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Fakultas Sastra Universitas Al-Ghifari

Jln. Cisaranten Kulon No.140 Bandung

Telp. 022.7835813

Email: unfarisastra@gmail.com

Website: www.unfari.ac.id

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Jurnal The Gist adalah jurnal yang memuat karya ilmiah berupa artikel di bidang Ilmu sastra dan Bahasa. Jurnal The Gist diterbitkan 2 kali dalam setahun oleh Fakultas Sastra Universitas Alghifari sebagai media untuk menampung karya ilmiah sivitas akademika di lingkungan Fakultas Sastra Universitas Alghifari. Jurnal ini juga membuka peluang bagi penulis dari luar lembaga untuk berkontribusi dalam penulisan karya ilmiah selama masih memiliki bidang ilmu yang sama.

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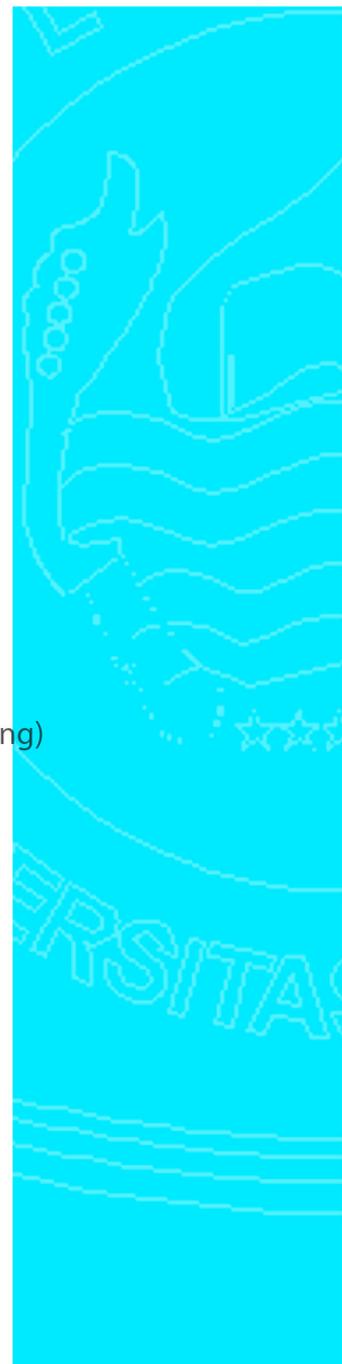
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Jln. Cisaranten Kulon No.140 Bandung
Telp. 022.7835813 email: unfarisastra@gmail.com website: www.unfari.ac.id



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ANALYSIS OF FIGURATIVE LANGUAGE IN SELECTED SONGS FROM THE FROZEN MOVIE SOUNDTRACKS

Muzaina Nur Ariiqa¹, R.Yeni Dewi Cahyani², Octavia Chandra Dewi³

^{1,2,3} English Department, Faculty of Literature, Al-Ghifari University,
Jl. Cisaranten Kulon - Arcamanik No.140, Bandung 40293, Indonesia

inanuraariqa@gmail.com

Abstract: Frozen movie uses figurative language as a tool to convey profound emotional and thematic messages. This study adopts Geoffrey N. Leech's (1981) analytical framework and a qualitative approach. The data obtained consist of 110 examples of figurative language. There are 40 metaphors, 16 hyperboles, 18 personifications, 6 similes, 13 repetitions, 8 ironies, 1 litotes, 2 onomatopoeias, 3 alterations, and 3 idioms. Metaphors, hyperboles, and personifications appear most frequently, and all three effectively enrich the emotional depth and strengthen the narrative flow and character development in the songs. The analysis shows that figurative language functions as an aesthetic element, and also plays a key role in conveying complex themes in an engaging and easily understood manner by the audience. These findings offer practical implications for filmmakers, songwriters, and media researchers, as a strategic tool to create works that are not only entertaining but also full of meaning and profound messages.

Key terms: *figurative language, Frozen soundtrack, lyric analysis, Leech's theory*

Abstrak: Film Frozen menggunakan bahasa kiasan sebagai alat untuk menyampaikan pesan emosional dan tematik yang mendalam. Penelitian ini mengadopsi kerangka analisis Leech Geoffrey N. (1981) dan pendekatan kualitatif. Data yang diperoleh terdiri atas 110 contoh bahasa figuratif. Dari jumlah tersebut, terdapat 40 metafora, 16 hiperbola, 18 personifikasi, 6 simile, 13 repetisi, 8 ironi, 1 litotes, 2 onomatopoeia, 3 alterasi, dan 3 idiom. Metafora, hiperbola, dan personifikasi muncul paling sering, dan ketiganya secara efektif memperkaya kedalaman emosional serta memperkuat alur naratif dan perkembangan karakter dalam lagu-lagu tersebut. Analisis menunjukkan bahwa bahasa kiasan berfungsi sebagai elemen estetika, dan turut menjadi mekanisme utama dalam penyampaian tema-tema kompleks secara menarik dan mudah dipahami oleh audiens. Temuan ini memberikan implikasi praktis bagi para pembuat film, penulis lagu, serta peneliti media, sebagai alat strategis untuk menciptakan karya yang tidak hanya menghibur tetapi juga sarat makna dan pesan mendalam.

Kata Kunci: *bahasa kiasan, Frozen soundtrack, analisis lirik, teori Leech*

INTRODUCTION

The songs in Frozen are not merely entertainment, but also an effective communication medium for conveying social, moral, and psychological values. This study demonstrates that figurative language is a crucial element in shaping meaning and aesthetic experience in

animated films. By understanding the structure and function of figurative language in the Frozen soundtrack, researchers and practitioners can broaden their understanding of how language is used in popular culture to convey profound and memorable messages across generations.

The research objectives to be achieved in this research are:

To analyze and to describe the types of figurative language contained in selected songs from the Frozen movie soundtrack

To analyze and to describe meaning is represented by figurative language in the lyrics of the selected song.

From a practical perspective, the results of this study can be used in education, especially in teaching language and literature. In addition, it can provide inspiration from the findings of this study to create deeper and more meaningful works. Understanding the elements of figurative language can increase the emotional and narrative appeal of a work.

The research Fachri Yunanda and friends, Universitas Prima, titled *The Analysis of Figurative Language in Song Lyric By Idina Menzel* (2021). The research by Fachri Yunanda et al. places greater emphasis on the connotation-denotation analysis, whereas earlier studies generally do not explicitly categorize songs by emotion (sad, angry, happy) even though emotional cues are implicit. The examined document focuses on three primary songs, unlike other works that consider additional tracks or compare across different soundtracks. Although irony and alliteration are noted in several songs, both bodies of research treat these devices superficially and do not explore their limitations.

Consequently, a research gap remains: no study has systematically categorized and compared the emotions conveyed by each Frozen soundtrack song, nor has the potential impact of irony and alliteration on the film's themes and characters been thoroughly investigated.

Language can be divided into two types, namely literal language and figurative language. Literal language is used when we convey meaning directly according to the words spoken. Conversely, figurative language is used to convey a meaning that is different from the actual meaning of the words. According Dancygier and Sweetser (2014:1) state that figurative language is thinking connected to one aspect that gives a particular text a special aesthetic value to express ideas in a particular language as well as in poetic texts.

Patricia in Dewi (2020:20) states that figurative language is also known as figures of speech. According to Bardshaw (2002) in Dewi (2020:20), figurative language is the use of several words to describe one object, person, or concept, where the meaning of the words cannot be determined solely from the meaning of the words individually. In accordance with X.J. Kennedy, (1979:187) "*Figurative language is language that uses figures of speech. A figure of speech is a way of saying something other than the literal meaning of the world*".

Types of Figurative Language

Geoffrey Leech's theory of figurative language is based on seven types of meaning that he identified in his book *Semantics: The Study of Meaning* (1981:9-23). The seven types of meaning are: conceptual, connotative, collocative, reflective, affective, social, and thematic. Conceptual meaning is the basic or literal meaning that is the starting point for deviations in figurative language. The types of Figurative Language are as follows:

Metaphor

Metaphor is a comparison of two unrelated objects. The concept of metaphor began to develop since the publication of the book *Metaphor We Live By* in 1980 written by George Lakoff together with his colleague, Mark Johnson. According to Lakoff and Johnson (2003:10-32), a metaphor is something that has another meaning and its main function is to understand. Dennis (1996: 63) states that a metaphor is a name or descriptive term that is transferred to several different objects, but analogous to the object to which it should be applied. The example can be seen as follows "*You've got a friend in me.*" - "You've Got a Friend in Me" (Toy Story) "*You've got a friend in me*" implies that friendship is like having a reliable companion in any situation, reinforcing the theme of loyalty and support.

Hyperbole

According to Leech (1969:167), hyperbole is an exaggerated statement used to assert a truth. This figurative language is used to emphasize real events that are taking place. Pradopo (1999:98) "hyperbole, a figure of speech that exaggerates something or a situation with the intention of making it more intense, for intensity and expressiveness. The example can be seen as follows "*I can go the distance!*" - "Go the Distance" (Hercules)

Hercules doesn't mean he can travel an infinite distance, but the hyperbole emphasizes his unwavering determination and perseverance.

Personification

Personification is giving the attributes of human being to an animal, an object, or a concept (Perrine 1992: 64). The example can be seen as follows

The heart wants what it wants- or else it does not matter." Emily Dickinson in a letter to Mary Bowles "*The heart wants what it wants*"- The heart is likened to an entity that has desires, showing that human emotions often cannot be explained logically.

Simile

A simile is a type of figurative language used to compare two things using "like" or "as." Keraf (2000:138) defines simile or similarity as an explicit comparison, which directly states that something is the same as another thing. The example can be seen as follows "*Her air is as smooth as silk.*"

This statement explains how smooth her hair is by comparing it to silk which is well known as a very smooth material.

Irony

According to H.W. Fowler in Leech (1969:171), irony is a method of language that assumes two audiences: one is sufficiently naive to accept the statement at face value, while the other is aware of the speaker's intention. The example can be seen as follows

"Poor unfortunate souls, in pain, in need!" - "Poor Unfortunate Souls" (The Little Mermaid)

The irony is that while Ursula calls them *"poor unfortunate souls,"* she is the one manipulating them for her own gain, making this phrase not only ironic but also darkly humorous.

Onomatopoeia

Onomatopoeia is a technique of using a word whose sound suggests its meaning (Reaske 1996:21). The example can be seen as follows

When the owl sang in her night, cuckoo. The sentence *"When the owl sang in her night, cuckoo.."* uses onomatopoeia in the word "cuckoo" to imitate the distinctive sound of a cuckoo.

Repetition

Repetition refers to the practical recurrence of sounds, syllables, words, or other elements within a sentence that are considered essential for emphasis (Keraf, 2009). Repetition can be threaten humor, or to express strength, mood, and imagery (Liontas, 2018). The example can be seen as follows :

I'm nobody! Who are you? Are you nobody too? - This poem comes from Emily Dickinson

The repetition of the word "nobody" can be a form of freedom and a rejection of social pressures to be famous or important.

Alliteration

According to Keraf (2004:130), alliteration is a style of language characterized by the repetition of the same consonant sound in a sentence or phrase. Thus, alliteration not only functions as a language decoration, but is also able to influence the reader's feelings through the rhythm and beauty of the sound produced.

"Peter Piper picked a peck of pickled peppers."

Repetition of the consonant sound "p" at the beginning of adjacent words. Litotes

Litotes conveys something subtly or humbly by using negative expressions to emphasize its positive meaning, and often used to avoid the impression of being rude or excessive. According to Keraf (2009:129-145) emphasizes that this language style functions to soften statements and provide elegant rhetorical effects in literary works.

"This is no small problem"

The sentence "This is no small problem" effectively conveys that the problem in question is very important and serious, but is conveyed in a more subtle and classy way through the language style of litotes.

Idiom

Idioms have a special meaning that is inherent in themselves. According to Leech (1981:9), conceptual meaning, also known as denotative or cognitive meaning, is considered a primary element in linguistic communication. This denotative meaning refers to the literal definition of a word. The example can be seen as follows

"Put our service to the test" - "Be Our Guest" (Beauty and the Beast)

This is an idiomatic expression where *"put to the test"* doesn't mean literally testing the service but instead means evaluating or experiencing the service. The phrase is commonly used to ask someone to try something out or experience it firsthand.

Frozen Movie Soundtrack

Claudia Gorbman in her book entitled *Unheard Melodies: Narrative Film Music* (1987:1-20) explains that music in film plays an important role as a medium for deep cultural communication. Thus, music in film functions as a bridge of communication between cultural values and emotional experiences, making film a work of art that is not only visual but also cultural and emotional. Gorbman (1987) stated that film music has a strategic role in creating cultural communication. Films can provide a richer and more meaningful experience for a variety of audiences because music can bridge aesthetic experience and cultural interpretation.

Disney's Frozen soundtrack is composed by the talented duo of Robert Lopez and Kristen Anderson-

Lopez, the soundtrack was officially released on November 25, 2013, under Walt Disney Records. This collection of songs enhance its emotional depth and storytelling through its carefully crafted melodies and lyrics. Boschi (2010:45-58) asserts that popular music is not only an entertainment element, but also a medium of cultural communication rich in meaning.

Metaphor, personification, repetition, and symbolism are skillfully woven into the lyrics, allowing the songs to communicate complex feelings and themes in a way that is both understandable and memorable. The analysis will explore the figurative language embedded in ten lyrical songs from the Frozen soundtrack, highlighting how these literary devices contribute to the film's storytelling and emotional impact.

METHODOLOGY

According to Moleong (2017:6) qualitative research is research that intends to understand what phenomena are experienced by research subjects such as behavior, perception, motivation, actions and others holistically and by means of description in the form of words and language, in a certain natural context by utilizing various natural methods.

Qualitative research according to Hendryadi, et al., (2019:218) is a naturalistic investigation process that seeks an in depth understanding of social phenomena naturally. The data object in this study is figurative

language from songs in the film Frozen by Walt Disney which are selected based on songs with lyrics. Data is analyzed after finding figurative language in songs or data sources and recording them. In this study, researchers analyzed the types of figurative language based on Leech's theory (1981)

According to Arikunto (2006:172) as quoted in Prasetyo (2019:7), data sources are subjects where data can be found. In conducting research, researchers focus on the lyrics of the Frozen movie soundtrack as a data source. Data is taken from the genius.com link.

In the data source, the technique used is purposive sampling, which according to Sugiyono (2017:85), purposive sampling is a sampling technique with certain considerations. There are ten songs analyzed, namely: (1) *Frozen Heart*, (2) *Do You Want to Build a Snowman?*, (3) *For the First Time in Forever*, (4) *Love Is an Open Door*, (5) *Let It Go*, (6) *Reindeer(s) Are Better Than People*, (7) *In Summer*, (8) *For the First Time in Forever (Reprise)*, (9) *Fixer Upper*, and (10) *Let It Go sung by Demi Lovato*. The researchers listened to and read the lyrics of all the songs and the researchers chose the songs because they had a lot of figurative meaning and the songs were only partially analyzed by other researchers using figurative language theory. The researchers use the Disneyclips.com site as an instrument to search for data, because it is easy to find lyrics on this website.

Disneyclips.com is a website that is widely used to search the song lyrics, we can find various songs that we ask for. Arikunto (2013: 134) revealed that the instrument in data collection is a tool used by researchers to help them in collecting data to be more systematic and easier.

According to Sukmadinata (2011:221), documentary techniques are a method of collecting data based on documents, which can be transcripts, books, newspapers, magazines, and others. In this study, data was collected from song lyric transcripts. The data collection process was carried out in five stages, namely: (1) Listening to the soundtrack songs uploaded on the YouTube channel and Disneyclip.com, (2) Searching for the lyrics of the five songs on the *Disneyclips.com* site and grouping them based on the song title, (3) Listening to the song repeatedly while reading the lyrics taken from Disney Wiki (Frozen Soundtrack) and Disneyclips.com, (4) Transcribing the song lyrics obtained from the site. (5) Grouping into type of Figurative Language using Leech theory.

Conclusion and reporting, conclude the findings of the figurative language analysis based on data collected purposively, and compile a research report that explains the process and results of the analysis systematically.

The data reading is as follows: **each song is given a code symbolized by a capital letter (S), and each lyric of the**

song is given a code symbolized by a number according to its sequence (1).

For example:

S1.(1) the song *Let It Go with lyrics (1) The snow glow white on the mountain tonight*

ANALYSIS

In this chapter, the researcher will explain the results of the analysis of the songs that are already in the *Frozen* Movie Soundtrack. The results of this study in the form of the main topic will be explained. The findings of this study describe the various types of figurative language contained in song lyrics and their meanings. The relationship between the results of the current study and the theories that have been proposed related to the subject of the study is the main emphasis of the discussion.

The Analysis of Figurative Language in the Song Lyrics

Data analysis shows that all types of figurative language styles used by Leech's theory (1981:9-23), namely personification, simile, metaphor, hyperbole, irony, and litotes, are found consistently in the lyrics of *Frozen* soundtrack songs.

Metaphor

Frozen's soundtrack uses rich, layered metaphors to convey the film's key themes: isolation, identity, love, inner conflict, and hope. These metaphors not only enhance the lyrics, but also deepen the audience's understanding of the characters' emotional journeys.

Some lyrics that contain metaphors include:

"A kingdom of isolation"

The sentence "A kingdom of isolation" uses a metaphor that conveys a deeper meaning than its literal meaning. Literally, "kingdom" means a large area or kingdom, while "isolation" means exile or separation. However, figuratively, this phrase describes the character's feelings of feeling like a queen living alone in a large but lonely kingdom, with no one to understand or support her. "Kingdom" here symbolizes a large and spacious space, but empty because it is isolated, thus creating a deep impression of loneliness. This figure of speech describes Elsa's state of feeling separated and alienated from others, highlighting the difficulties and loneliness she experiences.

"ice has a magic, can't be controlled"

The sentence "Ice has a magic, can't be controlled" uses a metaphor to describe an emotion or state of mind that has a mysterious power and cannot be fully controlled. Literally, "ice" is a solid object that can change form solid to liquid and has a cold nature. However, figuratively, "ice" symbolizes a magical and unpredictable emotional power or psychological condition, which can change and cannot be controlled by the person experiencing it. This phrase emphasizes that the feeling or state has extraordinary power and cannot be controlled at will, thus causing uncertainty and tension.

Hyperbole

Using hyperbole, the writer or singer can create a more vivid and memorable image, so that the listener or reader can feel the intensity of the feelings or situations conveyed. In the context of the song Frozen, hyperbole helps add color and depth to the lyrics, making them not only beautiful to hear but also rich in meaning. Some lyrics that contain hyperbole include:

“Who knew we owned eight thousand salad plates”

The lyrics “*Who knew we owned eight thousand salad plates.*” use hyperbole to give a very exaggerated picture of the number of salad plates owned, thus creating a humorous and dramatic impression. The use of this very large number is not meant to be taken literally, but rather to highlight how many items there are in an entertaining and impressive way. This hyperbole is effective in grabbing the listener's attention and adding color to the lyrics with a touch of humors.

“Reindeers are better than people”

The sentence “*Reindeers are better than people*” is a hyperbole that uses an exaggerated comparison between reindeer and humans to express a subjective view or feeling. This sentence is not meant to be taken literally, but rather as a dramatic expression that emphasizes the superiority of reindeer from an emotional or symbolic point of view.

Personification

Personification in Frozen songs serves to bring nature and emotions to life, deepening the audience's experience, and reinforcing themes such as alienation, inner conflict, and hope. Strengthening the emotional bond between the audience and the characters, making the story of Frozen magical and heartfelt. Some lyrics that contain personification include:

“Let the storm rage on”

Figuratively, the “*storm*” represents the inner conflict, hardship, or emotional turmoil that the character in the song is experiencing. This phrase encourages accepting and allowing difficult feelings or situations to continue without trying to suppress or fight them. The line “*Let the storm rage on*” in the song Frozen contains a deep and powerful meaning. It is an expression of courage to face and accept all the difficulties and emotional turmoil that occur in life, without trying to avoid or suppress those feelings. By letting the “*storm*” rage on, the character shows determination and strength to survive in challenging situations.

“The cold never bothered me anyway”

“*The cold never bothered me anyway*” in the Frozen song has a deep and complex meaning. Literally, it is a statement that physical coldness is never a problem. But figuratively, it symbolizes Elsa's self-acceptance of her strength and solitude, and her determination not to let fear, rejection,

or emotional distance bother her. This line shows Elsa's strong and independent character, who is able to make peace with herself even though she is different from others.

Simile

The similes in Frozen songs serve to enrich the imagery and strengthen emotions by comparing the characters' feelings or situations to things that are easy to imagine, while also supporting the story's themes and narratives such as freedom and hope.

"The wind is howling like this swirling storm inside"

Literally, this sentence describes the sound of the wind roaring or howling loudly, like a storm swirling outside. It is a powerful and energetic image of nature. The line "*The wind is howling like this swirling storm inside*" uses simile to describe the speaker's inner conflict and emotional turmoil by comparing it to the sound of the raging wind and swirling storm outside. This use of simile enhances the sense of drama and intensity of feeling, while also connecting the internal experience to a powerful and uncontrollable natural phenomenon. This is especially relevant in the context of Frozen, which deals heavily with themes of emotional struggle and self-acceptance.

"And one thought crystallizes like an icy blast"

Literally, this sentence describes a thought that suddenly becomes very clear and sharp, like an icy blast. The word "*crystallizes*" refers to the process

of forming neat and clear crystals, while "icy blast" describes a sudden, strong burst of cold air. The line "*And one thought crystallizes like an icy blast*" uses a simile to describe a moment of enlightenment where a certain thought or realization comes suddenly and brings about a profound change in her. The use of the comparison "*icy blast*" emphasizes how sudden and sharp the thought is, as well as the emotional impact it brings. This simile reinforces the song's theme of inner struggle and the strength hidden within Elsa.

Repetition

The goal of using repetition is to make the message conveyed stronger, easier to remember, and create a rhythmic or emotional effect. Repetition helps make Frozen a magical, touching, and memorable story. Some lyrics that contain repetition include:

"I'm never going back; the past is in the past"

This sentence states that the speaker will not go back to the past and that the past is gone and cannot be changed. This is a strong statement about leaving something that has already happened and focusing on the future. This sentence symbolizes a strong decision to let go of the past. It shows a determination not to get caught up in memories or regrets, but to move forward and grow without the burden of the past. This sentence uses repetition of the same idea in two different phrases: "*never going back*" and "*the past is in the past.*" This repetition serves to

emphasize and strengthen the speaker's determination not to go back to the past.

"Arendelle's in deep, deep, deep, deep"

The line "*Arendelle's in deep, deep, deep, deep*" uses repetition to explain how dire and serious the condition Arendelle is experiencing. The repetition of the word "*deep*" emphasizes the intensity and depth of the problem, both physically and emotionally. This repetition creates a dramatic rhythm that adds to the tension and depth of the song. Overall, this line describes a crisis situation that cannot be avoided and must be faced with courage and determination.

Irony

Irony can take the form of verbal irony (words that contradict their actual meaning), situational irony (events that contradict expectations), and dramatic irony (when the audience knows something that the characters do not).

"Well, now they know"

This sentence means that now people know something that they didn't know before. In the context of Frozen (specifically the Let It Go part), this sentence refers to the moment when Elsa can finally no longer hide her powers and the outside world finds out about her secret. The sentence "*Well, now they know*" contains a situational irony that expresses the contrast between Elsa's hope to hide her powers and the reality of her secret finally being revealed. This irony reinforces the theme of self-acceptance from freedom of expression

in Let It Go. It marks an important moment in Elsa's character development, where Elsa begins to accept herself for who she is despite the risks and judgments of others. The irony here is situational, because the outcome that occurs (everyone knows) is contrary to Elsa's wishes who wanted to keep it a secret.

"I didn't know they did that anymore"

Situational irony arises from the contrast between the expectation or assumption that "they" have stopped doing something, and the reality that the action is still going on. This sentence can be said with a tone that shows surprise, sarcasm, or even skepticism, so its meaning can vary depending on the context. This irony highlights the inconsistency between what is believed or expected and the actual reality, often resulting in humor, satire, or reflection.

Litotes

Litotes usually occurs by expressing something negatively to emphasize something positive. A common example of litotes in Indonesian is a sentence like "Not bad," which actually means "good." This concept originates from classical rhetoric and is often used to convey a sense of slowing down or downplaying something without sounding harsh or overly pompous.

"That's a minor thing..."

This sentence comes from the song "Fixer Upper" from the movie Frozen. Literally, "That's a minor thing" means "That's a small thing" or "That's a small

problem." However, the intended message is that the problem is actually not that important, even though it is literally said in a derogatory manner. This is litotes because the actual problem may be real or quite significant, but it is expressed subtly with the word "minor" to make it sound less serious.

Onomatopoeia

The goal of Onomatopoeia is to make the sound image more vivid and real so that the listener or reader can "hear" the sound imaginatively.

In Frozen songs, onomatopoeia like "Hup!" and "Ho!" add dynamics and energy, while "buzz" and "blow" create vivid images of natural sounds.

Lyrics containing onomatopoeia include

" Hup! Ho! Watch your step!"

The words "Hup!" and "Ho!" in the sentence "Hup! Ho! Watch your step!" are examples of onomatopoeia that imitate the sound of a short exclamation to give a command or warning. The use of onomatopoeia makes the sentence more lively, urgent, and easily felt by the listener or reader. By adding other examples of sentences that use onomatopoeia, we can better understand how this figure of speech functions in language to add sound effects and atmosphere.

"Bees'll buzz, kids'll blow dandelion fuzz"

The line "Bees'll buzz, kids'll blow dandelion fuzz" uses the onomatopoeia of the word "buzz" to imitate the sound of bees buzzing, giving a lively and

realistic sound effect. Meanwhile, the word "blow" describes the act of blowing which produces the visual effect of dandelion dust flying, adding a dynamic and cheerful feel. This combination creates a natural atmosphere full of life, joy, and simple beauty, which is very relevant to the song's theme of hope and freedom.

Alliteration

The purpose of using alliteration is to create a musical, rhythmic effect and to strengthen the impression or meaning in the text, especially in poetry, song lyrics, or other literary works.

"Cause for the first time in forever"

The /f/ sound appears in the words *for, first, and forever*. It is the repetition of the initial consonant sound that is characteristic of alliteration. So, this phrase contains quite clear alliteration of the /f/ sound, which is repeated throughout the words.

Idiom

Idioms are often used to convey messages more expressively and effectively.

"Hang in there, Joan!"

Hang means "hang" or "hang on". In literally means "there" or "in that place". If translated directly, this sentence means "Hang in there, Joan!" Idiomatic Meaning the idiom "Hang in there" is an expression used to provide encouragement and motivation for someone to remain strong, patient, and not give up in the face of difficult situations or challenges. This

expression is often used to encourage someone to continue to survive even though the situation is difficult or stressful. Usually used in situation where someone is experiencing difficulties, stress, or heavy challenges.

Example: When your friend is facing a difficult exam, work problems, or challenging personal situations, you can say "*Hang in there!*" to provide moral support.

Emotions

In the Frozen storyline, often in several scenes, characters represent emotions in a song. Apart from facial expressions or instruments played in the song, lyrics are also crucial to describe and express feelings of anger, joy, or sadness. *Table 1* will briefly explain how the lyrics in the Frozen song can express these emotions.

Table 1. Frozen Songs Based on Emotions

Song Title	Emotion	Explanation
<i>Let It Go</i>	Anger	Expresses Elsa's anger and liberation from the pressure and fear that have long bound her.
<i>Let It Go (Sung by Demi Lovato)</i>	Anger	This version also highlights Elsa's anger and freedom, with an emphasis on strong and emotional vocal expression

<i>Frozen Heart</i>	Sadness	Depicts the danger and sadness hidden behind the power of ice, creating a tense and cautionary atmosphere.
<i>For The First Time In Forever</i>	Happy	Expresses Anna's excitement and hope as she anticipates change and a long-awaited reunion
<i>Love Is An Open Door</i>	Happy	A romantic song full of joy and optimism about love and new possibilities between Anna and Hans.
<i>In Summer</i>	Happy	A cheerful and funny song sung by Olaf full of hope and dreams about a warm summer.
<i>Fixer Upper</i>	Happy	A fun and affectionate song emphasizing the theme of acceptance and unconditional love despite others' flaws,
<i>Do You Want to Build a Snowman?</i>	Sadness	Full of longing and loneliness as Anna wants to reconnect with Elsa, evoking a sad and touching atmosphere.

<i>Reindeers Are Better Than People</i>	Anger	expresses Kristoff's frustration and dislike of humans, with a somewhat cynical and angry tone.
<i>For The First Time In Forever (Reprise)</i>	Sadness	This reprise version shows Anna's disappointment and fear as her hope and joy begin to fade, adding emotional depth to the story.

The table above summarizes the analysis of ten songs from the Frozen soundtrack that represent the emotions of anger and sadness, with an in-depth explanation of the emotional context and examples of figurative language used in the lyrics. Each song shows how figurative language reinforces the emotional and thematic messages, allowing listeners to feel the intensity of the feelings experienced by the characters in the story.

The songs with the emotion of anger in the Frozen soundtrack display complex and layered expressions of anger, which are not just ordinary outbursts of anger, but also reflect inner struggles, self-liberation, and deep frustration. The three main songs that represent this emotion are *"Let It Go," Let It Go (Demi Lovato),* and *"Reindeers Are Better Than People."* All three use figurative language effectively to reinforce the emotional message and provide depth to the characters who sing them.

The songs with the emotion of joy in the Frozen soundtrack present a sense of enthusiasm, hope, and optimism, which provides emotional balance to the overall narrative of the film. Songs like *"For The First Time In Forever," "Love Is an Open Door," "In Summer,"* and *"Fixer Upper"* convey a variety of joys, from anticipation of change, the joy of love, to dreams and self-acceptance. The figurative language used in these songs enriches the expression of emotions in a vivid and touching way, allowing listeners to feel genuine and colorful joy.

The sad songs in the Frozen soundtrack present a very deep and soulful nuance, depicting the inner conflict, loneliness, longing, and disappointment experienced by the main characters. Three main songs that stand out in this category are *"Frozen Heart," "Do You Want to Build a Snowman?,"* and *"For The First Time In Forever (Reprise)."* All three use figurative language effectively to create a strong and touching sad atmosphere for listeners, while enriching the emotional narrative of the film.

CONCLUSION

Based on the findings and discussions above, the researcher found that not all types of figurative language styles identified by Leech's 1981 theory were found in the song lyrics in the soundtrack, but there were 10 types of figurative language styles found, namely personification, simile, metaphor, hyperbole, litotes, Irony,

repetition, onomatopoeia, alliteration and idiom.

Tabel 2. Figurative Language in Song Lyrics

No	Song	Title of The Song	Metaphor	Hyperbole	Personification	Simile	Repetition	Irony	Litotes	Onomatopoeia	Alliteration	Idiom
1		Let It Go										
2	Heart	Frozen										
3		For The First Time In Forever										
4	Open Door	Love Is an Open Door										
5		In Summer										
6		Fixer Upper										
7		Do You Want to Build a Snowman										
8		Reindeers are Better Than People										
9		For The First Time In Forever (Reprise)										
10		Let it Go (sung by Demi Lovato)										
		Amount	40	16	18	6	13	8	1	2	3	3

From the table, it can be concluded that Metaphor was found with 40 data, hyperbole with 16 data, personification was found with 18 data, simile with 6 data, repetition with 13 data, irony 8 data, Litotes 1 data, onomatopoeia 2 data, alliteration with 3 data and idiom 3 data.

Metaphors are able to arouse imagination and emotion deeply, thus

strengthening the emotional involvement of listeners and making the moral or narrative message in the song more vivid and memorable. This advantage makes metaphors a very effective communication tool in musical works of art, especially in the context of songs.

Figurative language plays an important role in building a deep and authentic emotional connection between the listener and the characters or narrative in the song. Through the use of vivid imagery, strong metaphors, and appropriate style of language, the song is able to bring the atmosphere and emotions in its lyrics to life so that they are not only heard, but also felt intensely by the listener. Figurative language also functions as a bridge between the real world and the imaginary world, allowing the listener to imagine situations, feelings, and experiences that they may never have experienced directly. In addition, it can deepen the listener's emotional involvement, so that they feel personally connected to the story and message being conveyed.

Overall, this analysis shows that the use of figurative language in each song not only serves as an artistic decoration, but also as an important element in building the narrative, characters, and themes of the film.

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