

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the result of reviewing of some theories that are relevant to the problems. The study review consists of the concept of language, the function of language, movie, message, the synopsis of “Enchanted” movie and previous study.

A. The Concept of Language

In Charles Darwin’s vision of the origins of language, early humans had already developed musical ability prior to language and were using it “to charm each other.” This may not match the typical image that most of us have of our early ancestors as rather rough characters wearing animal skins not very charming, but it is an interesting speculation about how language may have originated. It remains, however, a speculation (Yule, 2010: 1).

The study of language is conducted within the field of linguistic. Contrary to popular belief, linguists are not necessarily polyglots- individuals fluent in many languages. Instead, their primary interest is the scientific study of language. Like a biologist studying the structure of cells, a linguist studies the structure of language: how speaker create meaning through combination of sounds, words and sentences that ultimately result in text- extended stretches of language (e.g. a conversation between friends, a speech, an article

in a newspaper). Every language has structure it, can be described, as Leech (1983: 21-4) notes, by postulating in Charles:

- (1) Rules governing the pronunciation of sounds; the ways that words are put together; the manner in which phrases, clauses, and sentences are structured; and, ultimately, the ways that meaning is created. Rules of grammar operate at various levels: phonetics/phonology, morphology, syntax and semantics.
- (2) Principles stipulating how the structures that rules create should be used (e.g. which forms will be polite in which contexts, which forms will not).

Language is a system of communication and it is very useful to compare it with other system of communication. For instance, human communicate not just through language, but through such means a gesture, art, dress, and music. The study of communication system has its origins in semiotics. According to Saussure in Charles (2009: 41), meaning in semiotic system is expressed by signs, which have a particular form, called a signifier, and some meaning that the signifier conveys, called the signified.

B. The Function of Language

The analysis of discourse is needed for the analysis of language use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs. Based on Paul (1999: 1), he said that many people, including many linguists, think that the primary purpose of human language is to “communicate information”. In fact, he believes this is simply a prejudice on the part of academics who believe, often falsely, that what they themselves primarily do to and with each other is exchange information.

Language, in fact, serves a great many functions and “giving and getting information”. Brown and Yule (1983: 1) adopt two terms to describe two major functions of language and emphasize that this division is an analytic convenience. It would be unlikely that, on any occasion, a natural language utterance would be used to fulfill only one function, to the total exclusion of the other. They are:

1. Transactional Function

Transactional Function is the function which language serves in the expression of “content”. Chojimah (2014: 4) states language functions transactional when it is used for transferring information. Teaching- learning process, political speeches, academic seminar, and talk show TV are just few examples of communicative events in which language is used transaction ally. As Nasr (1984: 4), transactional function is language function in which human use their linguistics abilities to communicate knowledge, skill and information.

2. Interactional Function

Interactional function must have developed, in part, for the transfer of knowledge from one generation to the next. This function of language remains fairly restricted in time and space as long as it can only be realized in speech. By its nature, speech is transient.

The desire for a more permanent record of what was known must have been the primary motivation for the development of markings and inscriptions and eventually, of written language.

Interactional function is the function involved in expressing social relations and personal attitudes. It is used for maintaining social relationship. For example: daily conversation. Based on Nasr (1984: 4), interactional function is function of language which relates with how humans use language to interact with each other, socially or emotionally: how they indicate friendliness, cooperation, hospitality, or annoyance, or pain, or pleasure.

e.g. natural sounds : *cuckoo, ding-dong*

emotional reaction : *wow, ugh, oops*

In brief, a language function is a language that is performed for social purposes. According to Cook (1989: 26), the function of language can be divided into five functions, they are:

1. Emotive Function

Emotive function is communicating the inner state and emotions of the addresser ('Oh no!', 'Fantastic', 'ugh', and swear words used as exclamations)

2. Directive Function

Directive function is seeking to affect the behavior the addressee ('Please help me!', 'shut up!', 'I'm warning you'). And Chojimah (2014: 16) states that directive function is language might be used to direct others to do something. Example: 'Please open the window', 'Do this homework as seriously as possible'.

3. Phatic Function

Phatic function is opening the channel or checking that it is working ('Hello', 'lovely weather', 'Do you come here often?', or for practical ones ('Can you hear me?', 'Are you still there', 'Can you see the blackboard from the back of the room?' 'Can you read my writing?')

4. Poetic Function

The poetic function is in which the particular form chosen is the essence of the message. Chojimah (2014: 16) also states that language is a medium to express feeling, interest, attitudes, and many others in the form of poetry.

Like: *Fresh Outside, Healthy Inside*.

5. Referential Function

Language is an information carrier. Like: *Mubbarrok was toppled down by Egyptians in 18-day-massive demonstrations*.

6. Metalinguistic Function

The metalinguistic function is focusing attention upon the code itself, to clarify it or renegotiate it ('what does this word here mean?', 'This bone is known as the "femur" ', ' "will" and "shall" mean the same thing nowadays')

7. Contextual Function

The contextual function is creating a particular kind of communication ('Right, let's start the lecture', 'it just a game')

According to Jacobson in Soeparno (2002: 7), the language has six aspects, they are: addresser, context, message, contact, code and addressee.

a. Addresser

Addresser is the person creates the messages. Sometimes, this person is called the sender, the writer or the speaker. (Nurul Chojimah, 2014: 16)

b. Context

Context is the notion that frequently occurs in Discourse Analysis. Context can be constructed as the knowledge about the world. It covers the knowledge of who the speaker and the hearer are, when the communication takes place, where the communication happens, and what topic is being discussed. The same sentence might have different meaning if it is uttered by a different speaker in a different place and on a different occasion.

c. Message form

Message form is the particular grammatical and lexical choices of the messages.

d. Contact sign

Contact sign is a variety or style of language that arises from contact between a deaf sign language and an oral language (or the written or manually coded form of then oral language).

e. Code

Code is a coherent symbol plus the rules needed to structure a message. For example, a language code consists essentially of a list of words, and a set of rules for preparing a text. These rules are the grammar or syntax of the language.

f. Addressee

Addressee is the person to whom the messages are addressed or sent.

This person can also be called the hearer and reader (Nurul Chojimah, 2014: 16).

As Croft in Newmeyer (1998: 13) explained briefly outline three current trends in functionalism, they are: external functionalism (including cognitive linguistics), integrative functionalism and extreme functionalism.

1. External functionalism (including cognitive linguistics)

External functionalism, like functionalism in general, rejects the project of characterizing the formal relationships among grammatical elements independently of any characterization of the semantic and pragmatic.

2. Integrative Functionalism

Integrative functionalists are typically unwilling to distinguish between the functional role that a linguistic element might perform vis-à-vis other linguistic elements with which it is associated and the external functional motivation for that element. In this respect they differ dramatically from external functionalists. For example: speaking for the latter, notes that 'though functional considerations are undeniably critical in the shaping of linguistic structure, it does not follow that they should be incorporated directly into the grammar as descriptive statements' and has offered the view that only 'a comprehensive linguistic description will encompass both the

grammar of a language as well as extensive accounts of the varied functional considerations that have shaped it.

3. Extreme Functionalism

This approach explains that *all* of grammar can be derived from semantic and discourse factors the only ‘arbitrariness’ in language exist in the lexicon.

C. Movie

A film, also called a movie or motion picture, is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The process of filmmaking has developed into an art form and industry. Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement.

The origin of the name "film" comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photo-play and flick. A common name for film in the United States is movie,

while in Europe the term film is preferred. Additional terms for the field in general include the big screen, the silver screen, the cinema and the movies.

(<http://en.wikipedia.org/wiki/Film>)

Bordwell and Thompson (2008: 20) examine that there are: two principal ways of grouping films. One way is by genre. When we label film a science-fiction movie, a horror film, or a musical, we're using genre categories. We also usually classify films by some conception of the film's relation to reality or to its manner of production. So, besides live-action fiction films, we recognize documentaries, animated films, and experimental films. These types also exemplify non-narrative approaches to overall form.

Film genres are various forms or identifiable types, categories, classifications or groups of films that are recurring and have similar, familiar or instantly recognizable patterns, syntax, filmic techniques or conventions - that include one or more of the following: settings (and props), content and subject matter, themes, mood, period, plot, central narrative events, motifs, styles, structures, situations, recurring icons (e.g., six-guns and ten-gallon hats in Westerns), stock characters (or characterizations), and stars. Many films are considered *hybrids* - they straddle several film genres.

(<http://www.bizymoms.com/entertainment/film-genres.html>)

1. Action

These types of movies are high octane, big budget movies that show many physical stunts. If there is heroism, fights involving guns, swords or karate moves, horseback action or any destructive forces of nature, your keyword

is Action. In these movies, it's usually a fight between the good guys and bad guys, i.e. Fight Club.

2. Adventure-

Do you like thrilling stories that take you to wondrous places? They are similar to action films but the action may be less and more weight will be given to experiences. Indian Jones movies belong to this category.

3. Comedies

It is loved by young and old for the feel good content. A comedy can be based on innocent humor, exaggerations, facial expressions or downright crude jokes. Meet the Fockers is an example.

4. Crime and Gangster Films

Such films trace the lives of fictional and true criminals, gangs or mobsters. Serial killer films may be included here, i.e. Gangs of New York.

5. Drama films-

They are sensible movies with a strong plot. Dramas depict true stories or real- life situations. The character development is noteworthy, i.e. Little Women.

6. Epics/ Historical films

An epic involves elements like war, romance and adventure. The sets are created carefully to reflect the time period. Ben Hur is a classic example.

Historical movies tend to pay homage to a legend or hero.

7. Horror

You either loves them or hates them. These films expose our fears and give rise for nightmares. For some, horror films provide catharsis but others can barely sit through a movie, due to the violence and gory scenes. i.e Jaws.

8. Musicals/ Dance films

These are entertaining films that are based on full scale scores or song and dance. They can either be delightful, light-hearted films for the while family (i.e. The Sound of Music) or contain a dark aspect (Sweeney Todd) that is explored through music.

9. War films

These are very true to real life and often depict the waste of war. Attention is given to acts of heroism, the human spirit, psychological damage to soldiers and the pain of families waiting at home. i.e. Flags of Our Fathers.

10. Westerns

This genre is central to American culture and to its film industry. They speak of the days of expansion and the trials with Native Indians. The plots and characters are very distinctive. Remember Butch Cassidy and the Sundance Kid?

11. Animation

Computer graphics and special effects are the backbone of these films which are enjoyed by the young and old. i.e. Finding Nemo.

12. Thrillers

They different from Horror because they are more provocative than scary. i.e. The Bone Collector.

13. Sci-Fi

If you like futuristic scenes, movies like Star Wars will intrigue you. They can be classified as adventure films too.

D. Message

As with any theme, moral is something to be conveyed by the author to the reader, it is a meaning contained in a work, suggested meaning through stories. In general, a moral learn the good or bad doctrine that accepted generally about actions, attitudes, obligations, and so on. Moral in the literature usually reflects the author's view of life is concerned, the author's views on the values of truth, and that's matter want to be conveyed by the readers.

Kenny in Nurgiantoro (2013: 429), argues that the moral in the literature is usually a suggestion relates to certain moral teachings are practical, which it can be taken and interpreted, through stories concerned by the readers. The moral is a "guide" that had been given by the author on various matters relates to the issues of life, such as: attitude, behavior, and manners association. It is practical because the "real- instructions", as the model shown in the story through attitudes and behavior of the characters

Fiction contains the application of the model in the attitude and behavior of the characters in accordance with it views about morals. In stories, attitudes and behavior of characters that the reader should be able to take lessons and messages that conveyed or mandated. Moral in the literature can be seen as a message.

Fiction offers messages are associated with the sublime nature of humanity, fighting for their rights and human dignity. Truth in literature should not be in line with the truth that is in real-life. It basically also indicates the presence of certain moral message. The moral in literature focuses on the essential human nature, not the rules are made, determine and against the teachings of religious.

According to Nurgiantoro (2013: 441), the message can be divided into two kinds of messages, they are: religious message and critic social message.

1. Religious Message

The term "religious" carries out the connotation in the meaning of religion. Religious and religion is closely related, but in fact, they point to different meanings. Mangunwijaya in Nurgiantoro (2013: 446) states that at the beginning everything about literature is religious. Religious moral uphold human traits, heart conscience in, the inherent dignity and personal freedom possessed by humans.

2. Social Criticism Message

A form of social life that is criticized is various for the width of sphere in social life itself. Many good literary works in which containing an element of the social criticism message. However, it should be noted that the works became valuable not because of the message, but rather is determined by the coherence in all of intrinsic elements.

Literary is usually containing the criticism message will be present in the community in the event of things that felt less true. Things that are wrong and contrary with human nature will not be covered up because of the artistic value of the author only responsible for himself.

In general, it can be said that the form of communicating the message in fiction can be divided into ways, are: the direct communicating and indirect communicating.

- a. Direct Communicating, it can be said that identical to the way the characterization of the figure is a description, telling, or explanation. If the technical description, the author directly describe the disposition of characters that the story is "told" or allows the reader to understand, such things also occur in the conveying of moral messages. That is, the moral want to be conveyed or taught to the reader is done directly and explicitly. In this case, the author seems patronizing the reader, directly providing advice and message.

Viewed in terms of the authors need that want to convey something to the reader, the direct communicating is practical techniques and communicative. This means that authors can easily decipher the message, and the reader can easily understand the message anyway.

Relationship of communication of that occurs between (addresser) and reader (addressee) on the delivery of messages in this way is a direct relationship.

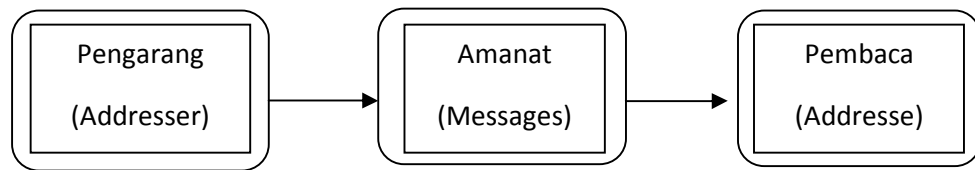


Figure1. Direct link between the author and reader in the delivery of the message.

b. Indirect communicating

Indirect communicating the message is a message that is implied in the story blends coherently with other elements of the story. When compared with the technique of figure characterization, this way is in line with the act technique, showing. It is shown in the story are events, conflict, attitudes and behavior of the figures in the face of events and conflicts, both seen in the behavior of verbal, physical and that only happens in the mind and feelings. Through these things, message can be channeled. Conversely, from the reader point of view, if you want to understand or interpret the message, the authors must do so based on the stories, attitudes, and behavior of these leaders.

The relationship between the author and the reader is an indirect relationship and implied. Less is no pretense from author directly to patronize the reader because that just is not effective while it also degrading the levels of literary works are concerned. Hiding or striking level of message elements is exist, in many cases, it be used to consider the success a work as a literary work. Thus, on the one hand, the author tried to "hide" the message in the text and in the solid with the whole

story, on the other hand, the reader try to find it through the story text.

The state of the relationship can be described as follows:

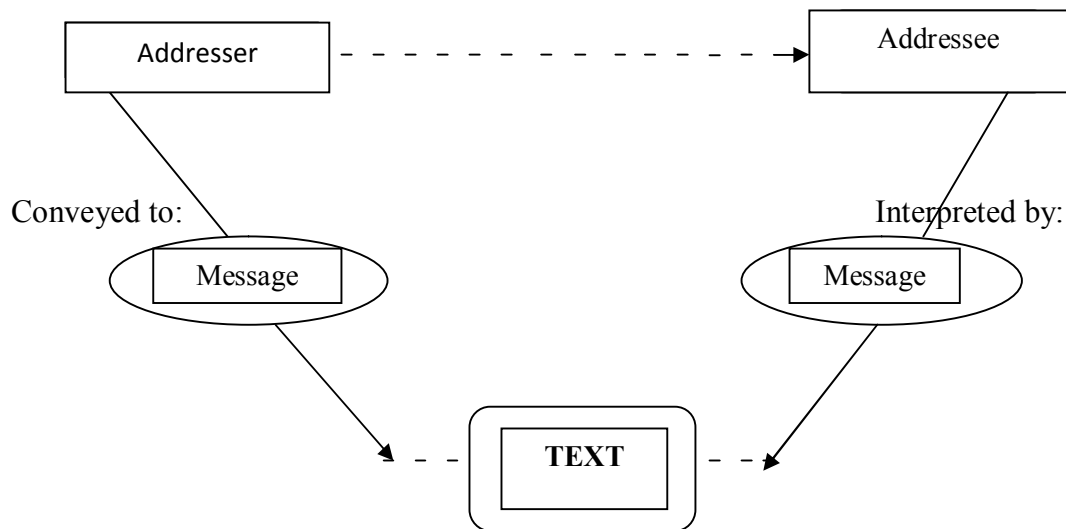


Figure2. Indirect link between the author and reader in the delivery of the message.

E. The Synopsis of “Enchanted” movie

Enchanted is a 2007 American musical live-action/animated fantasy romantic comedy film, produced by Walt Disney Pictures with New York Academy Barry Sonnenfeld and Josephson Entertainment. Written by Bill Kelly and directed by Kevin Lima, the film stars: Amy Adams, Patrick Dempsey, James Marsden, Timothy Spall, Idina Menzel, Rachel Covey, and Susan Sarandon.

The movie begins with a narration (Julie Andrews) about the animated fairytale land of Andalasia. The Evil Queen Narissa (Susan Sarandon) wants

to keep her throne as long as she can so has tried to keep her step-son, Prince Edward (James Marsden) away from the fair maidens so he will not get married and she will not lose her throne. The scene shifts to a traditionally animated world, where Giselle (Amy Adams) is making a statue of the true love she has dreamed of. Her animal friends, including her best friend chipmunk Pip, help her make the statue and find the perfect pair of lips, as lips and true love's kiss is the most important thing in the world.

At the same time, we see Prince Edward (James Marsden) hunting ogres with servant Nathaniel and he hears Giselle's song. He starts towards Giselle's home, but Nathaniel (Timothy Spall), in fear that the Queen will be furious if Edward falls for Giselle, lets an ogre after Giselle. Giselle is chased out of her home into the trees, but is saved by Pip, who uses his surprisingly heavy weight to offset the balance of the ogre. Giselle tumbles from the trees right into Edward's lap. The two are smitten with each other and decide to wed the following day. Little do they know Narissa has been watching from her evil lair and plans to stop the wedding for her goodness.

Giselle arrives at the castle the next day and is met by Nathaniel who locks her animal friends out of the wedding. She is stopped by an old hag, who is actually a disguised Narissa, who tricks into going to a wishing well. When Giselle closes her eyes, Narissa pushes her into the well, and tells Nathaniel she's sent Giselle to "a place where there are no happily ever afters." Giselle falls for a long time, until she hits a manhole cover, at which point the movie suddenly changes to live action.

Giselle pushes open the manhole cover she has ended up under, climbs out, and finds herself in the middle of Times Square. Giselle tries to find the nearest castle in order to get home. After a series of misfortunes - first causing a minor traffic accident, getting caught up in a crowd heading into the subway, causing her to eventually end up at Bowery on the Lower East Side, and finally getting mugged of her tiara by a homeless man - she manages to find the castle she thinks she's looking for; specifically, a casino billboard.

At this point, we shift to Robert Phillip (Patrick Dempsey), a divorce lawyer dealing in a divorce settlement meeting. The couple in question is fighting over a Hank Aaron baseball card when his secretary (Jodi Benson) interrupts to tell him it is time to pick up his daughter, Morgan. She asks Robert if he has told Morgan about his plans to marry his girlfriend (Nancy) to which he says no. During the taxi ride home, Robert gives Morgan a present; not the fairy tale book she wanted, but instead a book on inspirational women including Madame Curie and Rosa Parks. He uses the book to explain his plan to marry Nancy, to which Morgan is a little uncertain of. By coincidence, the taxi happens to stop by the corner where the billboard Giselle is knocking on is located. Robert follows her and ends up catching Giselle when she falls off the sign. Morgan instantly believes she is a princess and wants to help her while Robert thinks she is absolutely crazy. They end up bringing her to their apartment where Giselle ends up falling asleep on the couch while Robert calls her a car. He lets her stay overnight when he sees she is sleeping, but tells Morgan to sleep in his room for the night.

Giselle wakes up the next morning and sees the unkempt appearance of the apartment. She goes to the window and uses her call to summon all of the vermin in the area (all the roaches, flies, rats, and pigeons) to help her clean the house (momentarily causing commotion as rats scurry out of a sewer). A one-legged pigeon drops a plate while cleaning, which wakes up Morgan and Robert. The two attempt to get rid of the animals and Robert talks to Giselle as she is about to get into the shower. At the same time, Nancy arrives to bring Morgan to school and gets the wrong idea when she sees Giselle in a towel with Robert and leaves. Robert follows her, but by the time he gets to the street, she's already climbed into a taxi.

Back in the animated Andalusia, Pip tells Edward what has happened to Giselle. Edward and Pip dive down the well to New York, having an incident when Edward holds a sewer worker named Artie at sword point before running off into traffic, and Pip realizing he can now only communicate with chipmunk squeaks. Queen Narissa is upset about this and flirts with Nathaniel in order to convince him that he must go as well to stop Edward from finding Giselle. Nathaniel then goes to Times Square as well.

Robert comes back to see that Giselle has cut up his curtains to make a new dress. He gets angry with her, an emotion she has never seen, and the two take Morgan to school. Robert brings Giselle to work and leaves her with the secretary while he meets with the same divorcing couples as the day before. Narissa sees Robert trying to help Giselle through the fish tank in the

office (she pops up all over the place, wherever water is available) and is clearly not happy.

Nathaniel arrives in New York, where he immediately spots Edward - riding on the roof of an MTA bus under the delusion that it is a great steel beast. He stabs his sword through the roof of the bus, ripping open an old lady's bag. After being told off by the short-tempered bus driver (who goes nuts when Pip lands on her head, leading her to think he's a rat), Edward leaves with Pip. They go to lunch at a food court, where Nathaniel disguises himself as a chef to go into a kitchen to communicate with Narissa through a boiling pot of soup. Narissa produces three poisoned apples, and tells Nathaniel to make sure Giselle takes a bite of one to kill her. Pip hears this and tries to explain through charades to Edward (involving ice cubes for the apples) the evil plan, as he cannot speak in the real world. Unfortunately, Edward is a little bit dense and does not understand. Nathaniel tells Edward they should split up to look for Giselle and they go their separate ways.

At the close of his meeting, Robert comes to see Giselle and the secretary tells Robert about how crazy Giselle is. Meanwhile, Giselle begins talking to the divorcing couples and cries about the fate of their marriage when she finds out they are separating.

Robert sees she is ruining his case and brings her to Central Park where he plans to leave her. He gives her money and says goodbye, but she gives the money away and he catches up to her and walks with her. He asks about her

prince and she explains they have only known each other for a day, which surprises him because he has known Nancy for five years. He explains the concept of dating to her, which she has never heard of before this. At that point, they run into Nathaniel, disguised as an apple cart vendor, and sells Giselle the first of his poisoned apples in the form of a caramel apple on a stick. This one fails to work because Giselle accidentally throws it when passionately talking about love, and it lodges in a passing bicyclist's helmet - burning through his helmet and hair, leaving a bald spot on his scalp. Giselle, meanwhile, explains how she knows that she is in love and that true love's kiss is the most powerful thing in the world and she wouldn't want to wait any longer for that. This culminates in a blown up dance number that involves basically every performer in Central Park ("That's How You Know"). Edward hears her singing again and tries to chase her down, but gets run over by the bicyclists, including the one who got the poisoned apple in his hair.

Giselle helps Robert make up with Nancy by sending her flowers and getting him to invite her to a ball, which is far more romantic or spontaneous than he usually is. He explains to her that he only wants to help Giselle and a happy Nancy forgives him. We see Edward and Nathaniel have checked into a motel in Brooklyn to rest. While Edward flips through channels on the TV (which he thinks is a magic mirror), Nathaniel traps Pip in the closet and goes after Giselle.

We catch up with Giselle and Robert at a pizza place where she asks if they are on a date. He says that people don't bring their children on dates and

we then see Morgan is there as well. He talks to Giselle about his wife, who left him and Morgan for no real reason, which makes him very emotional. Giselle explains to him that his dreams still can come true and then Nathaniel appears, disguised as a waiter, to deliver Giselle the second poisoned apple, this time ground up into a martini. Robert jokes that those are poisonous and Pip shows up trying to stop Giselle from drinking the martini. People in the restaurant panic when they see Pip on the table, but he manages to communicate to Giselle that Edward is in New York. Nathaniel spots him, and a chase between the two ensues. Pip tries to hide under a pizza, but Nathaniel takes the pizza and flings it into the oven. Pip is swung free at the last second and goes flying into a nearby glass jar, but Giselle thinks he is killed in the oven and is heartbroken.

Back at the hotel room, Edward sees Giselle being interviewed about the rodent attack on TV and leaves the hotel room to find her. Upon finding the correct building he knocks on every single door in the building, finding a bunch of interesting people at each door.

We see Giselle then telling Morgan a bedtime story while Robert watches and smiles. She leaves the room and Robert begins trying to tell her that perhaps Edward will not come for her after all, which she gets angry about, saying that all he ever says is no. The two share a special moment as she is excited about feeling angry, and Robert leaves, though both of them clearly feel a connection to one another.

We cut to Nathaniel in the pizza place at the bar where he is talking to Narissa, who is in his drink, and she is very disappointed in him. She tells him that she is now coming to New York to get Giselle herself, and in anger breaks all the glass at the bar including the one Pip is stuck in.

The next morning Robert awakes to see that Giselle has made herself another dress and smiles at this. The three sit down to breakfast when Prince Edward knocks on the door. He and Giselle are reunited, though it is not the same between them, not that Prince Edward would notice. She tells him that she wants to go on a date with him before they leave for Andaliasia and he agrees. She leaves Robert and Morgan, who are very sad to see her go.

At work Robert meets with the divorce clients who were touched by Giselle and have decided to stay together. Meanwhile, Giselle and Edward are on their date, but Giselle seems reluctant to leave New York. Edward offers to take her to a ball being held that evening, but only if they can return to Andaliasia after. Giselle goes back to Morgan and tells her that she is going to the ball, to which Morgan takes Roberts emergency credit card and the two go shopping. They stop for a haircut and pedicure, where the two bond over not having mothers, but enjoying their shopping time together.

Night falls and Narissa arrives and heads towards the ball. Nancy and Robert have already arrived as Giselle and Edward make their entrance. Robert and Giselle see each other and the couples meet and greet. Edward introduces Giselle as the love of his life, to which an impressed Nancy says is

so bold and romantic. A dance is announced where you dance with someone other than your date. Edward asks Nancy to dance, leaving Robert and Giselle together. The two engage in a very passionate and romantic dance that reaffirms their feelings for one another.

At the end of this dance, Edward and Giselle plan to leave and he goes to get her wrap. Narissa, in her old hag disguise, shows up as Giselle is sadly watching Nancy and Robert and offers her an apple that will make her forget all the bad memories. Terrified, but wanting to forget the pain she feels, she bites the apple and promptly collapses, unconscious. Narissa drags her into an elevator that she creates and turns back into Narissa just as Edward stops the elevator door from closing. Narissa feigns ignorance when Nathaniel, whose opinion of Narissa has changed ever since he watched a soap opera a few days earlier, shows up and explains her evil plan. Narissa explains Giselle will die at midnight and Robert remembers what Giselle said about true love's kiss being powerful and tells Edward to kiss her.

He attempts kissing her several times, but it does not wake her. Robert then knows that he is the true love and doesn't know if he should kiss her. Nancy realizes that he truly loves Giselle and allows him to kiss her. He kisses Giselle just as the clock strikes midnight, but it works and Giselle is revived. They embrace as the dancers applaud. Furious at how the tables have turned, Narissa refuses to give up the throne, and explodes into a fiery purple dragon. She threatens to end Giselle first, but when Robert stands in her way,

she picks him up instead and carries him out the window and up the building. Giselle runs after them, leaving her shoe behind.

Narissa climbs to the highest point of the building with Robert in hand. Giselle arrives and distracts Narissa with Edward's sword, but it does little damage. Pip that had been stuck in a gerbil ball is released by Edward and once again uses his weight to throw Narissa off balance. She drops Robert and tumbles off the building to her death, exploding into sparkles. Robert manages to hold on to the building, but slips and drops into Giselle's arms. Once out of danger, the two reaffirm their love for each other and kiss.

After the fact, Nancy is in the ballroom and sees Giselle's missing shoe. Edward comes and asks if she could try it on for him. In homage to Cinderella, Nancy puts the shoe on and it fits perfectly. Edward and Nancy leave New York together and head home to Andalusia.

Every character has their own happy ending. Nancy and Edward get married, Nathaniel writes a best-seller about his personal struggles (as does Pip back in Andalusia), and Giselle begins a clothing line. Robert, Giselle, and Morgan now live happily together as a perfect family.

"And so, they all lived happily ever after."

F. Previous Study

Previous study is the result of research from the researcher before. This study covers about kinds of language functions and how the language function can help the reader in understanding the message in “Enchanted” movie. Here, to get and provide the originality of her research, the researcher wants to present the previous research that deals especially with language function.

The first, previous research is done by Nurul Adhalina (2011) in “The Different Language Style and Language Function between Students and Teachers in Updating Their Status in Facebook Webpage” from English Department Faculty of Humanities in Diponegoro University, Semarang. In her study, to get and analyze the data about language function, the researcher use Holmes’s theory, there are six of language functions: Expressive, Directive, Referential, Metalinguistic, Poetic and Phatic.

Another study is from Luh Ayu Andayani (2013) in “An Analysis of Language Functions Found in English Used by Receptionist in Bali Brasco” from English Department, Faculty of Teacher Training and Education, Mahasarakswati Denpasar University. The researcher use language function theory from Van ek and Alexander in Kusumayanti, the kinds of language functions can be divided into six functions: Imparting and seeking factual information, Expressing and finding out intellectual attitude, Expressing and finding out emotional attitudes, Expressing and finding out moral attitudes, Getting things done (suasion) and the last, Socializing.

After knowing the researches above, the researcher is sure that has been not analyzed yet. It can be provided, because the researcher uses the different theory of language function from Cook that divided into seven functions: emotive, directive, phatic, poetic, referential, metalinguistic and contextual function. Therefore, she is going to analyze the language function in “Enchanted” movie script.

Both the researches before, they have different using theory and data. But in similarity, between in this research and both the researches before, they have same statement of research problem that analyzing kinds of language functions. In this research, the researcher discusses the kinds of language function and how the language functions can help the reader in understanding the message in “Enchanted” movie script.