

SEMANTIC ANALYSIS OF FIGURATIVE LANGUAGE FOUND IN “FROZEN” MOVIE

Lestari Gulo¹

Universitas Putera Batam (UPB), Batam, Indonesia

e-mail: pb211210019@upbatam.ac.id¹

Robby Satria²

Universitas Putera Batam (UPB), Batam, Indonesia

e-mail: robby@puterabatam.ac.id²

Abstract

This research investigates the use of figurative language in the animated “Frozen” movie, focusing on identifying the types and meanings of figurative expressions used by the characters. The significance of this study lies in its contribution to understanding how non-literal language enriches character dialogue and narrative depth in popular media. The study adopts a qualitative descriptive approach, with the data collected by transcribing the dialogue from the movie and analyzing it using the classification of figurative language proposed by literary theorists such as Johnson et al. (2017) and Keraf (2009). The researcher employed a non-participatory observation technique, identifying expressions based on their structure and contextual meaning. The findings revealed fifteen instances of figurative language consisting of simile (4), metonymy (3), metaphor (1), hyperbole (2), personification (3), and alliteration (2). These results highlight the creative use of language in “Frozen” movie, demonstrating how figurative expressions enhance emotional resonance and character development. This study recommends future research to explore other forms of figurative language or apply alternative theoretical frameworks to expand the scope of analysis.

Keywords: *Semantics, Figurative Language, Meaning, Movie.*

1. INTRODUCTION

Through language people can transfer their meaning in a variety of ways and styles, such as being straight to the point or using many numerical symbols Rezeki (2021). The use of language in society has its own characteristics because it is an absolute requirement for the existence of a pluralistic society. These differences develop according to the needs of different communities. One of the languages used in society is figurative language. In daily communication, people do not always use literal language but also use figurative language to convey meaning (Keraf, 2009a).

Figurative language is a type of language that originates from the conventional literal methods of characterizing objects or people (Johnson et al., 2017). Figurative language facilitates the reader's understanding of the situation. In addition, it can be utilized to amuse the reader or persuade them of anything. From the above understanding, we can conclude as follows: Figurative language is a literary device used to compare one thing to another or try to express similarities between two things by using very intimate words that do not correspond to the actual meaning and are used to create an impression of

beauty and emphasize the importance of what is communicated.

The development of this increasingly sophisticated technology makes it easier for people to communicate and to reach out to others. One of the figurative language expressions can be found in one of the netizen comments on Zhao Lu Si's personal Instagram account. Zhao Lu Si is one of the top actors in the Chinese entertainment industry. She won a lot of praise from the audience because of her excellent acting quality. In her Instagram upload, @rooosyyzh09 was filled with comments praising her beauty. One of the comments that shows a figurative expression is "You're the cutest girl in the world." This statement is Hyperbole because it is a grossly exaggerated statement.

2. LITERATURE REVIEW

Semantics is a branch of linguistics that studies meaning in language whether it is the meaning of words, phrases, sentences, or meaning in a broader context. According Keraf (2009), semantics is the study of meaning, to understand meaning in communication. The researcher also chose Semantics for analysis of Figurative Language in "Frozen" Movie, because figurative language, such as metaphor or simile, inherently involves a shift in meaning from literal to non-literal as well as an appropriate tool to explore the hidden, implicit, and connotative meanings of figurative expressions in movies. Research on the use of figurative language has attracted the attention of various researchers in the fields of literature because of its role in enriching meaning and giving an emotional and aesthetic dimension to the text. Figurative language, according to Keraf (2009) , is a language style used to compare one thing with another

indirectly to create an impression of beauty and emphasize a meaning. This is reinforced by Johnson et al. (2017), who stated that figurative language deviates from literal meaning with the aim of giving certain rhetorical effects to listeners or readers. The relationship between semantics and figurative language is very close because semantics is the study of meaning in language. Figurative language challenges the literal meaning commonly studied in semantics by introducing figurative or implied meaning. Therefore, semantics helps to understand how these meanings arise and are interpreted in context, so that the reader or listener can capture the real message behind the figurative expression.

2.1 Figurative Language

2.1.1 Simile

A simile is a form of comparison that compares two different things explicitly using connecting words such as "like" or "as." According to Johnson et al., (2007), simile is a rhetorical device that explicitly compares two different things to clarify or enhance meaning using familiar imagery. As defined by Abrams & Harpham (2015), that simile as "a comparison between two very different things indicated by the word 'like' or 'as.' The purpose is to describe something more vividly, clearly, and imaginatively by comparing it to something the audience is already familiar with. Similes are often used in literature, poetry, and popular media such as movies and songs to create a strong visual or emotional impression. For example, "He moves fast like lightning," The action of "moving fast" is compared to the natural phenomenon of "lightning." The word "like" marks the explicit comparison.

2.1.2 Metaphor

Metaphor is a stylistic form of language that compares two things implicitly without using connective words such as “like” or “as.” A metaphor states that one thing is another to emphasize similar characteristics or a deeper meaning. According to Johnson et al., (2007), metaphor is not just a linguistic decoration, but a fundamental mechanism of mind that shapes the way we perceive, think, and act. Further explained by Keraf (2009), metaphor is a language style that compares two things that are different, but have similarities in one or more aspects, and this comparison is made without a connective word of comparison. continued by Abrams & Harpham (2015), a metaphor is the identification or replacement of an object or idea with another completely different and unrelated object or idea, without using the words ‘like’ or ‘as.’ For example, “The world is a stage,” The implication is that life in this world is like a drama performance on stage, where everyone has their own role and acting.

2.1.3 Personification

Personification is a style of language that assigns human traits to inanimate objects, animals, abstract ideas, or forces of nature. In other words, personification makes something inanimate or non-human as if it has thoughts, feelings, or the ability to act like a human. According to Johnson et al., (2007), personification allows abstract concepts and inanimate objects to be understood through human experience, making them more accessible and emotionally resonant. Based on opinion Keraf (2009), personification is a metaphor that likens lifeless objects, animals, or abstract ideas to humans, so that they can act or behave like humans. This opinion is in

line with the idea of Abrams & Harpham (2015), who said that personification is giving human attributes and abilities to something that is not human. For example, “The moon peeks through the clouds.”

2.1.4 Hyperbole

Hyperbole is a language style that uses extreme exaggeration to provide dramatic effect or to emphasize a meaning. Hyperbole is not meant to be taken literally but is used to evoke the emotions of the reader or listener, as well as emphasize the intensity of a feeling, action, or situation. According to Johnson et al., (2007), hyperbole functions as a linguistic intensifier, allowing speakers and writers to amplify meaning and emotion beyond literal boundaries. As defined by (Ullmann, 1962), hyperbole can be understood as the distortion of meaning through the association of intensity as a form of emotional or value reinforcement. continued by the opinion of Keraf (2009), hyperbole as a style of language that contains exaggerated, absurd, and impossible statements. For example, “My love for you is as vast as the ocean,” where the size of the ocean is used to describe the infinite depth and breadth of the feeling of love.

2.1.5 Irony

Irony is a style of language that conveys meaning in a way that is contrary or opposite to what is intended, often to give the effect of humor, satire, or emphasis to a situation. According to Johnson et al., (2007), irony is a rhetorical strategy in which the intended meaning contrasts sharply with the literal expression, often revealing deeper truths or exposing contradictions. Abrams & Harpham (2015) in “A Glossary of Literary Terms” explained that irony is a

deliberate discrepancy between what is said and what is intended. This incongruity can appear in various forms, ranging from verbal irony, dramatic irony, to situational irony. For example, when someone says, “Good job!” to someone who has just made a big mistake. The word “well done” is a compliment, but in the context of an obvious mistake, the statement becomes a subtle insinuation that shows dissatisfaction or even disappointment.

2.1.6 Metonymy

Metonymy is a style of language that uses one word or phrase to refer to something else that is closely related or associative. Usually, it is the name of a thing, place, or attribute that is directly related to the idea or object in question. Based on opinion of Johnson (2007), metonymy operates by replacing one concept with another closely related concept, allowing communication to be more efficient, symbolic, and culturally resonant. then explained again by Abrams & Harpham (2015), metonymy as the use of a word or phrase to replace another word or phrase that has a close relationship with it, but not a relationship of similarity. For example, “He is forced to earn a living by his sweat” (Sweat here is the result of hard work or effort).

Another figurative language expression found in a movie classic entitled “Frozen” that was released on November 29, 2013. This movie tells the importance of love and friendship in our lives. Sentences that are figurative language were used when Anna said, “It looks like I am the queen. This statement is a simile. Similes are explicit because direct comparisons aim to make similar comparisons.

Previous research on figurative language has been done in several studies with different objects. The first

study was done by Ismail et al., (2020) entitle “The Analysis of Figurative Language Used in the Lyric of Awaken by Maher Zain” and used theory by Knickkerbocker & Renninger Method (1963). The aim of the study is to find out the figurative language used in the lyrics of the song “Awaken” and to analyze the contextual meaning of the figurative language used in the song lyrics. The result data are 4 Repetition, 1 Personification, and 6 Hyperbole.

The second study was done by (Ambalegin & Arianto, 2020) entitle “Figurative od Speech Reflecting Loathing”. They discussed the article to briefly identify figurative expressions on Donald Trump on Twitter and used theory by Dancygier & Sweetser (2014) and Abrams & Harpham (2012). This study comes to the result that there were twenty-five figurative languages consisting of thirteen metaphors, nine similes, 1 Personification, and 2 Allusion.

The third study was done by (Palupi, 2021), entitle “An Analysis of Figurative Language used in Poem of The Echoing Green by William Blake”. The purpose of this research is to study the analysis of figurative language in poetry. This research uses Perrine's theory. The results of this research found several commonly used figurative languages such as metaphor, simile, personification, hyperbole, and paradox.

This research has some similarities with the above research, which is researching figurative language. In addition, this study also has differences with previous studies, namely data sources and theory. The researcher takes the data source from the movie "Frozen"; this is because in this classic movie entitled "Frozen" there are various kinds of figurative language in its pronunciation. The researcher analyzed in which circumstances the

characters in the film "Frozen" used figurative language and what the meaning of the figurative language.

3. RESEARCH METHOD

This study adopts a qualitative descriptive research design to analyze the types of figurative language used in the movie "Frozen." A qualitative approach, as defined by Creswell (2013), is a means of exploring and understanding the meaning that individuals or groups give to social or human problems. This design is well suited for this study as it emphasizes interpretation and contextual analysis rather than numerical data, allowing for an in-depth examination of the nuances of figurative language expression in the film's dialogue. The primary data source for this study is the full-length animated film "Frozen," released in 2013. Data collection was conducted through a non-participant observation technique, where the researcher repeatedly watched the movie and manually transcribed the dialogs that potentially contained figurative expressions. The identification of figurative language was based on auditory, visual, and contextual cues that appeared during the movie scenes. This approach ensures that the data collected is relevant and accurately represents the use of figurative language in the narrative context of the movie.

In analyzing the data, the researcher utilized classification frameworks from literary and stylistic theories, including those proposed by Johnson et al. and Keraf (2009). We grouped and categorized each identified expression by type (e.g., simile, metaphor, personification, etc.) and interpreted it based on its contextual meaning in the film's narrative. This analytical approach allows for systematic identification and in-depth

interpretation of how figurative language contributes to the emotional resonance and character development in Frozen. The results are presented descriptively, with dialogue excerpts as supporting data to clearly illustrate the findings and discussion.

4. RESULT AND DISCUSSION

This research identified six types of figurative language in the "Frozen" movie script: simile, metaphor, hyperbole, personification, metonymy, and alliteration. The findings revealed fifteen instances of figurative language, specifically four similes, three metonymies, one metaphor, two hyperboles, three personifications, and two alliterations. These results demonstrate the creative use of language in "Frozen" and highlight how figurative expressions enhance emotional resonance and character development within the film's dialogue. The discussion section of this research elaborates on the types of figurative language identified in the "Frozen" movie, providing specific examples from the dialogue to support the findings.

4.1 Simile

Data 1:

Duke : **Like** a chicken with the face of a monkey.... I fly.

This utterance showed Simile expression. Duke uses unusual and unreal comparisons to express a sense of contradiction and absurdity in his experience. In this statement, Duke compares himself or his experience to "a chicken with a monkey's face," an image that is clearly unrealistic and absurd. Chickens are known as animals that cannot fly well, while monkeys are associated with agility and distinctive

facial expressions. The combination of the two makes for an odd and comical image, emphasizing how unnatural or awkward the situation Duke is in might be.

Data 2:

Troll : But you will never meet “a fella who’s **as** sensitive and sweet.”

This utterance showed Simile expression. the Troll compares himself to an idealized version of a man who is "as sensitive and sweet," using the word "as" to form a direct comparison. This expression emphasizes his emotional depth and kindness, which contrasts humorously with the stereotypical image of a rough, aggressive, or unrefined. By likening himself to someone exceptionally gentle, the Troll challenges common expectations and uses figurative language to reshape the listener’s perception of his character. The simile functions not only as self-praise but also as irony, highlighting the contrast between his monstrous appearance and his unexpectedly tender personality. This enriches the humor and character development within the scene.

Data 3:

Olaf : “So cute, it’s **like** a little baby unicorn”

This utterance showed Simile. Olaf compares something extremely cute to "a little baby unicorn," using the word "like" to draw a vivid and whimsical comparison. The image of a baby unicorn a mythical creature already associated with innocence, beauty, and charm amplifies the level of cuteness being described. Olaf’s choice of comparison reflects his childlike wonder and joyful personality, as he often sees the world through an

imaginative and innocent lens. The simile adds a magical and playful tone, emphasizing the purity and adorableness of the subject. This figurative language not only enhances the emotional effect of his statement but also aligns with Olaf’s role as a lighthearted and endearing character.

Data 4:

Anna : “Thanks! That was like a crazy trust exercise.”

This utterance showed Simile because Anna compares the experience she just had to "a crazy trust exercise," using the word "like" to create a vivid and relatable comparison. Trust exercises typically involve relying completely on others—often in unusual or uncomfortable situations, which makes the phrase effective in conveying both the intensity and unpredictability of the moment. By adding the word “crazy,” Anna emphasizes the heightened risk, uncertainty, or emotional tension involved. This smile captures her mixed feelings of relief, vulnerability, and disbelief, all while maintaining a humorous or light tone. It reflects her spontaneous personality and adds a layer of emotional realism to the interaction.

4.2 Metaphor

Data 1:

Hans : “**Love** is open door”

This utterance showed Metaphor expression. Hans equate love directly to "an open door," suggesting that love represents opportunity, freedom, and the beginning of a new journey. Unlike a simile, this comparison is made without using "like" or "as," making the metaphor more direct and impactful. The image of an open door evokes

feelings of welcome, accessibility, and possibility—implying that love allows individuals to step into a new phase of life or into each other’s hearts without barriers. This metaphor reflects Hans’s attempt to appear genuine and inviting, though it also gains dramatic irony later in the story when his true intentions are revealed. As a figurative expression, it conveys both romantic idealism and thematic depth, reinforcing how language can both reveal and disguise character motives.

4.3 Alliteration

Data 1:

Anna : “For years I have roamed these empty halls. Why have ballrooms with no balls?”

This utterance showed Alliteration. In this case, the repetition emphasizes Anna’s feelings of isolation and longing for connection and celebration. The phrase “ballrooms with no balls” highlights the emptiness of her royal life, where spaces designed for joy and social interaction have remained unused. The use of alliteration adds a lyrical and memorable quality to the line, reinforcing the emotional weight behind her words while maintaining a poetic tone.

Data 2:

Anna : “Please do not slam the door. You do not have to keep your distance anymore.”

This utterance showed Alliteration. The use of alliteration here enhances the emotional intensity of Anna’s plea, emphasizing her desperation and longing to reconnect with Elsa. The repeated consonant sound creates a rhythmic flow that draws attention to the emotional urgency and vulnerability

in her voice. It also mirrors the tension in the scene, as Anna tries to break through the emotional and physical barrier Elsa has built. Through this subtle yet effective use of sound, the line gains poetic resonance and reinforces the theme of isolation versus connection.

4.4 Hyperbole

Data 1:

Ice harvesters : Stronger than one, stronger than ten, “stronger than a hundred men.”

This utterance showed Hyperbole expression, in claiming that they are “stronger than a hundred men,” the ice harvesters dramatically exaggerate their strength to highlight their toughness, endurance, and pride in their physically demanding job. This exaggeration is not meant to be taken literally but serves to create a larger image of their abilities. It emphasizes the harshness of their environment and the strength required to survive in such conditions. The ever-increasing numbers—from one to ten to a hundred—built intensity and rhythm, reinforcing the idea that their strength surpasses the limits of ordinary humans, while adding a bold, almost heroic tone to their singing.

Data 2:

Anna : “I’ll be dancing through the night”

The phrase “I’ll be dancing through the night” employs hyperbole to emphasize the speaker’s intense enthusiasm and energy. By exaggerating the action of dancing continuously throughout the entire night, the speaker conveys a sense of boundless joy and unstoppable vitality. This overstatement not only highlights

the excitement and commitment to the activity but also creates an image of time stretching indefinitely, suggesting that the experience is so exhilarating it transcends normal limits. The hyperbole effectively amplifies the emotional impact, making the statement more vivid and memorable.

4.5 Metonymy

Data 1:

Anna : “No, I need you here to take care of Arendelle”

Here, “the kingdom” stands in for the people, the land, and everything related to Arendelle, which is the actual place Anna refers to. Using “the kingdom” as a metonym represents the whole responsibility and care that comes with ruling Arendelle.

Data 2:

Kristoff : “How do you know Elsa even wants to see you?”

Here, “the crowd” stands for the people around or those seeking Elsa’s attention. It is a metonym because “the crowd” represents the group of individuals Elsa might or might not want to meet, shifting the focus from a single person to the wider group.

Data 3:

Bulda : “Yes, yes, yes, she will do nicely for our Kristoff”

In this sentence, “mountain man” is used as a metonym for Kristoff, referring to his identity and lifestyle rather than using his name directly. This substitution highlights his close connection to nature and his rugged character, making the statement more vivid and character driven.

4.6 Personification

Data 1:

Ice harvesters : “Ice has a magic can’t be controlled.”

The sentence “Ice has a magic that won’t be tamed” uses personification by attributing human qualities to ice, suggesting it possesses an uncontrollable magic. By describing ice as something that cannot be “tamed,” the sentence emphasizes its mysterious power and unpredictability, as if it has a will of its own. This personification heightens the sense of awe and respect towards the ice, portraying it not just as a natural element but as a living force that shapes the environment and challenges those who interact with it. Through this figurative language, the statement conveys the deep connection and struggle between the ice harvesters and the natural world around them.

Data 2:

Anna : “I just cannot. The sky’s awake, so I am awake, so we have to play.”

The sentence “The sky won’t go to sleep, so neither can I” personifies the sky by giving it the human ability to sleep or stay awake. This personification creates a vivid image of the natural world mirroring Anna’s own restlessness and energy. By attributing wakefulness to the sky, the statement connects Anna’s feelings to the environment around her, emphasizing how her mood and actions are influenced by the world she observes. This figurative language adds emotional depth and liveliness to the scene, making Anna’s impulse to play feel natural and inevitable.

Data 3:

Elsa : “Heaven knows I tried”

The sentence “Heaven knows I tried” employs personification by attributing the human ability to “know” to Heaven, an abstract, divine entity. By doing so, the expression suggests that even a higher power is aware of Elsa’s efforts, emphasizing the sincerity and depth of her struggle. This figurative language adds emotional weight and a sense of accountability beyond the earthly realm, highlighting how deeply she cares and how hard she has tried. Personification also evokes a feeling of seeking validation or understanding from something greater than herself, making the statement more poignant and expressive.

5. CONCLUSION

This research highlights the significant role of figurative language in enriching the dialogue and narrative depth of the animated movie “Frozen.” By identifying fifteen instances across six types (simile, metonymy, metaphor, hyperbole, personification, and alliteration) the study demonstrates how non-literal expressions enhance emotional resonance and character development within popular media. The findings highlight the creative application of language in “Frozen,” offering insights into how figurative speech contributes to the film’s artistic and communicative impact.

As a suggestion, future research is encouraged to broaden the scope of analysis by exploring figurative language in a wider array of media beyond animated films, such as novels, advertisements, or various forms of social media content. Examining these diverse contexts would give us valuable information about how different environments and communication platforms influence the specific uses and interpretations of figurative

expressions. This expansion could reveal unique stylistic patterns and semantic nuances that are tied to forms of media.

Additionally, to enrich the depth and breadth of future studies, it would be highly beneficial to apply alternative theoretical frameworks for analyzing figurative language or to integrate both quantitative and qualitative research approaches. Such a multi-faceted approach would offer a more comprehensive and nuanced understanding of figurative language, moving beyond solely descriptive analyses. Expanding the analytical framework in this manner can significantly contribute to a deeper appreciation of the richness, versatility, and impact of figurative language across both literary and non-literary texts.

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