

“AN ANALYSIS OF FIGURES OF SPEECH AS FOUND IN “FROZEN II” MOVIE”

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Abstract

This study analyzes the use of figures of speech in the movie "Frozen II." Employing a qualitative content analysis method, we examine the movie's transcript to identify, categorize, and interpret various figures of speech such as metaphors, similes, personification, and hyperbole. Our findings reveal that these literary devices are intricately woven into the narrative, enhancing character development, emphasizing themes, and creating emotional depth. The study highlights the significant role of figurative language in storytelling, demonstrating how it contributes to the movie's overall impact on its audience. This analysis offers a deeper understanding of the linguistic artistry in "Frozen II," providing insights into the film's narrative techniques and their effects on viewers.

Keywords: Figures of speech, Frozen II, narrative analysis.

a. Introduction

"Frozen II," the highly anticipated sequel to Disney's blockbuster "Frozen," has captivated audiences worldwide with its compelling narrative, stunning animation, and memorable characters. Beyond its visual splendor and catchy musical numbers, "Frozen II" is notable for its sophisticated use of language and literary devices, which add depth and complexity to the story. This analysis delves into the figures of speech employed throughout the film, exploring how these elements enhance the storytelling and contribute to the film's thematic richness.

Figures of speech, including metaphors, similes, personification, hyperbole, symbolism, alliteration, assonance, and irony, play a crucial role in the narrative structure and emotional impact of "Frozen II." These literary devices are not mere

embellishments; they serve to articulate the internal and external journeys of the characters, particularly Elsa and Anna, as they navigate a world filled with magic, mystery, and self-discovery. By examining these elements, we can gain a deeper understanding of the film's underlying messages and the creative strategies used by the filmmakers to engage the audience on multiple levels.

Metaphors and similes in "Frozen II" provide vivid imagery and create connections between the characters' experiences and broader themes such as identity, destiny, and the natural world. Personification brings to life the enchanting elements of the story, transforming abstract concepts and natural forces into characters with whom the audience can interact emotionally. Hyperbole amplifies the dramatic tension and stakes of the characters' quests, while symbolism imbues the narrative with layers of meaning that resonate beyond the immediate plot.

Sound devices like alliteration and assonance enhance the musicality and rhythm of the film's dialogue and songs, contributing to the overall aesthetic experience. Irony adds complexity and depth, often highlighting the contrasts and contradictions inherent in the characters' journeys and the story's unfolding.

In summary, this analysis seeks to uncover the intricate web of figures of speech that make "Frozen II" not just an animated feature, but a rich literary work. By examining these elements, we can appreciate how the film's language enriches its narrative, themes, and emotional resonance, making it a timeless piece of storytelling. "Frozen II," the highly anticipated sequel to Disney's blockbuster "Frozen," has captivated audiences worldwide with its compelling narrative, stunning animation, and memorable characters. Beyond its visual splendor and catchy musical numbers, "Frozen II" is notable for its sophisticated use of language and literary devices, which add depth and complexity to the story. This analysis delves into the figures of speech employed throughout the film, exploring how these elements enhance the storytelling and contribute to the film's thematic richness.

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b. Literature Review

1. Literature

Reading literature can help one appreciate the beauty found in the words of great writers, according to Stanford (2003, p. 1). We learn the truth about life from literature. Reading the literature is crucial, so paying attention to what it has to say is important. A significant component of our education is literature. Poetry, plays, essays, and novels are all considered forms of literature. Moreover, Stanford University (2003, p. 1) reported that a wide range of students provided diverse responses when asked why they read literature. The remarks that follow are typical.

Rick McDougall defines reading literature is crucial because authors have a lot of experience and their opinions should be taken seriously. If not, people will forget about them. Because literature is such an integral part of our education, we read it. Literature is the way, just as mathematics is the way, history is the part (Stanford, 2003, p. 3).

Writings from the past capture and represent ages of human thought and feeling; they exist before us, are both like and unlike us, and serve as a testament to our shared humanity and past. We honor the memory of those who came before us and were able to discern distinctions. Furthermore, the plays, poems, and stories written by our peers shed light on the common world we live in. This is what I would like to argue: if literature is vague or imprecise, if it is hard to pinpoint, using scientific methods, the worth or significance of a piece of art, then this impreciseness is the price literature has to pay for capturing the entirety of the human race. In their thoughts and sentiments as well as in the meanderings of their fleeting existence, humans are inherently ambiguous and ambivalent beings that oscillate between permanence and change, direction and chaos. A given work of literature will elicit different reactions from different readers because it is true to life and the complexity of human feeling.

2. Drama

Drama refers to taking action or responding. Drama has a more expansive definition in today's world, depending on whether one considers it to be a literary genre or a distinct artistic medium. The beauty of great writers' words can be enhanced by literature, much like the language used in songs, poetry, screenplays, and poetry.

Stanford (2003) 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.

Khoiriyah, A. A (2016) this indicates that the use of literature dates back to Greek antiquity. This is a result of the large number of people who watched, contributed to, and created the drama. The drama is based on both fact and fiction. Most realistic dramas were based on true events. Furthermore, this made-up drama was a fantastic addition to the author's year-long narrative. This enables the writer to visualize the concepts and feelings incorporated into the play or drama. There are some steps to introduce drama as follows:

a) Types of drama

Plays, whether they are old or new, convey a wide range of feelings and perspectives. Despite the fact that most plays have both humorous and serious aspects. Typically, they fall into one of two main dramatic subcategories: comedy, which emphasis's life's funnies and absurdities, and tragedy, which concentrates on life's sorrows and grave issues.

Tragic plays typically examine the lifestyle of a prince or other prestigious official. This character experiences a sharp turn in fortune from good too bad throughout the play. After enjoying great social standing, the tragic figure dies as a result of one (or a combination of) the following three factors: an uncontrollable by happenstance or fate, a character defect, or a poor decision.

Jokes Comedies depict the lives of common people, in contrast to traditional tragedies which concentrate on the lives of noble and noble characters. These individuals deal with conflicts, difficulties, and challenges, much like tragic characters do. Nonetheless, their issues are either not very serious or, if they are, are handled gently.

Funny things like wild chases and other physical action, along with oftentimes misidentifications and surprising discoveries, are the main sources of humor in romantic comedies. Romantic comedy aims to gently elicit self-aware laughter rather than to correct and elevate human behavior. Rather than trying to impart wisdom, romantic comedies aim to entertain their viewers.

Boggs and Petrie (2008) defines 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.

This implies that the attributes have the potential to enhance the film's impact and realism. There's a movie too. The features of Frozen II are distinct and the

movement has been replaced. Paying close attention to the sounds, movements, and images on screen is necessary for film analysis.

b) The Value of the Film

The goal of the analysis is to improve and deepen the cinematic experience. Aside from that, the strategy is the craft of film viewing. It can therefore make every scene in the movie visible and intelligible. Analyzing the movie allows one to comprehend it in its entirety. According to Boggs and Petrie (2008, p. 6), it says we can all possess both the scientific mind and the poetic soul, which will enhance and enrich the cinematic experience. The analytical approach is vital to the craft of filmmaking because it allows us to see and understand how each element contributes to the thrilling and dynamic total.

c) The Nature of Movie Script

The fundamental blueprint that guides every stage of the filmmaking process is the script. Petrie and Boggs (2008). The script maintains the coherence of the movie's vision. You cannot force a style on a movie, as production designer Paul Sylbert once stated. Like the film itself, it must have its own movement and originate from a vision derived from the script and the understanding of how to form a whole between the various scenes. A movie's style is the sum of its parts, and each part needs to make sense and function as a whole to produce the desired effect. Design is not a means of self-expression. It is the creative application of colors, forms, and objects to support the narrative. According to Boggs and Petrie (2008, p. 98), "The plot may at times imply visual metaphors and emphasize the necessity of a specific color scheme, emphasizing the use of several well-chosen hues to evoke mood or atmosphere."

Wiese (2010) defines individuals ought to be aware of the genre in which they wish to operate. Those who choose screenwriting projects in genres they are familiar with will save a great deal of research time and steer clear of many common pitfalls. Change it up depending on the genre. It's a good idea to consider which actors would be most interested in playing the lead roles in the movie or in the roles they create. Writing a screenplay requires a lot of imagination and careful planning. If desired, one can use the words in the script to develop a plan that illustrates in detail every aspect of what the finished film should look like.

Wiese (2010), screenplay writing is a labor-intensive process. One cannot try to write scripts they are unfamiliar with or rush the process. The best stories are written by those who are knowledgeable or experienced in a field, or who write about their own experiences to obtain the most in-depth understanding of the subject matter. Although it won't be simple to become a screenwriter, knowing what works and what doesn't will make the process much simpler. There are a lot of literary works there as well, and people should study them more. One of the many ways a writer can convey their knowledge or experience is through figure of speech.

3. Definition of Speech

The act of using spoken language for communication is called speech. Literal and figure of speech are the two main categories into which it falls. The literal meaning

of words and phrases is the foundation of literal language. Figure of speech, on the other hand, depends on implicit meaning, which varies based on the context and the speaker. For instance, “the sky is blue” depends on taking the term “blue” literally, whereas “I feel blue” depends on taking the phrase literally. The meaning of all figures of speech depends on the application of figure of speech.

4. Analysis Figure of Speech

To concretize and animate a literary creation, an author can use figures of speech which in language textbooks are mistakenly called figures of speech. The word/phrase can be interpreted according to its literal meaning and according to its majestic meaning. The literal meaning is the same as the denotation of the word, while the figurative meaning is obtained if the denotation of the word is transferred and includes other denotations along with other thought links.

The use of figures of speech in a literary work such as a short story can cause the language used to vary. Figures of speech are likened to spices in food. Spices are what make food more delicious. Without spices, food tastes bland. Therefore, the use of figure of speech is very urgent in a literary creation. This is done to look for aesthetic effects in his literary creations.

5. The Concept of Figure of Speech

A figure of speech is a literary device employed by poets to evoke in the reader or listener an image, association, or other effect that transcends the literal meaning or intended purpose of the words used. Hutauruk (2019). Rhetorical devices are figurative language consisting of a number of words or expressions. Figurative language or words can be a story, a symbol, a lesson or even irony. The main function of rhetoric or rhetoric is to make a sentence or phrase more colorful and attractive. This means you can communicate specific goals to others through rhetoric rather than stating ideas explicitly. Rhetorical imagery is another name for figures of speech. The reason is that rhetoric can create a rhetorical effect (emphasis) in a sentence.

Figures of speech are often found in literary works such as poetry or rhyme. However, figurative language has been widely used in many other works over time, including English greeting cards, brand slogans, publications and film titles, etc. Speech morphology basically refers to the primary means of making up the expression of language more beautiful and more effective (Regmi, 2015).

In contrast, Znamenskaya (2004, p. 193) claims in her book that schemes, tropes, and other syntactically expressive devices like neologisms and foreign words are examples of stylistic devices used in figures of speech. Tropes and schemes are frequently helpful categories for recognizing elements in figures of speech.

Schemes address letter, sound, order, syntax, and style-forming elements like antithesis and anaphora (Znamenskaya, 2004, p. 22). Lexical and phonological schemes are the two categories of grammatical schemes. The rhetorical effect of antithesis and formal and structural repetition, such as anaphora, are dealt with by grammatical and lexical schemes. Additionally, phonological schemes take assonance, rhyme, and alliteration into account. These also require that phonological characteristics and meaning interact. The Colgate toothpaste

advertisement, "The Flavor's Fresher than Ever," is one of many that uses this example. Alliteration and the use of the same consonant twice are present in this sentence.

Metaphors and similes are examples of tropes that change a word or phrase's meaning to evoke a specific mental image (Simpson, 2004, p. 41). This modification may also result in a neologism, which is the creation of a new word while breaking linguistic conventions. Linguistic divergence can provide important information about how to understand figures of speech.

a) The types figure of speech:

1. Simile

Stanford (2003) a simile is a comparison that uses the terms "like" or "as" to describe two unlike things. A simile is, in technical terms, an oblique comparison between two unlike things. A simile is a phrase that uses the terms like or as to compare two different things or something to something else.

Putra et al. (2016) there are instances of similes such as when he holds her tighter before taking off like a flying squirrel and landing in another tree. This sentence uses the connecting word like to compare one thing to another. It implies that someone jumps in a manner similar to an animal called a "squirrel." In the second example given by Ikhsan (2019, p. 40), I gathered jasmine from my own garden like a thief. The word "I" is equated with "a thief," making this sentence a simile.

2. Metaphor

A metaphor is a term or phrase that is used to describe someone, something, or a situation in a way that differs from its usual usage. It does this without drawing a comparison (by omitting the words like or as), thereby highlighting the similarities between the two objects and strengthening the description. Stanford (2003, p. 49) are analogies between unlike items. Metaphor is the direct contrasting two items without the use of the terms "like" or "as."

Ikhsan (2019) you are a lone fish and I am the sea. The use of "am" and "are" to designate "I" as the object makes it a metaphor. "I am the sea" denotes the greatness of God, whereas "you are a single fish" denotes the weakness of humanity and the necessity of God in our lives. The author attempts to draw a comparison between good men and butterflies in order to explain what a character looks like. This is evident in the second example given (Harya, 2016).

3. Personification

Personification is a figure of speech in which human characteristics or abilities are applied to an inanimate object or abstraction. Personification, according to Keraf (2009, p. 140), is the use of metaphorical language to describe abstract, non-living objects or ideas that have human-like characteristics. Furthermore, personification, according to Stanford (2003, p. 49), is the process of imbuing an inanimate object with human or animal characteristics. Personification is a

rhetorical device in which a human being personifies an object or an animal. It causes inanimate objects and animals to speak and act like people.

Using "the sunrise is smiling to me" as an example. "Sunrise" in the example is a non-human object that behaves like a human. Therefore, the sunrise cannot grinned like a person. Another example is "a dead bird is hung about his neck" (Daniswara, Winaya & Parthama, 2016). "Sky and Sea were Jealous to a Human's Sky" (Kusumawardhani & Doyin, 2019).

4. Hyperbole

Keraf (2009) hyperbole is a figure of speech that includes an exaggerated statement at one point. Hyperbole is a term used in writing or speech to describe an extravagant or dramatic exaggeration of a fact. A statement that is overstated to emphasize its importance is called hyperbole. Seems to have a different definition of hyperbole: it is just an exaggeration, but an exaggeration used to further the truth rather than merely to emphasize or dramatize a point.

Harya (2016) said, "Since the universe took millions of years to create a single grain of sand, which represents a moment of creation". This sentence exhibits hyperbole, as the assertion is made with exaggeration to highlight its veracity.

5. Litotes

Litotes are a kind of understatement in which the affirmative is asserted by denying the opposite. Litotes are infamous for emphasizing a positive meaning by making negative statements. For example, "He is not a brightest man in the world (He is stupid) (Abrams & Harpham, 2012).

6. Metonymy

Metonymy is a figure of speech where a single object was once used to represent itself. It is used to replace one closely related word or phrase with another. Metonymy is a figure of speech in which one word is used in close association with another, according to Keraf (2009, p. 142). Metonymy is a close relationship in which the name of an object, person, or quality is used as the object itself. It is a renaming, a substitution of one word for another, and a description of an idea using terms that imply associations.

The precise word for comparing anything to something that it has grown closely linked with because of a recurrent relationship in shared experience is metonymy. An example of this would be "The White House for the President of the USA" (Fitria, 2018). "Excellent disposition for an angel" (Daniswara et al., 2016).

7. Synecdoche

A part of something used for the whole is called a synecdoche (part-whole relationship). In the meantime, Kovecses (2001, p. 152) describes it as a type of figure of speech where a part represents the whole or the whole acts on behalf of

a part. Metonymy and synecdoche are so similar that it is difficult to tell them apart.

As stated by Abrams and Harpham (2012), "Ten hands for ten workers" is one example. "Hired workers for workers." (Fitria, 2018).

8. Allegory

An allegory is a story or description that conceals a deeper meaning. Allegory can be found in stories, plays, poems, pictures, and other literary works where the characters and events stand in for specific traits or concepts like politics, religion, or morality.

George Orwell's *Animal Farm* is among the well-known literary works on allegory (Literary Devices Editors, 2013). It's an allegory that describes the overthrow of Russia's Communist Revolution prior to World War I using farm animals. The revolution's corruption and greed are shown through the acts of the farm animals. It also explains how influential individuals can alter a society's ideology.

9. Alliteration

The repeating of the same starting sounds in words or syllables is known as alliteration. Stanford (2003, p. 50). It might be the final syllable in a poem or verse. The repeating of speech sounds in a series of alliterative meters is known as alliteration. Harpham & Abrams (2012). The sound at the start of the words is the subject of the repetition. Alliteration, then, is a style of language in which a word is emphasized or a beautiful sentence is created by repeatedly using the same consonant sound after one another in prose and poetry. It might be the final syllable in a poem or verse.

For example "At twenty-two, my age, it's not easy to know what is true for you or me." It indicates that the final syllables of the bolded words are the same. Using Abrams and Harpham (2012) as another example, "When to the sessions of sweet silent thought".

10. Onomatopoeia

Onomatopoeia, also known as echoism, occurs when a word or group of words such as "hiss," "buzz," "rattle" or "bang" seem to mimic the sound they indicate. Harpham & Abrams (2012). The sounds of nature, such as wind and rain, animals and birds crying, clocks, cars, and so forth, can all be considered onomatopoeia. For instance, according to Sobrino (2007), "bosch merges the brand name bosch".

11. Irony

"The connection of opposites is a literary, theatrical, and cinematic device known as irony," according to (Boggs and Petrie, 2008, p. 80). Irony enhances an intellectual element and produces both tragic and comedic effects by highlighting abrupt and shocking contrasts, reversals, and paradoxes. Irony needs to be dissected into its many forms and discussed in terms of the situations in which it occurs in order to be properly understood.

One definition of an irony is a contrast meaning. It denotes a contradiction between the statement and reality. Irony can be a literary, dramatic, and cinematic.

a. Dramatic Irony

"Dramatic irony derives its effect primarily from a contrast between ignorance and knowledge," according to Boggs and Petrie (2008, p. 80).

Two distinct meanings are created by the dramatic irony:

- 1) The literal or face-value meaning of the line as perceived by the unenlightened character.
- 2) The line's ironic meaning, which contrasts with its literal meaning, as understood by an educated audience.

b. Irony of Situation

Boggs and Petrie (2008) an ironic situation is fundamentally a plot of irony. It entails an abrupt reversal or backfiring of events, such that the character's actions ultimately serve to further their own agendas".

c. Irony of Character

Characters exhibit irony when they embody stark contradictions or opposites, or when their actions sharply revers normal behavioral patterns (Boggs and Petrie, 2008).

d. Irony of Setting

"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," according to Boggs and Petrie (2008, p. 82).

e. Irony of Tone

The juxtaposition of opposite attitudes or feelings is referred to as irony of tone.

Irony of tone is like a linguistic tightrope walk, where words dance on the edge of contradiction. It's the sly grin beneath a serious facade, the wink in the midst of solemnity. It's when what's said clashes deliciously with how it's said, leaving a lingering taste of paradox. Think of it as verbal juggling with contrasting emotions, where the unexpected collision creates a symphony of meaning.

12. Understatement

A figure of speech known as an understatement conveys a positive idea in an unfavorable or paradoxical way. Understatement can either strengthen or weaken a statement's actual impact.

For instance "Keep your bright swords, for the dew will rust them". It denotes a fight between two men brandishing swords. A promenade was in place. The intention is to engross readers in the writer's heroic serenity.

13. Apostrophe

"Using an apostrophe means to address a place or inanimate object as though it were living," according to Stanford (2003, p. 50). It indicates that the writer or speaker is speaking directly to a place or inanimate object.

For instance, "I see and feel her. I hear you", Harlem. It implies that the speaker is expressing how much he connects to Harlem in the same way that he would with a close friend or family member.

b) Function of Figure of Speech

Figures of speech are frequently a more efficient way for writers to express their ideas than straight statements. Using figures of speech in a text serves three purposes: it can break up the monotony of the text, highlight a specific section, and provide a different meaning from words that are typically used for denotation. This indicates that the goal of using figures of speech is to add more color and clarity to a sentence. Stanley (2007, p. 8) concurs regarding the purpose of figures of speech within a text. He says that the purpose of adding force, more vivid imagery, a stronger feeling, and an extra detail that enhances the beauty of a sentence are all mentioned.

Figures of speech are used to express creativity, enhance emotional impact, add more imagery, and concretize the meaning into a useful compass. This is a succinct explanation of the functions mentioned.

1) To give express creativity

Readers conjure up the circumstances and actions presented in a text. The mind creates imagination by abruptly jumping from one idea to another. Observing similarities between seemingly incompatible objects is delightful when one feels these abrupt jumps.

Figures of speech give readers the freedom to use their imaginations. Reading passages in a literary work that describe a character looking up at a starry night sky and identifying constellations, or looking into the clouds and forming them into animals, or dancing at a royal ball in an opulent palace, makes people happy. As an example, Queen Anne's lace is a common name for the flowering plant *Daucus carota* in America. Things can be named after imagined resemblances. The reason for this is that the flower has a lace-like appearance, and the red flower in the middle is supposed to symbolize a droplet of blood from where Queen Anne pricked herself with a needle while creating the lace. As a result, figures of speech are fulfilling because they give readers a reason to enjoy using their imaginations.

2) To enhance emotional impact

The use of words or images to convey ideas or situations in a literary work is known as imagery. With the story, the reader expands on a larger image or concept. In addition, it generates an interpretation apart from its literal sense.

3) To add more imagery

Figures of speech are frequently employed to translate abstract ideas into tangible contexts. These offer beauty and intense emotions in addition to artistic expression.

Saying "my stomach is killing me" has both an emotive and educational meaning. It does not imply that his stomach kills him. Still, he is in such excruciating pain that he likens it to the anguish of dying. It is an illustration of the kind of emotional suffering that is frequently expressed in everyday speeches.

4) To concretize the meaning into a useful compass

The use of figures of speech, authors can convey their ideas clearly and succinctly. Alternatively, he could convey it in a succinct compass. Furthermore, it is beneficial to use figure of speech in a text in order to convey an abstract idea or demonstrate a nonliteral meaning.

6. Frozen II

Walt Disney Animation Studios is the producer of the American computer-animated musical fantasy film *Frozen II*. It's a follow-up to the 2013 movie *Frozen* and marks the studio's 58th production. Producer Peter Del Vecho, composer Christophe Beck, songwriters Kristen Anderson-Lopez and Robert Lopez, and directors Chris Buck and Jennifer Lee are all back. Returning to his role as screenwriter, Lee penned the screenplay based on a story he, Buck, Marc E. Smith, Anderson-Lopez, and Lopez had written. The returning cast of veteran voice actors includes Idina Menzel, Kristen Bell, Josh Gad, Jonathan Groff, and Santino Fontana as well as newcomers Sterling K. Brown, Evan Rachel Wood, Alfred Molina, Martha Plimpton, Rachel Matthews, and Jason Ritter.

The story of *Frozen II* takes place three years after the first film. Elsa (voiced by Idina Menzel) is said to have become queen in Arandelle and Anna (Kristen Bell) lives together with those closest to her, Kristoff (Jonathan Groff), Olaf (Josh Gad), and Sven. However, their happiness had to stop after there was a mystery that Elsa was called to solve. This mystery finally brings Elsa, Anna, Olaf, Kristoff, and Sven on a big journey. This adventure also reveals the story behind the characters in the film *Frozen*, especially Elsa and her magical powers. Elsa tries to find answers to why she was born with magical powers.

A part from challenging adventures, *Frozen II* will also present a different feel from the first film. The nuances of winter will be replaced by autumn which is more colorful and symbolizes change. The film will also introduce several new characters such as Queen Iduna (voiced by Evan Rachel Wood) and Lieutenant Destin Mattias (Sterling K. Brown).

c. Method

To analyze figures of speech in the "*Frozen II*" movie, you can use a qualitative content analysis method. Here's a detailed breakdown of how you might approach this:

Define Your Research Questions

Start by clearly outlining the research questions your study aims to answer. For instance:

- What types of figures of speech are present in the "Frozen II" movie?
- How do these figures of speech contribute to the overall narrative and themes of the movie?
- What is the frequency and distribution of different figures of speech throughout the movie?

Data Collection

Selection of Data:

- Obtain a transcript of the "Frozen II" movie. This can be found in subtitles or transcribed manually by watching the movie.

Identify Segments:

- Break down the transcript into manageable segments (e.g., scenes or dialogues) for detailed analysis.

Analysis

Coding:

- Develop a coding scheme based on the various figures of speech you are looking for (e.g., metaphors, similes, personification, hyperbole, etc.).
- Code the transcript for instances of each type of figure of speech. This involves identifying and marking each occurrence in the text.

Categorization:

- Group the identified figures of speech into categories for further analysis. You might categorize them by type or by their function in the narrative.

Frequency Analysis:

- Count the occurrences of each type of figure of speech. This helps in understanding the prominence of different figures of speech in the movie.

Contextual Analysis:

- Examine the context in which each figure of speech is used. Consider what it adds to the scene, how it contributes to character development, and its impact on the audience.

Interpretation

- Discuss the significance of your findings. How do the figures of speech enhance the storytelling in "Frozen II"?
- Consider the thematic implications. How do they help convey the movie's themes?
- Reflect on the emotional and aesthetic effects of the figures of speech on the audience.

Validation and Reliability

- **Inter-Coder Reliability:** If possible, have multiple researchers code the same transcript to ensure consistency.
- **Triangulation:** Use multiple sources or methods to confirm your findings (e.g., comparing your results with other analyses of the movie or similar works).

Reporting

- Present your findings in a structured manner, typically including an introduction, methodology, results, discussion, and conclusion.

Use examples from the transcript to illustrate each type of figure of speech and its effect.

d. Finding and Discussion

Metaphors and Similes

In "Frozen II," metaphors and similes are utilized extensively to add depth and complexity to the characters and their journeys. These literary devices help the audience visualize and emotionally connect with the narrative, enhancing the overall impact of the story.

1. Metaphors

- **The Enchanted Forest:** The Enchanted Forest in "Frozen II" serves as a powerful metaphor for the unknown and the subconscious. It represents uncharted territories, both literally and figuratively, reflecting Elsa's journey into the depths of her own identity and the hidden truths about her family's past. The forest, shrouded in mist and mystery, symbolizes the complexities and uncertainties that one must navigate to achieve self-discovery and understanding.
- **The Voice:** The mysterious voice that calls to Elsa throughout the film is another significant metaphor. It represents an inner calling, an urge to explore and understand one's true self. This voice is not just a literal sound but a

manifestation of Elsa's deepest questions and desires. It symbolizes the quest for knowledge and the pursuit of one's destiny, driving the narrative forward as Elsa follows it into unknown realms.

- **The Fifth Spirit:** Elsa's revelation that she is the Fifth Spirit, the bridge between the natural world and humans, is a metaphor for balance and harmony. This realization signifies the unity of different aspects of her identity and her role in restoring balance. It underscores the theme of interconnectedness, showing that true strength comes from understanding and integrating all parts of oneself.

2. Similes

- **"Like a river flows, surely to the sea":** This line from the song "All Is Found" uses a simile to compare life's journey to the natural, inevitable flow of a river. This comparison suggests that life's path is predetermined and will inevitably lead to certain truths and destinies, much like a river's course leading to the sea. It conveys a sense of inevitability and natural progression, reinforcing the theme of destiny.

- **"Spirits all live in me, like a chorus":** Elsa describes the presence of the elemental spirits in her life with a simile that likens them to a harmonious chorus. This comparison emphasizes the unity and guidance provided by the spirits, suggesting that they work together in concert to help Elsa on her journey. It highlights the idea of internal harmony and the supportive, collective nature of these guiding forces.

- **"Brave as a lion":** In one of the scenes, Anna is described as being "brave as a lion." This simile captures her courage and determination, likening her bravery to that of a lion, known for its strength and fearlessness. It emphasizes Anna's boldness and her willingness to face danger head-on for the sake of her loved ones and her kingdom.

3. Impact on the Narrative

The use of metaphors and similes in "Frozen II" significantly enriches the narrative, providing deeper insight into the characters' inner worlds and the story's broader themes. These literary devices help to create vivid, memorable images and connections that resonate with the audience. They enable viewers to grasp complex emotions and concepts in a relatable and engaging way, enhancing the film's emotional and intellectual appeal.

By employing these figures of speech, "Frozen II" transcends its status as a simple animated feature, offering a layered and nuanced storytelling experience. The metaphors and similes not only add aesthetic beauty to the dialogue and lyrics but also deepen the audience's understanding of the characters' journeys and the film's overarching messages.

Personification

Personification breathes life into inanimate elements, making them integral parts of the narrative.

- **The Elements:** The four elemental spirits—earth, fire, water, and air—are personified, each with distinct characteristics and behaviors. This personification allows the elements to interact with the characters in meaningful ways, such as the playful yet guiding wind spirit, Gale.
- **Ahtohallan:** The river Ahtohallan is personified as a repository of memories and truth. It "calls" to Elsa, and its waters "speak" of the past, making it a sentient entity crucial to Elsa's journey.

Hyperbole

Hyperbole, or deliberate exaggeration, is used to emphasize emotions and situations.

- **Elsa's Powers:** The depiction of Elsa's ice powers often involves hyperbolic imagery, such as creating vast ice structures instantaneously or summoning a massive ice wave. These exaggerations highlight the extent of her abilities and the intensity of her emotions.
- **"The past is not what it seems":** This line, repeated throughout the film, is an example of hyperbole that underscores the gravity of uncovering hidden truths and the dramatic impact they have on the characters' lives.

Symbolism

Symbolism is extensively used to add depth to the narrative and connect it to broader themes.

- **The Nokk:** The water spirit Nokk, which takes the form of a horse, symbolizes both the beauty and danger of the natural world. It also represents Elsa's need to tame her own powers and fears to uncover the truth.
- **Autumn Leaves:** The frequent imagery of falling autumn leaves symbolizes change and the passage of time, reflecting the transitions the characters undergo throughout the film.
- **The Bridge:** The bridge that Anna decides to destroy represents the connection between past and present. Its destruction symbolizes breaking free from the past's hold to create a new future.

"Frozen II," much like its predecessor, utilizes various literary devices to enhance its storytelling and musical composition. Among these devices, alliteration and assonance play significant roles in creating a rhythmic and melodic quality to the film's dialogue and songs. These sound devices contribute to the film's aesthetic appeal and help reinforce its themes and emotional tone.

4. Alliteration

Alliteration is the repetition of consonant sounds at the beginning of words in close proximity. It adds a musical quality to language and can emphasize particular words or themes, making them more memorable.

- **"Fearless and frozen"**: This phrase uses the repetition of the 'f' sound to emphasize Elsa's bravery and her intrinsic connection to ice. The alliteration here not only highlights her character traits but also adds a lyrical quality to the dialogue, making it more engaging and impactful.
- **"Deep down inside"**: The repetition of the 'd' sound in this phrase creates a rhythmic flow that draws attention to the introspective nature of the statement. It underscores the idea of looking within oneself, which is a recurring theme in Elsa's journey of self-discovery.
- **"Frozen fractals all around"**: In the song "Let It Go" from the first film, the phrase "frozen fractals" is an excellent example of alliteration that carries over into "Frozen II." This phrase uses the repetition of the 'f' sound to evoke the intricate and beautiful patterns of ice, reflecting Elsa's powers and the enchanting nature of her world.

5. Assonance

Assonance is the repetition of vowel sounds within closely placed words. It creates a sense of internal rhyme and can add to the musicality of language, making phrases more pleasing to the ear.

- **"Into the unknown"**: The repetition of the 'o' sound in this song title and lyric creates a haunting, echoing effect that mirrors the mysterious and adventurous theme of the song. This use of assonance enhances the emotional impact of Elsa's call to adventure and the allure of the uncharted territories she must explore.
- **"Someday I'll see, the future will be"**: The repetition of the 'ee' sound connects the idea of seeing with the future, reinforcing the theme of foresight and destiny. This assonance creates a smooth, flowing rhythm that emphasizes the hopeful and forward-looking sentiment of the line.
- **"Through the light and the dark"**: This phrase from the song "Show Yourself" uses assonance with the 'a' sound in "light" and "dark," creating a contrast between the two words while also linking them together through sound. It highlights the duality of Elsa's journey, encompassing both challenges and revelations.

6. Impact on the Narrative

The use of alliteration and assonance in "Frozen II" significantly enhances the auditory experience of the film. These sound devices make the dialogue and songs more engaging and memorable by adding rhythm and musicality. This

auditory appeal helps to draw the audience into the story, making the emotional and thematic elements more impactful.

Alliteration and assonance also serve to emphasize key themes and emotions throughout the film. By repeating specific sounds, the filmmakers can draw attention to important concepts and feelings, reinforcing the narrative's central messages. For instance, the alliteration in "fearless and frozen" not only highlights Elsa's bravery but also her connection to her icy powers, which are central to her identity and journey.

Furthermore, these sound devices contribute to the overall atmosphere of the film. The lyrical quality created by alliteration and assonance enhances the enchanting and magical ambiance of "Frozen II," making it a more immersive and captivating experience for the audience.

In summary, the strategic use of alliteration and assonance in "Frozen II" adds a layer of sonic beauty to the film's language, enhancing both its aesthetic appeal and its narrative depth. These devices help to create a rich, multi-sensory experience that resonates with viewers on both an emotional and intellectual level.

Alliteration and Assonance

Irony

Irony in "Frozen II" adds layers of complexity and often highlights the contrast between appearances and reality.

- **Elsa's Journey:** It is ironic that Elsa, who isolates herself to protect others, ultimately finds her true purpose and strength by embracing her connection to the world and others. Her perceived role as a solitary figure is contrasted with her ultimate integration into the larger narrative of Arendelle and the enchanted forest.

Anna's Leadership: Anna, who initially appears less powerful and significant compared to Elsa, ends up playing a crucial role in saving Arendelle and uncovering the truth. This situational irony emphasizes the importance of different types of strength and leadership.

e. Conclusion

"Frozen II" is a masterclass in the use of figures of speech to enrich storytelling. Metaphors, similes, personification, hyperbole, symbolism, sound devices, and irony all work in concert to create a multi-dimensional narrative that resonates with audiences of all ages. These literary devices not only enhance the aesthetic

experience but also deepen the emotional and thematic impact of the film, making "Frozen II" a compelling study in the power of language in animation. Through this analysis, it becomes clear that "Frozen II" is more than just a visual spectacle; it is a rich tapestry of language and meaning that invites viewers to explore its depths.

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