AN ANALYSIS OF FIGURATIVE LANGUAGE AND ITS ROLE IN MOVIE SCRIPT "FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE"

THESIS

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FACULTY OF SOCIAL SCIENCES AND HUMANITIES
BUDDHI DHARMA UNIVERSITY
TANGERANG
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Presented as a partial fulfillment of the requirement for the Bachelor Degree

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STATEMENT OF AUTHENTICITY

I honestly declare that this thesis is my own writing, and it is true that I do not take any scholarly ideas or work from others. Those all cited works are quoted in accordance with ethical code of academic writing.

Tangerang, September 6th, 2024

Theressa Ayu Christiyanti

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ABSTRACT

Figurative language is a way of expressing oneself using figurative words. This research aims to identify the figurative languages that are found in the movie script then analyze deeper the meaning and the role of it. This research is using descriptive qualitative method to analyze. The data was from movie script of "Fantastic Beasts: The Secrets of Dumbledore". The research was using semantic approach, specifically figurative language. To identify the type of figurative language and its role to the movie, the writer use theory by Laurence Perrine (1956). The results of the study are, meaning of these figurative language can be deduced from the context, with Leech's theory revealing its depth. The most dominating figurative language found are Simile, Metaphor, Overstatement, Understatement, Irony, and Paradox. The study also found the functions of metaphorical language in constructing the film's message, influenced by Perrine's theory. There are 31 sentence of figurative language found in the movie, metaphor was predominate in the script and simile are use less frequently. This research seeks to contribute to a deeper understanding of figurative language along with its meaning and role in the "Fantastic Beasts: The Secrets of Dumbledore" film.

Keywords: Figurative Language, Role of figurative language, Fantastic Beasts.

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CHAPTER I

INTRODUCTION

1.1 Background

Language is like a powerful toolbox. It allows us to do more than just communicate ideas and information. It serves a variety of purposes in our lives, from the most basic to the most creative. On the fundamental level, language is our tool for communication. We use it to share information, thoughts, and feelings with others. It's how we build relationships, ask for help, and navigate the world around us. But language is more than just a communication tool. It's also a way to express ourselves. We can use language to share our emotions, our personalities, and even our cultural identity. The way we use language can shape how others perceive us. Language also plays a role in shaping our thoughts. It allows us to form complex ideas and concepts, and to reason about the world around us. Through language, we can create stories, imagine new possibilities, and explore the depths of human experience.

Language is the foundation of human communication. It's a complex system that allows us to share ideas, thoughts, and feelings with each other. Words are the tools, and meaning is what we build with them. The impressive thing is, the tools themselves don't inherently have meaning. The word "house" doesn't magically represent a building, it's a social agreement made to use that sound combination for that concept. This relationship between words and meaning is what keeps linguists busy. They delve into how we use language to create meaning, how context shapes what we understand, and even how meaning can evolve over time.

Language enables us to share information and ideas, but when we want to communicate more abstract or emotional concepts, we turn to figurative language. By incorporating tools like metaphors and similes, figurative language enhances communication, adding layers of meaning and creativity beyond the literal.

Figurative language is a way of expressing oneself using figurative words. Figurative language is usually used as a seasoning for writing to make it more interesting and not boring. According to Perrine (1956) figurative language is the language that cannot be taken literally (or should not be taken literally) and say something other than ordinary ways or say one thing and mean another. Some of the figures of speech Perrine explored include simile, metaphor, personification, apostrophe, overstatement, understatement, symbol, synecdoche, metonymy, paradox, irony and oxymoron. Figurative language can be a very effective way to communicate our thoughts and feelings. It can help us to be more clear, concise, and persuasive. It can also help us to create more vivid and engaging images in the minds of our readers or listeners. Figurative language is a powerful tool for making language more vivid, expressive, and persuasive. It can be used in a variety of ways, such as to create new images and ideas, to evoke emotions, and to make a point more forcefully according to Gee, J. P. (1990, 132).

Figurative language is important in film because it allows filmmakers to communicate complex ideas and emotions in a vivid and engaging way. It can also be used to create a sense of atmosphere, evoke emotions in the viewer, and develop the characters and themes of the story. Filmmakers can use figurative language to develop the characters and themes of their story. For example, they may use hyperbole to emphasize a character's personality trait, or they may use a metaphor to represent a central theme of the film. Figurative language is an important tool that filmmakers can use to communicate complex ideas and emotions in a vivid and engaging way. It can also be used to create a sense of atmosphere, evoke emotions in the viewer, and develop the characters and themes of the story.

This research used the theory by Laurence Perrine (1956) for identifying the types of figurative language and for identifying the role of it using the theory by Laurence Perrine (1969). This thesis took the sentence of the figurative language used from the movie script to illustrate its points and intended to contribute to a better understanding

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of the role of figurative language in film, and to shed light on the ways in which language can be used to create meaning and evoke emotion in viewers.

The writer chose the movie titled "Fantastic Beasts: The Secrets of Dumbledore" as the research object because the writer found that there are a lot figure of speech found in this movie that can be analyzed by using Laurence Perrine theory. The movie was about Albus Dumbledore gathering a team to stop the dark wizard Gellert Grindelwald from seizing control of the wizarding world. Grindelwald is using a magical election to gain power and intends to wipe out Muggles (non-magical people). Dumbledore can't directly confront Grindelwald due to a past vow, so he assembles a team led by Newt Scamander, the magizoologist, to thwart Grindelwald's plans.

Based on the explanation above, the writer is interested in analyzing the figurative languages used in the movie and the meaning of it, but the writer only focused on analyzing 6 kind of figurative language, there are Simile, Metaphor, Overstatement, Understatement, Irony and Paradox. The reason the writer chooses these 6 specific types of figurative language because there are not much research that analyzing of those types and its interest the writer to explore more of those specific types. The writer chose this movie due to the writer's personal interest, also there are a lot of figures of speech based on its set in the past, so there is still a lot of use of poetic and implied language.

1.2 Statement of the Problem

While Fantastic Beasts: The Secrets of Dumbledore is celebrated for its visual effects and storytelling, there is a lack of analysis on the types of figurative language present in the script and their significance. This study seeks to fill that gap by identifying the figurative language used in the dialogue and narrative, and assessing its role in shaping the film's themes, emotions, and character dynamics.

1.3 Research Question

In order to restrict and concentrate on the writer's analysis based on the study's background and focus, the following research-related questions should be addressed:

1.   What are the most dominating types of figurative language found in the movie script "Fantastic Beasts: The Secrets of Dumbledore"?
2.   What is the role of figurative language used to create effect in the film?

1.4 Goal and Function

The purpose of this study is to be able to explain the research which is types of figurative language found and its role found in the dialogue in the movie script "Fantastic Beasts: The Secrets of Dumbledore". This study served as a reference for any future investigations on the meaning and impact of figurative language usage in films. In a follow-up scenario, the author hopes to demonstrate how figurative language contributes to the credibility of a film and any relevant information.

1.5 Scope and Limitation

In analyzing the thesis, the writer focuses on identifying the types of figurative language and its role on the movie "Fantastic Beasts: The Secrets of Dumbledore". The limitation of this research is to obtain sufficient information and to discuss the figurative language used in that movie using Laurence Perrine (1956) theory to explore the kind of figurative language and to determining the role of figurative language in those movie

1.6 Conceptual Framework

Movie "Fantastic Beasts: The Secrets of Dumbledore"

Movie Script ← Input

Semantic Approach

Figurative Language

Types of Figurative Language by Perrine (1956):

1. Simile
2. Metaphor
3. Personification
4. Apostrophe
5. Overstatement
6. Understatement
7. Symbol
8. Synecdoche
9. Metonymy
10. Paradox
11. Irony
12. Oxymoron.

Role of Figurative Language by Laurence Perrine (1969):

1. Imagery and Visualization
2. Emotional Impact
3. Concentration of Meaning
4. Imaginative Engagement
5. Aesthetic Pleasure
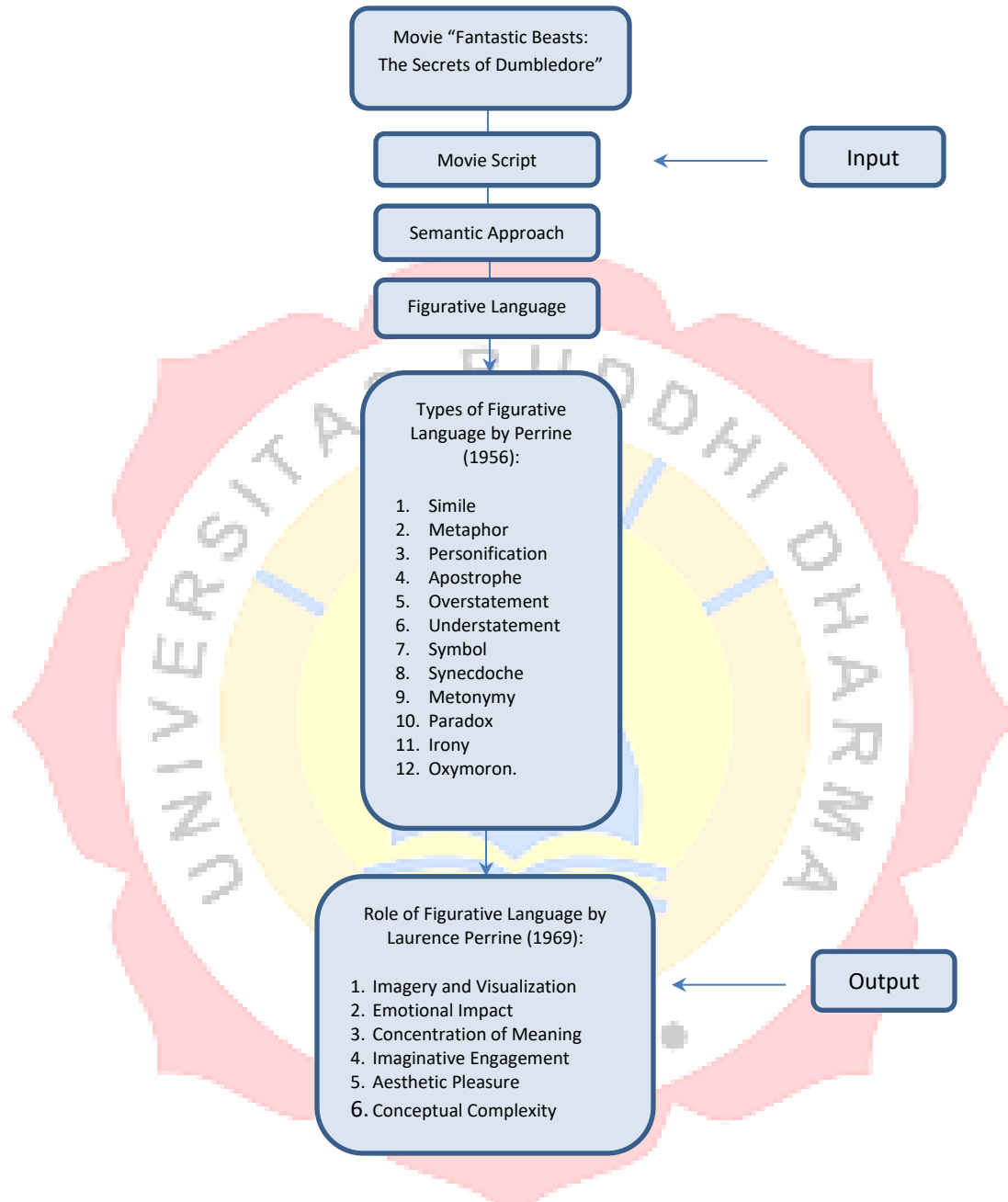6. Conceptual Complexity

Output ←

Figure 1.6 Conceptual Framework

The conceptual framework demonstrates that the author used the transcript for the movie "Fantastic Beasts: The Secrets of Dumbledore" as an object and a source of information for this study. This thesis used the Semantic approach, specifically figurative language. Using theory by Laurence Perrine (1956) to determine the

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figurative language and to determine the role of the figurative language, applied to the data analysis in order to investigate the meaning and the role of the figurative languages. In this paper's chapter on further discussion, the writer went over the results. The writer concluded by summarized the findings from the procedure used to address the research issue that was raised earlier in this thesis

CHAPTER II

PREVIOUS STUDY AND THEORETICAL BACKGROUND

2.1 Previous Study

This chapter provided an explanation of earlier research as well as relevant hypotheses for the issue under discussion. First, the study clarified the findings of the two earlier investigations. Second, the concepts were covered in the research. Finally, this study employed Laurence Perrine's (1956) theory of figurative language and the role to assess its issues. Several scholars have carried out the earlier study on the analysis of figurative language. The writer can draw conclusions from those earlier investigations, as well as their differences based on the gap that was discovered in the most recent study.

The first review related to this study was by Yandi Wijaya (2022) from Universitas Putera Batam, entitled "An Analysis of Figurative Language in 'Raya and The Last Dragon' Movie: Semantic Approach." The purpose of this study was to apply the semantic method to the analysis of types and functions from the film. The authors made advantage of Perrine's (1969) theory. In order to gather data for the study approach, the researcher observed the setting and listened to utterances before noting each instance of figurative language used in the film. The authors used a descriptive qualitative method to analyze the data. The researcher came to the conclusion that the various forms of figurative language that were discovered included personification, metaphor, metonymy, paradox, allegory, irony, and symbolism. Among the eight forms, metonymy emerged as the most prevalent kind. Yandi Wijaya's research and this research both employ Perrine's theory to examine various forms of figurative language. What is different is that their research only looks for types of figurative language and their meanings, but this research does not only analyze types of figurative language but also analyzes the meaning and function of figurative language found in the object under study. Overall this research was compatible to help the writer to do

the research as both of the research also used semantic approach and theory from Perrine.

The second review was by Affif Anikmatul (2016) from State Islamic Institute (IAIN) of Tulungagung, with the title "An Analysis of Figurative Language Used in Movie Script 'Frozen'". The study set out to identify the various forms of metaphorical language that were employed in the screenplay for the motion picture "Frozen," as well as how these elements were used to support the ideas that the film attempted to portray. The authors examined the type of figurative language employed by applying Stanford's (2003) theory. The data collection and analysis in this study's research design were conducted using library sources. The "Frozen" movie script served as the source for all of the information. There are two primary categories for the research findings. First, the researcher discovered ten different types of figurative language in the "Frozen" writing. The researcher discovered sixteen moral lessons in the play, based on the functions that figurative languages play in constructing its meaning. This research and the writer's research both examine figurative language. However, they use a different theory from the one the writer uses, and there are different aims, where their research wants to find a moral message, while what the writer wants to aim for is the effect given by the use of figurative language. However, this research is quite helpful for the author as a reference

The third research was by Nurmaini (2017) from State College for Islamic Studies (STAIN), titled "An Analysis of Figurative Language Used in 'Twilight' Movie." The purpose of this study is to categorize and evaluate the various forms of figurative language and their meanings in the script for the film "Twilight." Two ideas were employed in this study: Perrine and Richard E. Mezzo's theories were incorporated into the theory of figurative language. To bolster the analysis, the second theory incorporated Lichao Song's theory of meaning. The type of research the researcher utilized was a descriptive study, and the results were presented in a qualitative manner. Document analysis was employed by the researcher to gather the data. The study's findings indicate that figurative language can be found in eight

different forms: simile, metaphor, personification, synecdoche, hyperbole, paradox, litotes, and irony. In this research, we both used Perrine's theory and carried out document analysis as a data collection method. The distinction lies in the fact that their study just focuses on identifying various forms of figurative language and their interpretations, whereas the writer's research delves further into the analysis of figurative language types and their functions within the object of study. This research is quite compatible as a reference for writers because it uses the same data collection method

The Fourth review was by Ni Kadek (2022) from Universitas Mahasaraswati Denpasar, with the title "An Analysis of Figurative Language Found in Ratatouille Movie by Walt Disney Pictures." The thesis identifies and evaluates the various forms of figurative language used in Walt Disney Pictures' Ratatouille film. It also focuses on the varieties of figurative language that are present in the film. The study employed Leech's (1981) theory of meaning and Keraf's (2006) theory to analyze the various forms of figurative language. The research methodology employed in the study involved a qualitative analysis of the many forms of figurative language found in the Ratatouille films. Six categories of metaphorical language were identified from the 23 data points collected during the film. In this investigation, similarities were found in the use of Perrine's theory to examine types of figure of speech and their functions, while for the meaning theory this study used Keraf's theory while the writer's used Leech's theory. This research is quite compatible in being a reference for the author in the function of figurative language in film.

The last review was by Dewi, Laila Alviana (2020) from State Institute of Islamic Studies Ponorogo, with the title "Figurative Language in Maher Zain's Song Lyrics." The goal of this study was to identify the many forms of metaphorical language that Maher Zain used in his songs and to identify which of these types was more prevalent. This study used a qualitative descriptive method. A content analysis research design was used. Selected lyrics from Maher Zain's songs, including "Hold My Hand," "For The Rest of My Life," "Number One For Me," "Open Your Eyes," and "Awaken,"

provided the data. utilizing Perrine's theory of figurative language, which is backed by Abrams, Keraf, and Reaske's views. Utilized transcription, note-taking, and observation to examine it. The study's findings indicated that 42 lyrics out of 5 songs used figurative language. The difference is that this research uses songs as objects while the writer uses films. Also the aim of this research is to find out how much figurative language there is in research, while the writer's research focuses on the meaning and function of the figurative language found.

The writer discovered several parallels and differences between the earlier research and the research they carried out. The present study and earlier research conducted by Yandi Wijaya, Affif Anikmatul, Nurmaini, Ni Kadek, and Laila Alviana have some commonalities, including the utilization of descriptive qualitative research methodology, a focus on figurative language as the research topic, and a problem statement that encompasses several varieties of figurative language, also the writers using the same expert theory as some of the previous study above, such as Perrine. Some of them has different theories from expert, such as theories from Keraf and Standford. Differences also founds from previous study written by Laila Alviana she was using songs as the object of the research, while this research was using movie script as the object. This research also have the objective to explain the role of figurative language as the difference from the previous studies.

2.2 Concept

Concepts form the basis of the thesis, help the writer to formulate research questions, determine the scope of the research, and guide the analysis and interpretation of data. To support this research, the writer has provided some concepts that relate with this study such as:

2.2.1 Figurative Language

Figurative language enhances literature by allowing authors to express complex ideas and emotions in a more vivid and imaginative way than literal language alone. This enriches the reader's experience and creates a deeper connection with the text. Figurative language helps convey meanings that go beyond the surface, often making abstract concepts more tangible and relatable. "Figurative language enriches literature by enabling writers to express complex ideas and emotions in a more vivid and imaginative manner than literal language. It allows for a deeper engagement with the text, fostering a more profound connection between the reader and the work." (Perrine, 1956)

2.2.2 Meaning

According to Leech (1974), conceptual metaphors are not just linguistic but shape our entire understanding of the world. They influence our actions, emotions, and social interactions. In addition to being linguistic, conceptual metaphors influence how we see the outside world. They affect our behavior, feelings, and interpersonal relationships.

2.2.3 Movie

Movies aren't just moving pictures; they're a powerful tool for creating meaning. Through a combination of visuals, sounds, editing, and storytelling, filmmakers craft experiences that can convey emotions, ideas, and social commentary. Whether through a clear narrative or a more abstract approach, movies invite viewers to interpret and engage with the messages woven into the moving image. Based on Steven Spielberg (1997) "A movie is a powerful medium of visual storytelling that transports audiences to different worlds, evokes emotions, and fosters empathy and understanding. It is a collaborative art form that combines the talents of writers, directors, actors, and various creatives to bring stories to life on the screen. Movies have the unique ability to entertain, educate, and inspire, leaving a lasting impact on viewers long after the credits roll."

2.2.4 Fantastic Beasts: The Secrets of Dumbledore

Fantastic Beasts: The Secrets of Dumbledore is a fantasy film set in the Wizarding World created by J.K. Rowling and produced by Warner Bros in 2022. It's the third installment in the Fantastic Beasts series and the eleventh film overall in the Wizarding World franchise. The film follows Albus Dumbledore, the powerful wizard, who entrusts Newt Scamander, a Magizoologist (someone who studies magical creatures), with a dangerous mission. Their goal is to stop the dark wizard Gellert Grindelwald from seizing control of the wizarding world.

2.3 Theoretical Framework

Some explanations of the theories used to analyze the data may be found in the theoretical grounds. The sorts of meaning theorized by Geoffrey Leech (1981), the varieties of figurative language offered by expert Laurence Perrine (1956) and The meaning of the figurative language found using the theory by Laurence Perrine (1969), will be the subject of certain theoretical frameworks drawn in this study.

2.3.1 Figurative Language

According to Perrine's book titled *Literature: Structure, Sound, and Sense* (1956), figurative language adds depth and richness to poetry by allowing writers to convey complex ideas and emotions in vivid and imaginative ways. He may discuss how metaphors, similes, personification, and other figurative devices help readers to connect with the poet's message on a deeper level, stimulating their imagination and emotions. Figurative language often creates powerful imagery that enhances the overall impact and beauty of poetry, making it more engaging and memorable for the reader.

2.3.2 Types of Figurative Language

Perrine (1956) in his book titled *Literature: Structure, Sound and Sense,* categorizes figurative language into 12 types, there are simile, metaphor, personification, apostrophe, overstatement, understatement, symbol, synecdoche, metonymy, paradox, irony and oxymoron. He provides explanations and examples of each type to help readers grasp their significance and usage in literary works. These twelve types of figurative language help readers understand and appreciate the richness and complexity

of language in literature. Among the 12 types of figurative language that have been identified by Perrine, the writer focusing to analyze the 6 specific types of figurative language in this research, there are Simile, Metaphor, Overstatement, Understatement, Paradox and Irony.

2.3.2.1 Simile

According to Laurence Perrine, a simile is a figure of speech that makes a comparison between two fundamentally different things, explicitly using the words "like" or "as" to highlight a specific characteristic they share. This comparison helps create vivid imagery and enhances the reader's understanding of the described object or concept. For example:

Her smile was as bright as the sun.

In this simile, "her smile" is being compared to "the sun" using the word "as." This comparison suggests that her smile is exceptionally bright, warm, and cheerful, much like the sun's radiance. By using this simile, the writer conveys the brilliance and positive impact of her smile in a more evocative and imaginative way than a straightforward description could achieve.

Perrine underscores that similes are effective because they make abstract or unfamiliar concepts more tangible and relatable. By connecting an unfamiliar or complex idea (such as the unique quality of a smile) to something familiar and universally understood (like the sun), similes enhance comprehension and engagement. They allow readers to visualize and emotionally connect with the description, enriching their overall reading experience.

2.3.2.2 Metaphor

Based on Perrine, metaphor is a figure of speech that directly compares two unlike things without using the words "like" or "as." Instead, it asserts that one thing is another, highlighting a shared characteristic and thereby enriching the meaning and imagery of the text. For example:

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Time is a thief

In this metaphor, "time" is compared to "a thief." The metaphor suggests that time stealthily and inevitably takes away our moments, experiences, and opportunities, much like a thief would steal valuables. By using this metaphor, the writer conveys the idea that time can be elusive and unforgiving, emphasizing its impact on our lives in a more evocative and thought-provoking way than a literal description would.

The observations of Laurence Perrine regarding metaphor highlight its importance as a tool for conveying deeper meanings and enhancing literary expression. Metaphors transform the way we perceive and interact with language, making them indispensable for writers aiming to create rich, layered, and emotionally resonant texts.

2.3.2.3 Overstatement

Overstatement, also known as hyperbole, is a figure of speech that involves exaggerating certain aspects of a statement to emphasize a point or evoke strong feelings, according to Perrine. It is not meant to be taken literally but is used to create a dramatic effect.

I'm so hungry I could eat a horse.

In this example, the speaker exaggerates their hunger to an extreme degree by claiming they could eat an entire horse. This overstatement is not meant to be taken literally; rather, it emphasizes the speaker's intense hunger. The hyperbole conveys the idea of being very hungry in a humorous or impactful way, making the expression more vivid and memorable.

The insights Laurence Perrine provides on overstatement highlight its importance as a rhetorical device that enhances literary expression. Overstatement allows writers to convey the extremities of human emotion and experience in a way that is both impactful and memorable. By using hyperbole, writers can emphasize their points, create vivid imagery, and engage readers on a deeper emotional level.

2.3.2.4 Understatement

Perrine describes, Understatement is a figure of speech in which the speaker deliberately makes a situation seem less important or serious than it is. This technique can create a subtle and often ironic effect, allowing the true significance of the situation to be conveyed in a restrained manner. For example:

"It's just a scratch," said about a large dent in a car.

In this example, describing a significant dent as "just a scratch" is an understatement. The speaker minimizes the extent of the damage, which can create a contrast between the actual situation and the description. This understatement can be used to downplay the severity of the damage, perhaps to avoid alarm or to add a touch of irony or humor to the situation.

The insights of Understatement provided by Laurence Perrine underscore its importance as a rhetorical device that adds depth and subtlety to literary expression. Understatement allows writers to convey complex emotions and situations with restraint, often creating a more profound impact than overt dramatization. By using understatement, writers can introduce irony, evoke empathy, and invite readers to engage more deeply with the text.

2.3.2.5 Paradox

Perrine defines, A paradox is a figure of speech in which a statement appears to be self-contradictory or absurd, but upon closer examination reveals an underlying truth. Paradoxes are often used to provoke thought and highlight the complexity of an idea or situation. For example:

"Less is more."

On the surface, the statement "Less is more" seems contradictory because "less" and "more" are opposites. However, this paradox reveals a deeper truth: simplicity and restraint can lead to greater impact or value. In various contexts, such as design or lifestyle, this phrase suggests that minimalism can enhance effectiveness or beauty.

Laurence Perrine's observations regarding paradox highlight their importance as a literary device that adds depth, complexity, and thought-provoking qualities to literary works. Paradoxes challenge readers to look beyond the surface and explore the intricate layers of meaning within a statement. By presenting apparent contradictions, paradoxes reveal deeper truths and highlight the multifaceted nature of reality.

2.3.2.6 Irony

Irony is a figure of speech involving a discrepancy between expectation and reality, according to Perrine. It comes in several forms, each creating a contrast that adds depth and complexity to a literary work. Example:

A pilot with a fear of heights.

This is an example of situational irony. The expectation is that a pilot, someone whose profession involves flying at high altitudes, would be comfortable with heights. The reality, however, is that the pilot has a fear of heights, which is contrary to what one would logically expect. This irony highlights the unexpectedness and sometimes the absurdity of real-life situations, emphasizing that people's lives and experiences can be full of contradictions.

Perrine's insights into irony highlight its significance as a literary device that enriches narrative complexity and emotional resonance. Irony creates contrasts that invite readers to delve deeper into the text, uncovering layers of meaning and engaging with the work on a more profound level.

2.3.3 Types of meaning

Geoffrey Leech's (1974) quotation underscores that the meaning in natural language is multifaceted, encompassing various dimensions beyond basic definitions. These dimensions include conceptual meaning (core dictionary definitions), connotative meaning (subjective associations), social meaning (contextual social information), affective meaning (emotional responses), reflected meaning (influences between different senses of a word), collocative meaning (typical word combinations), and thematic meaning (structural emphasis within sentences). This highlights the

complexity of linguistic meaning, which involves an interplay of various contextual, emotional, social, and structural factors.

2.3.3.1 Conceptual Meaning

Conceptual meaning, according to Geoffrey Leech in his work *Semantics: The Study of Meaning* (1974), refers to the literal or dictionary meaning of a word, which conveys its basic and essential information. It is also known as denotative or cognitive meaning. This type of meaning is concerned with the logical and propositional content of a word or phrase, essentially what it directly refers to in the real world. Consider the word "cat." The conceptual meaning of "cat" would include the essential characteristics that define it, such as, A small domesticated carnivorous mammal and typically having soft fur, a short snout, and retractable claws.

2.3.3.2 Connotative Meaning

As said by Leech, Connotative meaning refers to the emotional and associative aspects of meaning that a word invokes beyond its literal, dictionary definition (conceptual meaning). It encompasses the subjective, cultural, and personal associations that a word carries for individuals or groups. Consider the word "home." While the conceptual meaning of "home" is a place where one lives, the connotative meaning includes a wide range of associations and emotions. For many people, "home" might evoke feelings of warmth, safety, comfort, family, and belonging. These connotations are not part of the literal definition but are significant in how people experience and understand the word.

2.3.3.3 Social Meaning

Based on Perrine, Social meaning pertains to the information conveyed about the social relationships, roles, or identities of the speakers and listeners in a particular context. It involves the social context in which language is used and the way language reflects social norms, hierarchies, and interpersonal dynamics. Example:

" Hello, Dr. Smith."

"Hi, John."

"Hey, buddy!"

Each greeting conveys not just a salutation but also information about the social relationship between the speakers. "Hello, Dr. Smith" indicates a formal relationship and respect for the person's professional title. "Hi, John" suggests a more casual, perhaps peer-level relationship. "Hey, buddy!" implies an informal and friendly rapport.

2.3.3.4 Affective Meaning

Affective Meaning refers to the emotional content or attitude expressed by the speaker through language, based on Leech. This type of meaning conveys the speaker's feelings, emotions, or attitudes towards the subject or the listener, often adding an emotional layer to the words used. Consider the word "Cheap". "Cheap" can carry a negative connotation, suggesting something low in quality or value, while "affordable" has a more positive or neutral connotation, implying good value for the price. The choice of words reveals the speaker's attitude toward the restaurant.

2.3.3.5 Reflected Meaning

Reflected meaning, as described by Geoffrey Leech, occurs when a word or phrase evokes additional associations or meanings beyond its literal or intended sense. This type of meaning arises from cultural references, wordplay, or linguistic nuances, where the word itself reflects or suggests something else. The phrase "a green thumb." Literally, it refers to someone who is skilled at gardening. However, the word "green" in this context reflects additional meanings. Green is often associated with nature, growth, and vitality. Thus, the phrase not only describes gardening proficiency but also implies a natural affinity for plants and the outdoors.

2.3.3.6 Collocative Meaning

According to Geoffrey Leech, it refers to the associations or typical combinations of words that occur frequently together in language. It involves the meaning that arises from the regular co-occurrence of certain words in specific contexts, influencing how we interpret the meaning of individual words within those combinations. Consider the word "strong." While its conceptual meaning might denote physical power or robustness, its collocative meaning can vary depending on the words it commonly

appears with "Strong coffee": In this context, "strong" collocates with "coffee" to imply a rich, intense flavor or high caffeine content.

2.3.3.7 Thematic Meaning

Leech defines, Thematic meaning, pertains to the way information is organized and presented in a sentence, influencing the emphasis and focus of the message. This type of meaning concerns how different elements of a sentence contribute to the overall structure and what is foregrounded or backgrounded in communication. Consider the following sentences, which convey the same basic information but with different thematic meanings:

"The cat chased the mouse."

"The mouse was chased by the cat."

In the first sentence, the thematic meaning emphasizes "The cat" as the subject and the doer of the action, making the cat the focal point. In the second sentence, "The mouse" is emphasized as the subject, even though it is the recipient of the action, shifting the focus onto the mouse.

2.3.4 Function of Figurative Language

The purpose of figurative language is mostly derived from what language users consider to be the usual meaning or more accurately, the standard demand of words. Perrine in his book titled *Sound and sense: an introduction to poetry* (1969) defined the purposes of figurative language as methods of attention, extra imagery, imaginative enjoyment, and emotional intensity.

2.3.4.1 Imagery and Visualization

Based on Perrine, figurative language enhances the imagery in a text, allowing readers to visualize scenes, characters, and events more vividly. It appeals to the senses and helps create a more immersive reading experience. As the phrase:

"Fluttering and dancing in the breeze"

The daffodils are given human qualities, as if they are fluttering and dancing, which enhances the visual image of the flowers moving gracefully in the wind.

2.3.4.2 Emotional Impact
By using metaphors, similes, and other figures of speech, writers can evoke stronger emotional responses from readers, based on Perrine. Figurative language can convey complex emotions and moods more effectively than literal language. For example:

"Her heart was a heavy stone"

This metaphor helps convey the intense weight of her sadness more powerfully than simply stating she was sad. It evokes a strong emotional image of heaviness and burden, making the reader feel the depth of her sorrow.

2.3.4.3 Concentration of Meaning
Perrine defines that figurative language allows for a more concentrated and concise expression of ideas. Through metaphors and symbols, writers can convey multiple layers of meaning and add depth to their work. In this phrase:

"Her heart was a heavy stone"

This metaphor helps convey the intense weight of her sadness more powerfully than simply stating she was sad. It evokes a strong emotional image of heaviness and burden, making the reader feel the depth of her sorrow.

2.3.4.4 Imaginative Engagement
As said by Perrine in his book titled *Sound and sense: an introduction to poetry* (1969), Imaginative Engagement stimulates the reader's imagination, encouraging them to think beyond the literal meanings of words and explore the underlying ideas and themes of the text. Example:

"The old house stood like a silent sentinel"

This comparison helps the reader imagine the house as a watchful guardian, evoking a sense of vigilance and mystery.

2.3.4.5 Aesthetic Pleasure

According to Perrine, the use of figurative language contributes to the beauty and artistry of a literary work. It adds a lyrical quality to prose and poetry, making the reading experience more enjoyable.

"the sun dipped below the horizon, painting the heavens"

By attributing human actions to the sun, this personification enhances the imagery, making the scene more dynamic and engaging.

2.3.4.6 Conceptual Complexity

Perrine claims that, figurative language can illustrate abstract concepts and complex ideas in a more understandable and relatable way. It helps bridge the gap between the abstract and the concrete, making difficult concepts more accessible to readers. This metaphor could be the example:

"Time is a gentle river"

This metaphor compares time to a river, suggesting its fluid and gradual nature. It implies that, like a river, time has a soothing effect on our wounds, gradually wearing away the sharpness of our pain.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Approach

The writer use descriptive qualitative method to analyze the data. Rico and Palmer (2009) discuss the use of descriptive qualitative methods for analyzing film and video in their book titled *Analyzing Images, Moving Images: Qualitative Research in Media Studies*. They argue that this approach can be particularly helpful for understanding the use of visual and auditory elements, such as figurative language, to create meaning. The primary goal is to describe the phenomenon in rich detail. This involves capturing the intricacies and subtleties of the subject matter.

This research also using semantic approach, focused on figurative language. According to Geoffrey Leech (1974) in his book titled *Semantics: The Study of Meaning,* descriptive qualitative includes a detailed contextual analysis of a limited number of events or conditions and their relationships. The writer is convinced that the semantic method is adequate for this type of study.

3.2 Data Types

The movie transcript serves as the major source of data for this study, but secondary data from other sources is also included. The primary data came from the transcript movie titled "Fantastic Beasts: The Secrets of Dumbledore". The secondary data, which had been obtained by others as extra but yet crucial, it gained from the scholarly writing, article, and journal. Main of the research's data came from the characters' utterances that displayed figurative language phenomena.

3.3 Data Source

The primary object of this research is the transcript of movie titled "Fantastic Beasts: The Secrets of Dumbledore" created by J.K. Rowling and produced by Warner Bros in 2022. The film explores Dumbledore's past, his complex relationship with Grindelwald, and the team's dangerous mission across the globe to thwart Grindelwald's plans. Themes of loyalty, love, and resistance against tyranny are central

to the story. The characters' utterances exhibiting figurative language phenomena provided the research's data. To obtain additional information, the writer examines material about the metaphorical language used in the film through a number of adequate and pertinent sources, including papers, journals, and e-books in PDF format.

3.4 Data Collection Method

The process involves a number of phases, including watching "Fantastic Beasts: Secrets of Dumbledore" each scene and closely reading the screenplay to have a comprehensive knowledge. Next, in order to determine the kinds and meanings of figurative language, data from the scenes and script that comprise character speech must be identified and categorized. The procedure was carried out by making notes from the study-related data. The researcher used Perrine's theory (1956) to study the types and purposes of figurative language and analyzed the meaning using Leech's theory (1974). In order to explore more information from the theory needed, the writer used scholarly writings, e-books, journals and articles to support the information used in this research.

3.5 Data Analysis

After being gathered, the data is further processed to provide analysis results and insights on study questions. In this study, data collected for qualitative research is analyzed using thematic analysis. Finding, examining, and summarizing patterns (themes) in data is the goal of this methodology. There are five phases of data analysis, include familiarization, identifying figurative language from the movie transcript, defining the meanings, determining the role of figurative language, and final analysis and reporting. Regarding the subject, the following will be covered in more detail:

1. Familiarization with the Data

   The writer watches the movie attentively to understand the context, tone, and overall narrative. This step helps the writer become familiar with the dialogue and the use of figurative language within its visual and auditory context.

2. Identifying Figurative Language from the Movie Transcript

The writer reads the movie transcript and identifies instances of figurative language, using the theory by Laurence Perrine (1956). Highlight and assign codes to these segments to categorize them appropriately.

3. Defining the Meanings

After the previous step, the writer analyzes the identified figurative language to define their meanings using the theory from Geoffrey Leech (1974) within the context of the movie. Group similar instances together to form potential themes that reflect how these figures of speech convey particular meanings.

4. Determining the Role of Figurative Language

Examine the themes to understand the role of figurative language in the movie. This involves checking the themes against the data to ensure they accurately represent how figurative language is used to express emotions, depict relationships, create imagery, etc. using the theory by Perrine (1969)

5. Final Analysis and Reporting

The writer compiles the findings into a coherent narrative. This final report should explain how figurative language contributes to the overall meaning and impact of the movie, providing insights into the thematic significance and stylistic choices of the dialogue.