At the same time, the classifications of discourse based on the form are the discourse of prose, poetry, and drama. In this research, the writer exclusively focused on the type of discourse based on the form that is prose discourse in the form of the song's lyrics. Prose discourse is a discourse delivered in the form of prose. Prose-shaped discourse can be either written or oral discourse. In comparison, examples of oral speech discourse include speeches, sermons, and lectures.

1.2. Critical Discourse Analysis

According to van Dijk (2006), the research on discourse is not enough to be established solely on the analysis of the text alone since the text is only the result of a production practice that must also be observed. He also saw how social structures, dominations, and power groups exist in society and how cognition/mind and consciousness shapes and influences specific texts. Discourse by van Dijk is depicted as having three dimensions/buildings: text, social cognition, and social context. The dimensions of the texts studied are text structures and discourse strategies used to assert a particular theme. Social cognition studies produce a news text that involves the individual's cognition of the journalist.

Critical discourse analysis is a discourse analysis that views language as a social phenomenon in which language is used to see the inequality of power that transpires in the life of society. According to Fairclough & Wodak (1997), critical discourse analysis is acquainted with observing language use among struggling social groups to maintain their paradigm. Critical discourse analysis is involved with discourse contexts such as settings, situations, events, and conditions so that it can be understood that the discourse is produced, understood, and analysed in a specific context. Critical discourse analysis regards the communication context of who speaks, why, through the medium, what, and what audiences and situations (Cook, 1989). From this, it can be inferred that language is always tied to the context, which can help interpret the text.

1.3. Text

van Dijk (2014) divides the text into three levels, such as macro structures, superstructures, and microstructures. Macrostructure is a global/general purpose of a text that can be observed by looking at a topic or theme in the news. The superstructure is a discourse structure that deals with the framework of a text. It is about how the parts of the text are composed into the news as a whole. The microstructure is the meaning of discourse observed from a small part of a text word, sentence, proposition, clause, paraphrase, and picture.

1.3.1. Macro Structure

The subject matter investigated in macrostructure is the thematic element which indicates the general definition of the text content. The general meaning is observed through themes in core

ideas. Catt (2011) states that the theme means "something that has been described" or "something that has been placed." The theme refers to a text's core idea, summary, or significance. The word theme is often juxtaposed with the topic. The word topics come from the Greek word *topoi* which mean place. Lanigan (2015) states that the topic describes what journalists desire to express in their news, showing the dominant, central, and most important concept of news content. Topics illustrate the general theme of a news text, and this topic will be supported by one subtopic and other subtopics mutually supporting the formation of everyday issues. This subtopic is also supported by a series of displayed facts that designate and describe subtopics so that the text forms a coherent and intact text with mutually supportive subsections between one part and another. Lanigan (2015) gives an example of a news text that illustrates student demonstrations. The general theme of the news is that student demonstrations tend to be anarchist and have resorted to violent means. The text will be supported by several subtopics, such as students using and preparing weapons, provocations to the police, refusing peace offers, and demonstrations that clashed with the police. Each subtopic is considered mutually supportive, strengthening and forming the main topic.

1.3.2. Superstructure

The subject matter studied in the superstructure is the schematic element that exhibits the scheme or plot of the text. According to van Dijk (2014), the extent of schematics is a journalist's approach to support a particular topic to be conveyed by arranging parts in a particular order. Lanigan (2015) states that a text or general discourse has a scheme or groove from the introduction to the end. The flow shows how the sections in the text are organized and sorted accordingly to form a congruence of meaning. The daily conversation discs, for example, have an introductory greeting scheme, the content of the conversation, and the closing/closing greetings. As in journal or scientific writing, the discourse of knowledge also has a schematic, shown by schemes such as abstraction, background back issues, goals, hypotheses, content, and conclusions. While the form of the song ranges from the simplest form to five parts. Among the parts, there are several possibilities of insertion elements that serve as a supporter to refine the relationship between the parts. The bigger a musical composition, the greater the involvement of the element's supporters and vice versa (Vereshchahina-Biliavska et al., 2021).

1.3.3. Micro-Structure

The subject matter examined in the microstructure is a text's local meaning, which is observed through the selection of words, sentences, and styles used in a text. The local meaning is observed through the semantic, syntactic, stylistic, and rhetorical elements.

Semantics

van Dijk (2014) states semantics is categorized as local meaning, that is, the meaning materializing from an intercostal relationship, the relationship between the propositions that build a particular meaning in a text building.

Syntax

Diessel (2020) states that strategies to present themselves positively and adversely negatively can be done using syntaxes such as the use of pronouns, the rules of grammar, the use of specific syntactic categories, the use of active or passive sentences, the laying of clauses, the use complex sentences, etc.

1.4. Social Cognition

van Dijk (2014) states that discourse analysis is not confined only to the structure of the text because the structure of the discourse itself demonstrates or signifies several meanings, opinions, and ideologies. To uncover how the hidden meaning of the text, then it takes an analysis of cognition and social context. The cognitive approach considers that the text has no meaning, but the language user provides that meaning. Each text is produced through awareness, knowledge, prejudice, or particular knowledge of an event.

1.5. Social Context

The third dimension of van Dijk's analysis is social analysis. Discourse is part of the discourse that develops in society. To examine the text, an inter-textual analysis needs to examine how the discourse about a thing is produced and constructed in society. According to van Dijk (2014), in analysing this society, there are two necessary points, namely power, and access.

2. Method

This research belonged to descriptive qualitative. It was intended to describe precisely a phenomenon that was analysed. In conducting the research, the researcher used *padan*-intralingual and *padan*-ekstralingual methods (Mahsun, 2007). *Padan*-intralingual method is an analytical method that compares lingual elements, either in one language or in several different languages. Afterward, *padan*-ekstralingual is an analytical method that is extra lingual, such as associating language problems with things beyond the language. Generally, the emphasis of data analysis in this study employed the van Dijk's model, which consists of text analysis, social cognition, and social context. For analysing the text, the writer described the text on macro structures, superstructures, and microstructures. The macrostructure concerned the theme to be said. Superstructure concerned how an opinion was organized and assembled. The microstructure concerned the meaning of the opinion to be conveyed, how opinions were presented, the word choice, and in what way the opinions were conveyed. Social cognition and social context were examined through literature study and historical tracing.

The researcher employed *simak-catat* technique used to obtain the data. The researcher collected data from the internet by downloading the song and transcribing the lyrics. The researcher also utilized pertinent data to equate the transcription of the song's lyrics. The data collecting procedure in this study was divided into several steps: (1) Listening- For the first step, the writer listened to the song to get the transcription of the song's lyrics. (2) Reading – After that, the writer reads, re-reads, and listens to the song to get the feeling and meaning. (2) Analysing – Then, analysing the words that need to be described to get the meaning. (3) Reporting - The last, the data which had been analysed were drawn in the form of conclusion by paraphrasing the song based on the implicated meaning.

3. Results and Discussion

Song's lyrics of Havana

Hey	→	Intro
Havana_ooh_na-na_(ay)	}	Chorus
Half_of_my_heart_is_in_Havana_ooh_na_na_(ay_ay)		
He_took_me_back_to_East_Atlanta_na_na_na		
All_of_my_heart_is_in_Havana_(ay)		
There's_somethin'_bout_his_manners_(uh_huh)		
Havana_ooh_na-na_(uh)		
HeDidn't_walk_up_with_that_"how_you_doin'?"_(uh)	}	Verse 1
(When_he_came_in_the_room)		
He_said_there's_a_lot_of_girls_I_can_do_with_(uh)		
(But_I_can't_without_you)		
I'm_doin'_forever_in_a_minute_(hey)		
(That_summer_night_in_June)		
And_papa_says_he_got_malo_in_him_(uh)		
He_got_me_feelin'_like		
Ooh-ooh-ooh_I_knew_it_when_I_met_him	}	Bridge
I_loved_him_when_I_left_him		
Got_me_feelin'_like		
Ooh-ooh-ooh_and_then_I_had_to_tell_him		
I_had_to_go_oh_na-na-na-na-na		
Havana_ooh_na_na_(ay_ay)	}	Chorus
Half_of_my_heart_is_in_Havana_ooh_na_na_(ay_ay)		
He_took_me_back_to_East_Atlanta_na_na_na_(uh_huh)		
All_of_my_heart_is_in_Havana_(ay)		
My_heart_is_in_Havana_(ay)		
Havana_ooh_na_na		
Jeffery	}	Verse 2
Just_graduated_fresh_on_campus_mm		
Fresh_out_East_Atlanta_with_no_manners_damn		
Fresh_out_East_Atlanta		
Bump_on_her_bumper_like_a_traffic_jam		
Hey_I_was_quick_to_pay_that_girl_like_Uncle_Sam		
(here_you_go_ay)		
Back_it_on_me_shawty_cravin'_on_me		
Get_to_diggin'_on_me_(on_me)		

She_waited_on_me_(then_what?)
 Shawty_cakin'_on_me_got_the_bacon_on_me_(wait_up)
 This_is_history_in_the_makin'_on_me_(on_me)
 Point_blank_close_range_that_be
 If_it_cost_a_million_that's_me_(that's_me)
 I_was_gettin'_mula_man_they_feel_me

Havan_ooh_na_na_(ay_ay)
 Half_of_my_heart_is_in_Havana_ooh_na_na_(oh_ay_ay)
 He_took_me_back_to_East_Atlanta_na_na_na_(oh_no)
 All_of_my_heart_is_in_Havana_(ay)
 My_heart_is_in_Havana_(ay)
 Havana_ooh_na_na

} **Chorus**

Ooh_na_na,_oh_na_na_na_(oo_ooh)
 Take_me_back_back_back_like
 Ooh_na_na_oh_na_na_na_(yeah_babe)
 Take_me_back_back, back_like
 Ooh_na_na_oh_na_na_na_(yea_yeah)
 Take_me_back_back_back_like
 Ooh_na_na_oh_na_na_na_(yea_babe)
 Take_me_back_back_back
 (Hey_hey)
 Ooh_ooh_ooh
 Ooh_ooh_ooh
 Take_me_back_to_my_Havana

} **Bridge**

Uh_huh
 Oh_na_na_na_(oh_na_yeah)
 Oh_na_na_na
 Oh_na_na_na
 No_no_no_take_me_back
 Oh_na_na_na
 Havana_ooh_na_na

} **Outro**

Instrument

Havana_ooh_na_na
 Half_of_my_heart_is_in_Havana_ooh_na_na_(oh_yeah)
 He_took_me_back_to_East_Atlanta_na_na_na_(ay_ay)
 All_of_my_heart_is_in_Havana
 My_heart_is_in_Havana_(ay)
 Havana_ooh_na_na

} **Chorus**

3.1. Text

3.1.1. Macro-Structure

Theme

This song's general theme is about love, describing a woman from Havana who is in love with a man from East Atlanta named Jeffery. Based on the lyrics illustrating the theme of the Havana song, those lyrics demonstrate that even though the woman adores the man, she nevertheless wants to return to Havana. That general theme can be seen in the lyrics below:

*Half of my heart is in Havana
He took me back to East Atlanta
All of my heart is in Havana*

The man (Jeffery) took the woman to East Atlanta, but she still wanted to back to Havana. She prefers Havana more than her love for Jeffery. Those sentences of the lyrics support this song's general theme: a deep love of her hometown, "Havana." The song's subtheme describes that the woman loves a man, although she knows that the man does not have acceptable manners. It was shown from these lyrics:

*There's somethin' 'bout his manners (uh huh)
He didn't walk up with that "how you doin'?" (uh)
(When he came in the room)
He said there's a lot of girls I can do with (uh)
(But I can't without you)*

Those lyrics explain that Jeffery has a bad manner, he is not a good man but it still makes the woman fell in love with him.

3.1.2. Supra-Structure

Song Title

Every song has a title that represents the theme of the song. The title of this song is Havana. In this song, Havana becomes the main point of the whole essence of the theme. Havana is the place where the woman in this song comes from. The songwriter of Havana produced this song impressively because the song title completes the listeners' curiosity to comprehend the song's meaning. This pop song is viscous with modernity, but Camila Cabello tucked her origins as a Cuban-born singer and gave detail and Latin-style sound to this song, making the Havana track more pleasurable.

Intro

This song begins with a string tone that comes from musical instruments as an introduction to the song before going into the stanza of the song.

Verse

The verse is an introduction to the song before the song goes to the chorus. Although the definition of the verse is an introduction to the song, the verse comes after the chorus. It does

not spoil the meaning of the whole song. This song has two verses in the second and fifth stanzas. The first and the second verse contain Jeffery's character, showing that he is not a good man. The first verse was sung by Camila Cabello, who performs as the woman in the story, and the second song was sung by Young Thug, who performs as Jeffery.

Bridge

The bridge is displayed between parts of the song. In the Havana song, the bridge is in the seventh stanza. On the bridge, the lyrics possess the strong desire of the woman to be able to come back to Havana.

Chorus

Chorus is the most eagerly awaited part of the song. Usually, the main statement or mission of the song is in this section. Chorus has a higher excitement value than the verse because the meaning of the song's theme will be augmented and clarified in the chorus. The Chorus of Havana song is in the first, fourth, sixth, and eighth stanzas. The lyrics of every chorus are similar to each other. They all possess the story of a woman who loves a man from East Atlanta, and the man takes her to East Atlanta, but her heart is still in Havana.

Overall, the Havana song tells the woman who comes from Havana loves a man from East Atlanta named Jeffery. He brought the woman to Atlanta, but she wanted to return to Havana. She is in Atlanta, but her heart is in Havana. She understands Jeffery is not a good man, and her father advises her about it, but it does not drive her to eliminate her feeling.

3.1.3. Micro-Structure

Generally, the things that were observed in the micro-structure were small parts of the text of such as words, sentences, propositions, clauses, paraphrases and drawings. The sections are described as follows.

Syntax

Overall, almost every sentence in the Havana song is a single sentence. In this song, the songwriters did not use complex sentences. He utilized simple sentences that made the listeners leisurely memorize the song lyrics. Usually, in writing song lyrics, songwriters do not pay attention to the grammar they use because grammar is not immensely important in writing song lyrics. What they prefer is the attractiveness of the words and sentences they construct. However, in the Havana song, the songwriters operated exemplary grammar in every sentence. Besides that, all the sentences used in the Havana song are statement sentences. There is no single interrogative. Furthermore, all the sentences are active, and no passive sentence is used in the Havana song.

Semantic

Setting. The setting of the Havana song is in East Atlanta. It can be seen from the lyric, "He took me back to East Atlanta." Then, in this song's lyrics, many sentences explain that she wants to go back to Havana. It means she is in another place and desires to return to her hometown.

Meaning. The listeners can easily comprehend this song's substance because the lyrics are explicitly delivered so that the listeners have no trouble inferring the meaning of the Havana song.

3.2. Social Cognition

Social cognition on the Havana song by Camila Cabello, she cooperated with hip hop musicians Young Thug. Havana's song was made with the beat of a Latin song; in the song, Camilla also exhibits her Cuban character. In this song, she wants to reveal the originality of her song, that is, the culture she brought about in her hometown. The lyrics display in every refrain and bridge. Here are the lyrics that demonstrate that Havana is consistently becoming an essential part of this song.

<u>Havana</u> , ooh_na_na (ay)	}	Chorus
Half_of_my_heart_is_in_Havana, ooh_na_na (ay_ay)		
He_took_me_back_to_East_Atlanta, na_na_na		
All_of_my_heart_is_in_Havana (ay)		
There's_somethin_'bout_his_manners (uh_huh)	}	Chorus
<u>Havana</u> , ooh_na_na (uh)		
<u>Havana</u> , ooh_na_na		
Half_of_my_heart_is_in_Havana, ooh_na_na (oh_yeah)		
He_took_me_back_to_East_Atlanta, na_na_na (ay_ay)		
All_of_my_heart_is_in_Havana		
My_heart_is_in_Havana (ay)		
<u>Havana</u> , ooh_na_na		

The central theme of this song is about her hometown, which is difficult for her to leave behind. Even though this song is about a love story, she loves a man from East Atlanta, but the woman still will not leave Havana. Her love for her hometown is more extensive than her attachment to that man. It indicates that through this song, she profoundly displays her loyalty to her hometown. This Havana song is full of nuances. In addition to being witnessed from the song's nuances, the lyrics also insert some Latin nuances of Havana, Cuba's capital. One sample of Latin language that is in the song is "And papa says he got malo in him." The word "malo" is a Latin word meaning "bad." In that lyric, it is expressed that her father knows Jeffery is not a fine man.

3.3. Social Context

The third dimension of Van Dijk in discourse analysis (2011) is social analysis, where the discourse itself materializes in society. This Havana song became the beginning of the awakening for Camila Cabello after the withdrawal of the girl band "Fifth Harmony." Camila decided to withdraw from her group in December 2016 because of the difference in creativity between herself, her colleagues, and management. Camila seemed to want to invite her listeners to visit Havana, the first place for her to start loving music. Camila also presented a

musical with a Latin feel with melodies and a booming beat captivating her listeners when singles Havana hung.

Indeed, this second single maintains a thick pop with contemporary colours, but here is the genius of Camila to insert her origins as a Cuban-born singer. This song has many segments and sounds of Latin nuance that make the Havana track get famous. Her exceptional vocal character, as well as various cultural elements inserted into Havana's single, really made Camila highlighted as a promising figure in the music industry. As her hometown, it is clear Camila tried to show a two-way connection between herself and the city of Havana. No wonder the audience appeared to know Camila personally. In addition to giving the unique and different image of most pop singers, Havana indirectly marks the beginning of Camila's triumph in the music industry.

4. Conclusion

The present research found that Camila's song narrates the dilemma of a girl who had to decide between her loved one and her hometown, Havana. Amid this dilemma, she was compelled to decide her hometown over the person she loved. In addition, based on social cognition analysis, the current study exposed that the songwriter composed the Havana song based on her personal experience. Havana is her hometown, which is made as this song's general theme. In this song, she cannot leave Havana even though she has already encountered her love from East Atlanta, Jeffery. Lastly, after analysing the social context, the researcher believes that this song has become famous worldwide because of its originality of the nature of this song. Camila intended to demonstrate to everyone that she values her hometown, although there is a man that has intrigued her heart. The researcher expects that the result of the current study will give a different point of view on how to see the artwork. We can use another approach to see it as a source of entertainment and one of the popular discourses that can be explored. In addition, the researcher realizes that the current study is far from excellent. The primary limitation of the current study is that the research did not expand the social context analysis on how the current discourse circulates in modern society. For that reason, the weakness of the current study can be another opening for subsequent research.

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