

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter discusses about language, literature, an introduction to drama, the nature of movie script, the concept of figurative language, meaning and message.

#### **A. Language**

Language is a communication of human life. Language is used to interact, to get information, to communicate with other people. Otherwise, people need language to express their feelings, ideas, thoughts, and imaginations. Language can be spoken or written. Journal, newspaper, novel, poem, and script are defined as written language. Besides, spoken language can be found in the conversation, dialogue, speech, and song.

Perry (2008: 4) states as follows:

“Language is the backbone of society. It is one of the major characteristics of being human. Without it we would not know the world as we know it today. Literally everything that humanity has achieved would not have taken place without language. Consequently, to study language and all that it means in society is one of the major challenges that I believe we have before us today”.

Language gives us spirit and symbolic expressions. Language facilitate us to communicate with others. Besides, we can express our feeling or idea by using language. There are many differences between language used in daily life and language in literature. It has many uniqueness and unusual

expressions. Sapir (1921: 221) stated that there are many kinds of unusual expression, and it called literature.

## **B. Literature**

Stanford (2003:1), defined that literature is way to find the beauty of words of great writers. Literature teaches us the truth about our lives. Literature is very important to read, and so what they say must be important. Literature is an important part of our education. Literature means any and all fiction, poetry, drama, and essays. Moreover, Stanford (2003: 1) states that many students responded to the question “Why do you read Literature?” in a wide variety of ways. The following comments are representative:

Jeff Pedino said that “ I don’t read what you call literature except that you said “ any and all fiction, poetry, drama, or essays.” So, if “any and all” can mean Stephen King (which a teacher I had said was not literature), then that’s what I read (Stanford, 2003:2). Besides, Elayne Mercier said that we read literature to find beauty of words of great writers. Literature like Shakespeare. And Rick McDougal also said that Literature is very important to read, because those writers have lasted through a lot of years, and so what they say must be important. Otherwise they would have been forgotten. We read literature because it is an important part of our education. Like history is one part and math is one part and literature is one part (Stanford, 2003:3).

Hall (1928: V), states that there are three principal types or genres of literature: fiction, poetry, and drama. Literature records and embodies

centuries of human thought and feeling, preserving for us the minds of people who lived before us, who were like us and unlike us, against whom we can measure our common humanity and our historical difference. And when we read the stories, poems and plays of our contemporaries they illuminate the world all of us share.

Let me argue this: if literature is nebulous or inexact; if it is impossible to determine, with scientific precision, the value or the meaning of a work of art, this inexactness is the price literature pays for representing whole human beings. Human beings themselves, in their feelings and thoughts, in the wanderings of their short lives, are ambiguous and ambivalent, shifting mixtures of permanence and change, direction and disorder. Because literature is true to life, true to the complexities of human feeling, different people will read the same work with different responses. And literary art will sometimes affirm that opposite things are both true because they are (Hall, 1928: VI).

### C. An Introduction to Drama

Hall (1928: 733) states that each genre of literature suggests its own style of reading. Besides, the each genre has different meaning. It based on the context. The context can be some sentences around the literature. The literature can make the beauty of words of great writers, likes the language that used in poetries, poem, lyrics, and movie's scripts.

Stanford (2003: 67) states as follows:

Since the days of ancient Greece, people have created, watched, and participated in Drama. Drama makes events and emotions (whether realistic or fantastic) come to life before the eyes of the audiences. More than any other literary form, drama is a visual experience. Whether we read it or see onstage, a play leaves pictures in our minds. These pictures, along with echoes of the characters' (and, of course, the playwright's) words, create the emotions and ideas that together make up that play's themes.

It means that literature was used since ancient Greece. Because many people have created, watched, and participated in Drama. The drama can be fictive and also realistic. The realistic drama usually was adopted from the realistic life. And the fictive drama was just the fantastic of the writer of story. So, the writer can imagine the ideas or emotions into the play or drama.

There are some steps in an introduction to drama as bellow:

## **1. Suggestions for Reading Drama**

Reading drama, of course, is not exactly the same as seeing a play performed. Some qualities are lost (yet others are gained) when you read the playwright's descriptions and dialogue without intervening interpretation of directors and actors.

*Dialogue* For some people, reading plays is because they find the structure of the dialogue (the characters' conversations with others, with themselves, or with the audience) hard to follow. Although it may seem artificial to have the character's name at the beginning of each speech, it is obviously essential to know who is talking.

*Stage Directions* Playwrights provide stage directions that explain details of setting and give information about the way characters speak and move. For some readers, stage directions divert attention from the dialogue, causing them to lose their train of thought. Yet it is necessary to be aware of stage directions to understand fully how the playwright envisioned both setting and action.

## 2. Types of Drama

Whether ancient or modern, plays represent a wide range of emotions and views of the world. Although most plays contain both serious and comic elements. They usually fit into one of two major dramatic categories: *tragedy*, which focuses on life's sorrows and serious problems, and *comedy*, which focuses on life's joys and humorous absurdities.

**Tragedy** Traditionally, the tragic play looks at the life of a royal figure or highly respected official. During the course of the drama, this character's fortunes change drastically from good to bad. Having enjoyed high status in society, the tragic hero meets his or her downfall for one (or a combination) of these three reasons: fate or coincidence beyond the control of the character, a flaw in character, or a mistake in judgment.

**Comedy** Unlike traditional tragic drama, which focuses on the lives of noble, highborn characters, comic drama shows us the live of ordinary people. Like the characters in tragedies, these people encounter conflicts,

challenges, and difficulties. Yet their problems are seldom deeply serious or if they are serious, they are treated in a lighthearted way.

In **romantic comedy**, by contrast, the source of humor is frequently mistaken identity and unexpected discoveries as well as romping stage chases and other physical action. Romantic comedy aims not at chastising and improving human behavior but rather at inviting the gentle laughter of self-recognition. Romantic comedy seeks to delight the audience rather than to teach a lesson.

Boggs and Petrie (2008: 5) states as follows:

The properties that make film the most powerful and realistic of the arts also make analysis challenging. A motion picture moves continuously in time and space. Once frozen, a film is no longer a “motion” picture, and the unique property of the medium is gone. Therefore, film analysis requires us to respond sensitively to the simultaneous and continuous interplay of image, sound, and movement on the screen.

It means that properties can make the film more powerful and realistic. Besides, there is a motion picture. The motion in *Frozen* is no longer and the property of that film is unique. The analysis of film requires responding sensitively the image, sound, and movement on the screen.

### **3. The Value of Film Analysis**

In analysing the film, its purpose to enrich and enhance the experience of film. Besides that, the approach is the art of watching film. So, it can make each part of film can be seen and understood. In analysing the film also can understand the whole of film.

Boggs and Petrie (2008: 6) states as follows:

The soul of the poet and the intellect of the scientist can coexist within all of us, enriching and enhancing the film experience.

The analytical approach is essential to the art of watching films, for it enables us to see and understand how each part functions to contribute its vital energy to the pulsing, dynamic whole.

According to Boggs and Petrie (2008) analysis helps us to lock an experience in our minds so that we may save it in memory. By looking at a film analytically, we engage ourselves with intellectually and creatively and thus make it more truly our own. Film analysis, then, offers several clear benefits. It allows us to reach valid conclusions on a movie's meaning and value; it helps us to capture the experience of a film in our minds; and it sharpens our critical judgments overall.

#### **D. The Nature of Movie Script**

Script is true at every step in the filmmaking process, the basic blueprint (Boggs and Petrie, 2008:97). It is the script that provides the unity of vision for a film. As production designer Paul Sylbert puts it:

You cannot impose a style on a film. It must grow out of a vision arising from the script and knowledge of how to form the various scenes into a whole, and it should, like the film itself, have its own movement. Style in film results from every part of it, and those parts must cohere, and they must be directed at some effective result. Design is not self-expression. It is an expressive use of objects, forms, and colours in the service of the script.

Boggs and Petrie (2008: 98) states as follows:

Sometimes the script suggests visual metaphors and reinforces the need for a specific colour palette, so that a few carefully chosen colours are emphasized to suggest a mood or atmosphere.

Wiese, 2010 stated the people should know the genres, and know which ones they want to work in. By choosing movie script writing projects in genres that the people are familiar with, they will save themselves a lot of research and avoid many common errors that vary from one genre to the next. The people should also think about what actors might want to be in the movie, or which people would fit the parts that they have created best. There is a lot of thought and creativity that goes into film script writing, and they should be able to take the words of the script and create a blueprint, if they will, that shows them what every little detail will look like in the form of a film once it is off paper.

Wiese , 2010 stated successful movie script writing takes a lot of effort. The people cannot rush through the process or try writing scripts that they know nothing about. The best stories come from people who have experience or knowledge of a topic, or who write about personal experiences for the ultimate knowledge of what is going on. Becoming a screen writer is not going to be easy, but by knowing what works and what doesn't it should be much simpler than it would be otherwise. It also many literatures there, and they needs to be learnt more. Figurative language is one of many ways to show the experiences or knowledge of the writer.

## E. The Concept of Figurative Language

Figurative language is words or expressions that carry more than their literal meaning (Stanford, 2003: 48). An author conveys a different way to express and describe something like idea, theme, and author's feeling. The author uses the situation and condition of fact. The author uses language to write the literary work. It can make the reader in positive effect.

This research focuses in analyzing figurative language that used movie script "Frozen". In this movie, there are some figurative languages. Besides, the researcher wants to show what is the figurative language used in the movie. Figurative language has many kinds, which included:

### 1. Simile

Stanford (2003: 49) stated that simile is comparison of unlike things using the words "like" or "as". In other words, simile is an indirect comparison of two things, which are unlike in their sense.

For example: '*you dance like a school mouse'*

In the example uses connective words like. The word "dance" is compared with a school mouse. It means that the dance is beautiful like a mouse that it was given a lesson to dance in the school.

## 2. Metaphor

According to Stanford (2003: 49) “metaphors is comparisons of unlike objects. Metaphors is comparison two thing directly that cannot use word ‘like’, or ‘as’.

Example: *‘she is a most beautiful lady in my village’*

It means that she is a most beautiful ladies compare with another ladies in their village.

## 3. Hyperbole

According to Keraf (2009: 135) stated that “Hyperbole is figure of speech which contains a point statement of exaggeration as it is”. Hyperbole is an exaggeration more than the fact.

Example: *‘Dad drank a million gallons of water after his run’*

It means that it is impossible action. The exaggeration of million gallons is simply for emphasis to describe the large quantity of water that dad actually drank.

## 4. Personification

Keraf (2009: 140) stated that “Personification is the figurative language that describes a non-life things or non-human object abstraction or ideas able to act like human being”. Stanford (2003: 49) stated “giving

an inanimate object the characteristics of a person or animal. Personification is a figure of speech in which a thing or an animal is made by human.

Example: '*The sunrise is smiling to me*'

In the example, 'sunrise' is an object or non-human and act like human being. So, the sunrise cannot smile like the human.

## **5. Metonymy**

According to Keraf (2009: 142), "metonymy is figure of speech that used word closely associated with another word". Metonymy is a close relationship which uses the name of things, a person, or characteristic as something itself.

Example: '*Jack is washing him Ferrari*'

It means that Ferrari is a car. Jack does not use word car, but he uses the label of car.

## **6. Allegory**

Mentioned by Keraf (2009: 140), "Allegory is a short narrative or description that has figurative language". The description has different meaning that is different from its description.

Boggs and Petrie (2008: 70) states as follows:

“A story in which every object, event, and person has an abstract (as opposed to merely concrete) meaning is known as an allegory. In allegory, each element is part of an interdependent system that tells a clear, separate, complete didactic story on purely figurative level”.

“A major problem with allegory is the difficulty of making both levels meaning (the concrete and the figurative) equally interesting.

It means that Allegory has a figurative meaning. It means the story or event has an abstract meaning. It needs to know the context verbal in understanding clearly. Context verbal locates around the figurative language that has an allegory statement. In understanding the Allegory, it has the difficulty of making the meaning as concrete as the event.

## **7. Symbolism**

(Boggs and Petrie, 2008: 71) states as follows:

“Symbol is something that stands for something else”.

“It means that something else can associate ideas in the mind of person. In any story form, a symbol is something (a particular object, image, person, sound, event, or place) that stands for, suggests, or triggers a complex set of ideas, attitudes, or feelings. A symbol is a special kind of energized communication unit that functions somewhat like a storage battery. Once a symbol is charged with a set of associations (ideas, attitudes, or feelings), it is capable of storing those associations and communicating them any time it is used”.

A symbol is kind of figurative language that point to the ideas or mind of person. The ideas can be pointed by the particular object, image, person, sound, event and place. The other of ideas are suggests, or

triggers a complex set of ideas, attitudes, and feelings. So, the symbol can express a set of associations and communicating that is used.

## **8. Irony**

(Boggs and Petrie, 2008: 80) states as follows:

“Irony is a literary, dramatic, and cinematic technique involving the linking of opposites. By emphasizing sharp and startling contrasts, reversals, and paradoxes, irony adds an intellectual dimension and achieves both comic and tragic effects at the same time. To be clearly understood, irony must be broken down into its various types and explained in terms of the contexts in which it appears”.

An irony can be called as contrast meaning. It means that the statement opposes with the real. Irony can be a literary, dramatic, and cinematic.

### **a. Dramatic Irony**

“Boggs and Petrie (2008: 80) state that “Dramatic irony derives its effect primarily from a contrast between ignorance and knowledge”. The dramatic irony has functions to create two separates meanings:

- 1) The meaning of the line as it is understood by the unenlightened character (a literal or face-value meaning), and
- 2) The meaning of the line to the enlightened audience (an ironic meaning, opposite to the literal meaning).

**b. Irony of Situation**

Boggs and Petrie (2008: 81) state that “Irony of situation is essentially an irony plot. It involves a sudden reversal or backfiring of events, so that the end result of character’s actions is exactly the opposite of her or his intentions”.

**c. Irony of Character**

Irony of character occurs when characters embody strong opposites or contradictions or when their actions involve sharp reversals in expected patterns of behaviour ((Boggs and Petrie, 2008: 82)).

**d. Irony of Setting**

Boggs and Petrie (2008: 82) stated that “Irony of setting occurs when an event takes place in a setting that is exactly the opposite of the setting we usually expect for such an event”.

**e. Irony of Tone**

“Irony of tone involves the juxtaposition of opposites in attitudes or feeling”.

## 9. Understatement

Perrine (1977:102) states that “Understatement is saying less than one means that may exist in what are says or merely in how one say it. Understatement is opposite of hyperbole.

Example:

*Keep your bright swords, for the dew will rust them.*

It means that a quarrel between men armed with sword. It was a promenade. The effect is to draw the readers into the heroic calm of the writer.

## 10. Alliteration

Alliteration is the repetition of identical initial sounds in neighbouring words or syllables (Stanford, 2003: 50). It can be the last syllables in poem or poetry.

Example:

*It's not easy to know what is **true** for you or me at **twenty-two**, my age*

It means that the bold words have the last same syllables.

## 11. Apostrophe

Stanford (2003: 50) states that “Apostrophe is addressing an inanimate object or place as if it were alive”. It means that the speaker or author speaks directly to an inanimate object or place.

Example:

*I feel and see her. Harlem, I hear you.*

It means that the speaker show that he feels connected to Harlem as he would feel connected to a close friend or relative.

## 12. Idiom

Spivey (2011) stated that “Idiom – An idiom (id-ee-uh-m) is an expression whose meaning is not predictable from the usual meanings of the words that make it up, as in “He’s a couch potato,” or “Hold your horses.” Idioms do not present “like” characteristics to other things as in other forms of figurative language. One needs the context of the sentence to help understand the idiom”.

According to Donasari, 2014 states that “Idiom is a common expression understood figuratively, as the literal definition makes no sense.”

Example:

*“Under the weather”*

It means that the students might miss a day of school because she feels “under the weather”. The meaning of the expression has nothing to do with the weather. It means that she feels ill.

### **13. Rhetoric**

As it is mention by Prasetyono (2011: 52) “Rhetoric is a figure of speech by question, which actually does not need to be answered because the answer of the questioner is already contained in the question”.

Example:

*“How can I love when I’m afraid to fall?”*

This sentence is rhetoric. It means that the writer loves with someone, but the writer afraid if her hurt.

### **14. Onomatopoeia**

“Onomatopoeia” is naming an action or a thing according to what it sounds like (Donasari, Renita, 2014: 7).

Example:

*“Thonk! Thunk! Went his feet... Birds twittered and tweeted.*

This sentence includes onomatopoeia. “*Thonk*” and “*Thunk*” are naming of bird according to what it sounds like.

### **15. Enjambment**

Donasari, 2014 states as follows:

“The writer uses line breaks meaningfully and abruptly to create dual meanings or for emphasis”. When a poem is read, the reader will conventionally make a slight pause (shorter than a comma) when transitioning from line to line in a poem. When a writer uses enjambment, he or she uses this space to spread an idea”.

It means that Enjambment has line breaks to strength that each word has the dual meaning. It also can show that the word or sentence has

the different idea. Enjambment can make the strength of idea when the reader expresses the poem or poetry.

Example:

*Rolling through the field in the  
Dead  
of winter.*

It includes enjambment. The writer will make a good sense in strengthening of idea or meaning that poem.

## 16. Repetition

Repetition is figure of speech, which used by writer to repeat several words in sentence. As mentioned by Keraf (2009: 127) repetition is repeating sound, words or a whole of word in sentence for intensifying in suitable context.

Example :

*“You lied and you lied”*

This sentence includes into repetition. It means that the boy many lied in their relationship.

## F. Meaning

It is very important to understand the meaning inside the sentences. Meaning is language that consists of large number of word and each of these words has a direct correlation with something outside language Kreidler

(1998: 42). People can describe the things, events, characteristics, and opinion by talking to others and writing.

Fedderick (1988: 4) states that “mastering language is a master of degree and knowing the meaning of the words”. The people need to understand the meaning to know the message inside of the script. So the movie can be understood by the people. Moreover, the people can understand the message inside of the script that conveyed the writer is.

## **G. Message**

The researcher can build the message by knowing the roles of figurative languages in the movie. In Cambridge Dictionary Third Edition, “message is a short piece of information that you give to a person when you cannot speak to them directly or the most important idea in a book, film or play. The film’s message is that rich and poor are alike. By understanding the message of the movie, poem, and song, the people can know what the movie, poem, and song mean.

There are three kind of message (Nurgiyantoro, 2010: 320), they are:

### **1. Moral Message**

Nurgiyantoro (2010: 322) states that “Moral message related to interaction between organisms in society”. It can be all conflicts in society,

like the status and human value. The author also can convey the moral message to the readers through the idea or suggestion.

## **2. Religious Message**

According to Nurgiyantoro (2010: 327) “religious message is a message in the understanding of life is more than just the superficial”. It relate to the faith of the author about the religious as human conviction not as law.

## **3. Social Message**

Social message is the power of imagination can be said to be a person who has sixth sense (Nurgiyantoro, 2010: 331). It relate to the written or spoken message in the social life. The social life can be actual, critic, relevant, and interesting. It based on the aspects of social life, like authentic, universal, and eternal. All of the aspects are unlimited by the place and time. So, the author can convey the information and lesson to the readers.

## **H. Previous Study**

Previous research is the research that was found by the researcher before. This research covers about kinds of figurative language, meanings, and messages that we found in movie script “*Frozen*”. The previous research

was presented by the researcher to provide the originality of this research. Especially, the research deals with the figurative language.

The previous research is done by Rina Dwi Yatma (2015) in "*A study on figurative languages used in Short stories written by O. Henry*". Her research explains about the kinds of figurative language in O. Henry's selected short stories, to describe the meaning and the message of figurative language in O. Henry's selected short stories. Her research comes to conclusion that she found simile 8 data, pleonasm 6 data, hyperbole 5 data, rhetoric 5 data, repetition 4 data, metaphor 2 data, ellipsis 2 data, metonymy 1 data, asyndeton 1 data, aptronym 1 data, euphemism 1 data, and litotes 1 data. Based on kinds of figurative language that found the writer in 4 short stories by O. Henry, the writer would like to conclude that every kinds of figurative language has a different meaning based on the content of the short story, and based on the finding the writer found two kinds of message from 4 short stories by O. Henry, there are moral message and social message.

Another research is done by Risalatunni'mah (2015) entitle "*Figurative language found in Cristina Perry's lyrics of songs*". Her research use songs of Christina Perry as an object of her research. Based on the finding and analysing of the figurative language found on the Cristina Perry's lyrics of songs, the researcher found 9 kinds of figurative language. They are: (1) hyperbole, (2) rhetoric, (3) personification, (4) repetition, (5) paradox, (6) allegory, (7) irony, (8) parallelism, and (9) litotes. And hyperbole is the most figurative language in this song.

The other previous research is done by Anita Dwi Wahyuni (2013) entitle “*Figurative Language found in Kahlil Gibran’s Poem*”. Her research explains about figurative language that found in Kahlil Gibran’s poem. She found 9 language styles. There are (1) personification, (2) metonymy, (3) repetition, (4) symbolism, (5) understatement, (6) metaphor, (7) hyperbole, (8) pleonasm, and (9) simile. The dominant in her research is personification; there are 13 lines that found in Kahlil Gibran’s Selected Poem. Further, metonymy found 1 line, repetition found 4 line, symbolism found 8 line, understatement found 1 line, metaphor found 5 line, hyperbole found 10 line, pleonasm found 2 line, and simile found 2 line.

The comparison of this thesis with the three researches is the object of the research. The thesis of Rina Dwi Yatma uses short stories written by O. Henry as an object of her research, the research is done by Risalatunni’mah uses songs of Christina Perry, and the thesis of Anita Dwi Wahyuni uses poems of Kahlil Gibran as an object of her research. While, in this research, the researcher uses movie script “Frozen” as an object of the research. The similarity of this thesis with the three theses is analysis of figurative language.