

AN ANALYSIS OF FIGURATIVE LANGUAGES FOUND IN *THE SHAWSHANK REDEMPTION* MOVIE: A FORMALISTIC STUDY



A JOURNAL

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RATIFICATION

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“An Analysis of Figurative Languages Found in *The Shawshank Redemption* Movie: A Formalistic Study”

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ABSTRACT

This thesis entitled “An Analysis of Figurative Languages Found in The Shawshank Redemption Movie: A Formalistic Study” was written to provide deeper explanation of the use of figurative languages used in the movie. The data were obtained or collected by writer directly from the source data that are the transcription of the dialogue in the movie The Shawshank Redemption. The writer used formalistic study as theoretical framework. The methods of collecting data in this study are documentations in which the writer gains and collect the supporting data. The study is descriptive qualitative which means the writer used non statistical analysis to obtain the goal of this research. Based on the result of the study the movie was almost 75% of narration of the movie and the rest are dialogues, which means the language used the most were in the form of written language, which is the reason why the researcher chooses this movie as the object of the research. The researcher found that there are 9 kinds of figurative languages identified which are simile, metaphor, personification, hyperbole, imagery, litotes, irony, metonymy and synecdoche in the total of 45 dialogues. Each of the dialogues were identified and classified based on the kind of figurative language they belong to and each of them was explained in their own contextual meaning.

Keywords: *figurative language, formalistic, contextual meaning, the Shawshank Redemption*

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ABSTRAK

Skripsi ini yang berjudul "Analisis Majas yang ditemukan dalam film *The Shawshank Redemption*: Studi Formalisme" ditulis untuk memberikan penjelasan yang lebih dalam pada penggunaan majas dalam film. Data didapat dan dikumpulkan oleh penulis secara langsung dari sumber data yaitu transkrip dialog didalam film *The Shawshank Redemption*. Penulis menggunakan studi formalisme sebagai kerangka teoretis. Metode pengumpulan data di studi ini adalah dokumentasi dimana penulis mendapatkan dan mengumpulkan data pendukung. Studi ini merupakan studi deskriptif kualitatif yang berarti penulis menggunakan analisis non-statistikal dalam penyelesaian studi ini. Berdasarkan hasil studi, film yang dianalisa hampir 75% adalah narasi film dan sisanya adalah dialog, yang berarti bahasa yang paling sering digunakan adalah bahasa tulisan, yang kemudian menjadi alasan mengapa penulis memilih film tersebut sebagai objek penelitian. Penulis menemukan ada 9 jenis majas yang teridentifikasi yaitu simile, metafora, personifikasi, hiperbola, sinestesia, litotes, ironi, metonimia dan sinekdok dengan total 45 dialog. Setiap dialog teridentifikasi dan terklasifikasi berdasarkan jenis majas dan dijelaskan berdasarkan pengertian kontekstual masing-masing.

Kata kunci: majas, pengertian kontekstual, *the Shawshank Redemption*

I. INTRODUCTION

According to Spiller (in Nuriadi 2016: 2) literature is a portrait and record of certain nation's experiences. Due to its large scope, literature of course deals with thoughts, rationality, logic, vision, mission, principles of life, besides applying the emotion and imagination. Producing a literary work needs genius or creativity, and to understand and appreciate it someone must have all potentials or potencies, either rationality or emotion, and either repertoire or wisdom.

At present time, the scope of literature has been undeniably developing. It is no longer emphasized on whether or not it is written or spoken forms. Also, it does only focus on the conventional notions saying that literature should be imaginative and use beautiful and refined language. However, literature has now covered those works either written or spoken works, either imaginative or unimaginative works, either using beautiful language or ordinary language, either using verbal language or nonverbal language or visual language. Yes, it covers a very large scope. Literature acknowledges nonfictional works like speech, essay, biography, sermon, letter, critique, to be forms of literary works. Even, literature has included comics or films as parts of it (Nuriadi 2016: 7).

Movie is a medium that disseminates moving pictures that is the series of images projected in a screen in order to create illusion (deception) motion of the living. As an art of audio-visual storytelling, movie is a medium of communication rich with social implications, created within different social, historical and cultural context. (Bordwell & Thompson: 2008). Here, the writer wants to know the unique value of literary works, especially in English movie, that well known movie has a message that wants to be presented for the moviegoers.

In getting a deep understanding the messages behind every word or dialogue of the movie, the audiences are required to have the knowledge of how the languages are usually used in literary works. The theoretical framework that been used by the researcher is *Formalistic Study* approach, which the focus of the approach is the 'literariness' or the structural purposes of a particular text. It is a study of a text without taking into account any outside influence. Formalistic study ignores notions of culture or societal influence, authorship and content, and instead focuses on modes, genres, discourse and forms.

1.2 Research Questions

Based on the background described above, the research questions can be formulated as follows:

1. What kinds of figurative language are used in *The Shawshank Redemption* movie?
2. What are the contextual meanings of the figurative languages used in *The Shawshank Redemption* movie?

1.3 Purpose of Study

Based on the research questions above, the objectives to be achieved by the researcher are:

1. To identify the kinds of figurative language are used in *The Shawshank Redemption* movie.
2. To describe the contextual meanings of the figurative languages used in *The Shawshank Redemption* movie.

II. REVIEW TO RELATED LITERATURE

2.1 Figurative Language

Figurative languages are the language or expressions used verbally in order to describe figure out one intention, idea, or message of one speaker. The term is sometimes called as “figures of speech”. This language makes the language of poem specialized by literary experts into ‘second modeled language’ which distinguishes a language of poem from the colloquial language or everyday language (Nuriadi 2016: 162).

The standard meaning, as opposed to its meaning in the figurative use, is called the literal meaning. Figures of speech, or rhetorical figures, or schemes (from the Greek word for "form"), in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. This distinction is not a sharp one, nor do all critics agree on its application. For convenience of exposition, however, the most commonly identified

tropes are treated here, and the most commonly identified figures of speech are collected in the article rhetorical figures. For recent opposition to the basic distinction between the literal and the figurative, see metaphor, theories (Abrams 1999: 97).

When using figurative language, individuals can trace repetitions among the elements involved in a figurative expression but attributing different meanings to each element. In this process, the condition of repeatability belongs to every figurative form. It is this condition what destroys the logo centric ideal of the self-presence concept; and at the same time, it shows some of the possible combinations of meaning-relationships any individual can make (Araya 2008: 37).

2.2 Functions of Figurative Language

Turner (2014) said in her article using figurative language is an effective way of communicating an idea that is not easily understood because of its abstract nature or complexity. Although figurative language does not offer a literal explanation, it can be used to compare one idea to a second idea to make the first idea easier to visualize.

2.2.1 Tools of the Trade

Figurative language takes many different forms in linguistics and literature. A simile is a comparison of two things using the words "*like*" or "*as*." A metaphor is a more direct comparison of two things.

2.2.2 Abstract Becomes Absolute

An abstract emotion, such as love, cannot be clearly defined and is difficult to describe to someone who has not experienced it. Figurative language can be used, however, to explain abstract emotions such as love, grief, envy and happiness

2.2.3 Figurative or Fallacy

Advertisers often use figurative language when promoting a product or service. Research analysts in advertising have discovered that advertisers who use figurative language produce more successful campaigns than those who don't.

2.2.4 A Familiar Image

Expressions of figurative language known as idioms have become so commonplace they are hallmarks of imagery in American language and literature. For example, a diamond is a precious and valuable stone known for its beauty. In its rough, or natural, state, a diamond is typically scratched and dirty. Once a diamond is cleaned, cut and polished, its appearance is dazzling.

2.3 Kinds of Figurative Language

2.3.1 Simile

Simile is figure of speech which compares two different things, actions, or feelings explicitly by using the word 'as', 'like', 'seem', or 'look'. For instance:

I wandered lonely as Cloud → William Wordsworth
 My love is like red, red rose → Robert Burns
 She is as in field a slaken tent → Robert Frost

In either prose or verse, it is well known that simile is the most commonly found figurative language. Similes are abundant in poetry, fiction, song lyrics, and obviously movie dialogues. Such as when the main character *Andy Dufresne* in the movie *The Shawshank Redemption* is finally escaped from the prison so the warden said “*Man vanished like a fart in the wind*”, this simile is humorous and unique at the same time which makes it attractive.

Simile is more tentative and decorative than metaphor. And the lengthy and more elaborate kind of simile, used as a digression in a narrative work, is the epic simile which the poem can arouse the affective sense and visual picture in the readers' minds about what the narrative poem figures out (Nuriadi, 2016: 162).

2.3.2 Metaphor

Metaphor is the most used figurative language in almost all kind of literary work and even in everyday conversation. A person who talks metaphorically usually describes an object, idea, or action in a way that isn't literally true, but helps explain an idea or make a comparison. Metaphor compares two things directly in an imaginary identity which makes it different from simile. The easiest way to identify whether it is metaphor or simile is metaphor doesn't use the word 'like' or 'as' as it is found in simile. For example:

- Her voice is music to her ears

- The assignment was a breeze

Metaphors can also be made in the form of verbs, adjectives, or longer idiomatic phrases.

For example:

V : Talent may blossom.
 Adj : Novice may be green.
 Idiom : To throw the baby out with the bathwater.

The use of metaphor to create new combinations of ideas is a major feature of poetry, although it is quite possible to write poems without metaphors. Modern analysis metaphors and similes distinguishes the primary literal term (called the ‘tenor’) from the secondary figurative term (the ‘vehicle’) applied to it (Nuriadi, 2016:163).

2.3.3 Personification

Personification is a figure of speech in which a thing, an object, an idea or an animal is given human attributes or capabilities. These non-human objects are portrayed in such a way that we feel they have the ability to act like human beings. For example:

- The flowers *dance* in the gentle breeze
- Time and tide *wait* for none
- The fire *swallowed* the entire forest

Personification is useful because it can make written descriptions more vivid. By using human characteristics to describe a non-human object, this figurative language makes our descriptions more unique, and it can also help reader better relate to the writing.

This figure or trope, known in Greek as *prosopopoeia*, is common in most ages of poetry, particularly in the 18th century. It has a special function as the basis allegory. In drama, the term is sometimes applied to the impersonation of non-human things and ideas by human actors (Nuriadi 2016:164).

2.3.4 Imagery

Imagery is a quite indistinct critical term covering those uses of language in a literary work which makes sense-impressions by literal or figurative reference to perceptible or concrete objects, scenes, actions, or statuses. Therefore, imagery is ‘something’ as an image in a mind of a reader. In literary work it includes the set of images that it uses; it’s not only includes the sense

of sight. In other words, imagery is a figure of speech which stimulates reader's feeling of sense, sight, hearing, touch, smell or scent, taste and grips any object which is being told by the author.

There are several kinds of imagery:

- a. Visual Imagery, it stimulates the reader to have a 'visual picture' in mind related to the context of what the author intended the audience to imagine. For example: The flower color was yellow and white with small dots around it.
- b. Auditory Imagery, it stimulates the reader what is it like to hear the sound of things through the words. For example: She whispered using a very smooth voice that tickles my ear.
- c. Thermal or tactile imagery, it stimulates the reader's sense of touch due to how he or she imagines it. For example: That honey I spilled was very sticky and soft.
- d. Movement or kinesthetic imagery, it stimulates the reader to see one thing that can move as described by imagery. For example: The coin was fallen from her pocket and rolling down from the stair.

2.3.5 Hyperbole

Some example of 'pure' hyperbole, that is, cases that are clearly hyperbolic and do not involve any other kind of non-literal language use:

- (1) My piece of cake is *tiny*
(said by a 10-year old boy after comparing his moderate slice of cake with the slightly bigger one on his older sister's plate)
- (2) There were a million people ahead of me in the queue
(said after standing in a line that stretched about 40 feet)

Each of these examples exhibits what is arguably the *defining* feature of a hyperbolic utterance, namely, an overt and blatant exaggeration of some property or characteristic. The speaker doesn't intend to be taken literally the hearer recognizes this. So, assuming the communication is successful, both parties recognize that the literal description is an overstatement of the actual state of affairs: they both take it that the piece of cake is a reasonable size for a 10-year old child; that the queue was only just out the door of the theatre.

Hyperbole in other words can be defined as a trope which involves deliberate and overt exaggeration (along a particular scale), it is flexible with regard to how it can be expressed (allowing for degrees of exaggeration) and it is capable of combining with a range of other tropes (Wearing, 2015:4-6).

2.3.6 Litotes

Litotes derived from a Greek word meaning ‘simple’, is a figure of speech which employs an understatement by using double negatives or, on other words, positive statement is expressed by negating opposite expression. Or, it can also be defined as figure of speech by which an affirmation is made directly by denying the opposite, usually with an effect of understatement (Baldick, 1990: 124) in Nuriadi (2016:165).

For example, using the expression “not too bad” for “very good” is understatement as well as double negative statement that confirm a positive idea by negating the opposite. Similarly, saying “She is not a beautiful queen”, means “She is ugly” or saying “I am not as young as I used to be” in order to avoid saying “I am old”. Litotes, therefore, is an intentional use of understatement that renders as an expression of humbleness or modesty that is by saying the opposite fact instead of saying the real fact/condition. For instances: (a) “Please come by to my small dirty house”; in fact his house is like a palace, which is big and clean: (b) “Sorry, I am a novice in playing guitar, you play it,” in fact, he is a professional guitarist and musician.

2.3.7 Irony

Giora (1998) said that irony, one of the most important and common tropes, has attracted the attention of rhetoricians and literary scholars ever since Aristotle. According to classical view, irony communicates the opposite of what is said. Recently, however, this view has been challenged by pragmatists and cognitive psychologists alike. Some examples of ironic discourses:

- (1) We go for a picnic and it rains. I say: “*What a lovely day for a picnic*”
- (2) We walk in rather posh neighborhood and come upon gorgeous Ferraris and Jaguars, I say: “*What a junkyard!*”

The classical view of irony, adopted by modern pragmatist, dubbed ‘The Standard Pragmatic Model’, assumes that irony is a special form of language use, by which what is said (sentence meaning) is used to communicate what is unsaid (speaker’s meaning). According to Grice (in Giora 1998:2), language

use requires the cooperation of the parties involved. Speakers should cue their addressees to their communicative intention. (Giora, 1998: 2)

2.3.8 Metonymy

According to Ding (2015: 1) the term “metonymy” first appeared in Plato’s debates about the icon arbitrariness. From the perspective of etymology, metonymy comes from ancient Greece and means “change of meaning” Mendoza and Otal (in Ding. 2015:1). The definition of metonymy is from the book “rhetoric and explanation” by the anonymous author: "metonymy is one kind of figures of speech which obtain form of language from adjacent and connected things, through which we can manage the things unnamed by words." Metonymy is regarded by traditional research as rhetorical means that is to replace the name of one thing with the name of the adjacent object. Therefore, metonymy as a special language phenomenon is a kind of deviation from normal language structure and the ornament of language. Metonymy involving the alternative relations between two things or two expressions is considered to be the transfer of referential meaning. For example:

- The bottle for alcoholic drink
- The press for journalism
- Skirt for woman
- The White House for USA presidency

2.3.9 Synecdoche

Synecdoche which is pronounced as /sɪˈnɛkdəki/. We use this when we speak a part of something but mean the whole thing. When Patrick O’Brian has Captain Jack Aubrey tell his first lieutenant to “let the hands go to dinner” he’s employing synecdoche, because he’s using a part (the hand) for the whole man. You can also reverse the whole and the part, so using a word for something when you only mean a part of it. This often comes in sport: a commentator might say that “The West Indies have lost to England” when he means that the West Indian team has lost to the English one. America is often used as synecdoche in this second sense, as the word refers to the whole continent but is frequently applied to a part of it, the USA (Quinion, 1996-2012).

2.4 Literature in Formalistic Perspective

Formalistic refers to the fact how literature or literary works are performed or presented visually. The fact is that a literary work is always presented by language. Therefore, the term in fact refers to the uses of language. In other words, the definition of literature is framed in the sense of the language uses as the main tool of literature. It is the language serving as the main object in evaluating certain literary work so that it can be named as a work of art (Nuriadi 2016: 11).

Eagleton (in Nuriadi, 2016: 11) states that the dichotomic definition on literature set on the sense of fictionality or factuality is very tricky if it cannot be said as an applicable one. He says so because both fictional and factual aspects are always present in any kinds of writing. It is not only in a short story or novel the aspect of fictionality is existing and neglecting the factuality. The same is true that it is not only in a scientific book or news report the aspect of factuality is totally existing and neglecting the sense of fictionality. Both are existing in those works to be called fictions or to be called scientific works. It is that percentage of that existence of both aspects that differs one work from another. When it is in a scientific writing the sense of fictionality is less, whereas when it is in a fictional writing the aspect of factuality is looked to be very less and blurred out. This really occurs due to the fact that the factuality or the factual information is mixed with the author's imagination and creativity (fictionality). Therefore, he suggests that definition of literature should be put in a formalistic view by saying: "Perhaps literature is definable not according to whether it is fictional or 'imaginative', but because it is uses language in peculiar ways", Eagleton (in Nuriadi 2016: 12).

2.5 Kinds of Meaning

2.5.1 Lexical meaning

Lexical meaning (semantic meaning, external meaning) is processed by a lexeme without any context. (Chaer, 1994:289). It is the actual thing that is observed through human senses. For example, the lexeme tiger has a lexical meaning 'a kind of carnivorous which has a tawny coat and black stripes'. And a lexeme car has a lexical meaning 'a kind of vehicle with four wheels, powered engine, designed to carry a small number of passengers.

2.5.2 Grammatical Meaning

Unlike lexical meaning, grammatical meaning (functional meaning, structural meaning, and internal meaning) presents on condition that there is a grammatical process, such as affixation or tenses. (Chaer, 1994:290). For example, in the affixation process of suffix –er added to a stem big produces bigger, the grammatical meaning appears that the degree of the word bigger is more than the word big in terms of their lexical meaning (of great shape, size of power).

2.5.3 Contextual Meaning

Contextual meaning is meaning of word within certain context. (Chaer, 1994:290). Contextual meaning is associated with the place, time and condition when the language is put into use. For example, the word foot has different meaning in each sentence below:

- a. I hurt my foot with an axe
- b. This ladder is 200 feet long. (Feet is the plural form of foot)
- c. Please insert the additional explanatory note at the foot of the page.
- d. He stood on the food of the tower.
- e. The commander sent thousands of fully-armed foot for the attack.

The word foot in the first example has a meaning ‘end of leg’, which supports body and maintains balance when standing or walking.’ The word foot in the second example is a unit of length (1 foot equals 30.48 centimeters). In the third example, foot means bottom of a page. In the fourth example, foot means the lowest part of a tower. In the last example, it means soldiers. In this study, the contextual meaning is functional to analyze the figurative language in the movie script.

III. RESEARCH METHOD

3.1 Research Design

This study uses descriptive qualitative method.

3.2 Data and Data Source

The data in this study were obtained from two kinds of source data that are primary data and secondary data.

3.2.1 Primary Source of Data

Primary data source were obtained directly from the original source (not through intermediary medium). Source of primary data in this study is taken from transcript of dialogue and the scenes/pictures *The Shawshank Redemption* movie.

3.2.2 Secondary Source of Data

The sources of secondary data are also called hand data. Secondary data in this study are collected from a variety of sources that already exist in the form of textbooks such as books about figurative language and journal or reference of electronic media (Internet) reacted with study an analysis of figurative languages found in *The Shawshank Redemption* movie.

3.3 Method of Collecting Data

The writer used formalist study as theoretical framework. The methods of collecting data in this study are documentations in which the writer gains and collects the supporting data from books or other references which provide some relevant information to the topic of this study from library such as: 1) Downloading, 2) Reading, 3) Watching, 4) Capturing, and 5) Listing,

3.4 Data Analysis

As mentioned before the study is descriptive qualitative, that is to describe the process of transitivity in “*The Shawshank Redemption*” Movie Script. The data are qualitative data and the writer uses non statistical analysis to obtain the goal of this research. There were 2 steps of data analysis that used in this study. Those are identification of the kinds of figurative language and explanation of the contextual meanings of figurative language.

3.4.1 Identification of the Kinds of Figurative Language

The first step is the identification of figurative languages. Figurative languages found in the movie later will be identified and put in its own category or kinds.

3.4.2 Explanation of the Contextual Meaning of Figurative Language

After the kinds of figurative language being identified, the writer explained the contextual meaning of figurative language found in the movie by interpreting and using additional sources to support the interpreting.

IV. FINDING AND DISCUSSION

Simile

There are 5 similes found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
They march you in naked <i>as</i> the day you were born...	In the situation they were marched naked like babies who are covered in baby powder.
Clean <i>as</i> a virgin's honeypot, huh?	"Virgin's honeypot" is a comparison for cleanliness.
Come on, old boys. Moving <i>like</i> molasses!	"Molasses" is something that moves slow.
We'll dance around it <i>like</i> wild injuns.	Comparison of how wild injuns usually dance around a fire.
Man vanished <i>like</i> a fart in the wind.	A comparison for how fart in the wind which cannot be smelled because it disappears quickly.

Metaphor

There are 5 metaphors found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
<i>He's a phantom, an apparition.</i> Second cousin to Harvey the Rabbit	Refers to someone who does not exist in real life.
If they trace any accounts, they'll wind up <i>chasing a figment of my imagination</i>	Refers to how the authorities will chase a fictive person created by Andy Dufresne.
I was in the <i>path of the tornado</i> . I just didn't expect the <i>storm</i> would last long as it has.	Refers to how Andy realized his life was really hard and still happening to him until the present time.
Andy <i>crawled to freedom</i> through 500 yards of shit-smelling foulness I can't even imagine.	Refers to Andy who crawled through the prison sewer in trying to escape from the prison.

Terrible thing to <i>live in fear</i> .	Refers to how a person always feeling afraid most of the time.
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Personification

There are 5 personifications found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
Bullets on the ground <i>bearing</i> his fingerprints.	“bearing” same to the word bring which only a person can do.
Word gets around.	You can “get around” if you have foot to move from one place to another
Well, <i>here she is</i> . The Shawshank Prison Library.	“She” is for a female second person. While it is a library that we should use “it” for addressing.
<i>The world went and got itself in a big damn hurry.</i>	Compared to how world could go “hurry” like a person.
Hope <i>can drive</i> a man insane.	“Driving” is only can be done by a person. Usually on a vehicle or someone’s emotion.

Hyperbole

There are 5 hyperboles found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
<i>Old life blown away in the blink of an eye.</i>	An exaggeration of how the life can be changed only just in a blink of an eye.
It would take a man about 600 years to tunnel under the wall with one of these.	An exaggeration of how a person can dig a tunnel with a rock hammer or a miniature pickax.
...A week in the hole is <i>like a year</i> .	An exaggeration of how time can be felt too slow.
And shine my shoes, I want them <i>looking like mirrors</i> .	An exaggeration of how shoes can be so shiny.
Andy Dufresne...who crawled through <i>a river of shit</i> and came out clean.	An exaggeration of a sewer.

Imagery

There are 5 imageries found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
...and finds your wife in bed with her lover...riddled with .38-caliber bullets.	A picture of how two persons are filled with bullet holes in their body.
A broken bourbon bottle, likewise with fingerprints.	A picture of a bottle with fingerprint can be seen on it.
Especially that big, white, mushy butt of yours.	A picture of a fat person's ass.
Andy has transformed a storage room smelling of turpentine into the best prison library in New England complete with a fine selection of Hank Williams.	A picture of an old storage room which smells like turpentine turned into a well-built prison library.
-A lot of hayfields up there -One in particular. It's got a long rock wall with a big oak tree at the north end. It's like something out of a Robert Frost poem.	A picture of a big oak tree in the side of a long rock wall which has been described by Robert Frost in his poem.

Litotes

There are 5 litotes found in the movie and the data will be elaborated shortly in the description below:

Dialogue found	Description
I'm no longer a danger to society.	Red denied saying that he is a well-behavioral person.
Brooks ain't no bug.	Denied to say that Brook is a good person.
I don't think the store manager likes me very much.	Denied to say that the store manager hates him.
I'm tired of being afraid all the time. I've decided <i>not to stay</i> .	Denied to say that he will kill himself or commit suicide.
There's not a day goes by I don't feel regret.	Denied to say that he always feel regretful on what he did.

Irony

There are 5 ironies found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
Me neither! They run this place <i>like a fucking prison</i> .	Ironically saying it because the place is the prison itself.
<i>Everybody in here's innocent</i> . Didn't you know that?	Ironically saying it because only guilty person lives in prison or jail.

Hope is <i>a dangerous thing</i> .	Ironically saying that hope can cause danger while hope always stands for good thing in the future.
Boy found brains he <i>never knew he had</i> .	Ironically saying that a person lately realized that he/she have a brain while they have it all time since they were born.
Rehabilitated? Well, now let me see. <i>I don't have any idea what that means</i> .	Ironically saying that he doesn't know the meaning of the word "Rehabilitated" while he always been saying that word and knowing the exact meaning.

Metonymy

There are 5 metonymies found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
Yes, sir. I'm a regular <i>Sears and Roebuck</i> .	Sears and roebuck is the biggest retailer before Wal-Mart that Red compares himself to it that he can get anything easily in the prison.
<i>Smokes</i> or <i>coin</i> ? Bettor's choice.	"Smokes" is compared to cigarettes and coin compared to money.
I tell you! <i>Uncle Sam</i> !	Uncle Sam is another name for the country United States of America
...with your hand on the <i>Good Book</i> .	Good book is another name for The Holy Bible
..outside all you need is the <i>Yellow Pages</i> .	Yellow Pages is another for the book which contains all important numbers which is the papers are yellow.

Synecdoche

There are 5 synecdoches found in the movie and the data will be elaborated shortly in the description below:

Dialogue Found	Description
<i>Smokes</i> or <i>coin</i> ? Bettor's choice	"Smokes" is a part that comes out from a cigarette and Coin is a part of money which money comes in two forms that are coins and papers.
Your <i>ass</i> belongs to me.	"Ass" is a part of body that attributes the whole body of a person.
Let's go. Move your <i>butts</i> . Move it!	"Butts" is a part of body that attributes the whole body of a person.
What say there, <i>fuzzy-britches</i> ? Feel like talking?	"Fuzzy-britches" is a costume that in the context were worn by Raquel in the poster.
Seems Andy's favorite hobby was toting his <i>wall</i> into the exercise yard....	"Wall" in the context was the whole part of the Andy's cell's wall that he scraped piece by piece in order to escape from the prison.

V. CONCLUSION

The Shawshank Redemption Movie used lots of figure of speech, this can be seen because the movie itself was adapted from a novella authored by Stephen King entitled “Rita Hayworth and The Shawshank Redemption”, which the movie will obviously use the language of the novella that contained many poetic sounds and styles that should also use figurative languages. As guidance, the researcher used Formalistic Study as the approach of the research which the focus of the approach is the use of language in literary work, without taking into account any outside influence like social and cultural background, content or authorship.

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