

A SYNTACTIC ANALYSIS OF THE DRAMA SCRIPT "BEAUTY IS A BEAST" BY D. M. LARSON

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Abstract: The research aimed to know students' sentences of the script are analyzed by the syntactic rule that is limited to the verb sentences, parts of speech, phrases, and constituency by employing syntactic distribution and tree structure. The research used descriptive qualitative research. The technique of collecting data used a sheet of the script by taking a number of verb sentences and the data was analyzed by used qualitatively. Based on the result of data analysis, there were four points of syntactic structure found in the sentences of the script namely: 1). Overt Constituents that characterized all phrases and clauses have an overt form, 2) Empty Constituents that characterized a null projection form in some phrases or clauses and divided into four types known as Covert Complements, Empty complemented, Empty T Constituent and Empty Subject of Infinitive. 3). There were several sentences in the script indicating syntactic disorder as specifically known as Agrammatism which is syntactically less complex than the target reconstructions in omissions and simplifications typically affect functional projections (DP, TP, and CP). 4). In addition, a sentence was not based on syntactic distribution that occupied a VP after Determiner.

Key Word: A Syntactic Analysis and Drama Script

INTRODUCTION

As we know, drama is a literature category that focuses on action or plays. Drama is a story that contains a conflict and character, especially as a destination on the stage Benhart in Tarigan 1984: 7. Moran and his colleagues (2001) said that drama is a unique tool to explore and express humans feeling. In addition, drama could be as one of literature category that contains a conflict and character as presented by factual acted imagination of the player through the experience and knowledge of imposition, monologue, and dialogue especially as a destination on the stage in order.

Same with other literature, drama cannot be separate by elements advanced. One thing that makes drama is different from others literature is the use of script. Players use it to be a reference even though there are several dramas that do not need it. Metz (2009) stated that a script of drama is a drama's story but in written dialogue version. Therefore, Script at least contains a group of spoken sentence of each character in the drama.

In linguistics theory, drama also could be a subject of research because it has some aspects to analyze. The theories are Morphology, Syntax, Semantic, Pragmatic give whole things to allow drama to be researched. Study combining literature and linguistic is known as Stylistics. Carter in (in Aarts, 2006: 748) stated that any differences in stylistic approach tend to arrange themselves along a cline from Linguistic Stylistics to Literary Stylistics. Linguistic Stylistics tend to be interested in exploring language using literature. Literary Stylistics interested in exploring literature through analysis of its language. Close to that, the script could be analyzed by syntactic theory belong to its language used and categorized to Literary Stylistics.

The script of drama “Beauty is a Beast” is created by D. M. Larson. The script that copyrighted on 1996 and 2004 is specialized for children play with simple story that emphasized to a princess’s problem. It is contain 31 pages of character’s dialogue with some information supported such as cast of characters, time and place, and the number of actors performed. In addition, the script is completed with some elements advaced it.

Based on the statements above, the writer took the script to be conducted in the research title “A Syntactic Analysis of The Drama Script “Beauty is a Beast” by D. M. Larson”

METHOD

According to Khotary (2004: 110) stated that content analysis mostly is qualitative analysis concerning the general import or message the existing document. Seville (2006: 85) stated that a book analysis is categorized as description research dealing with document analysis. It focuses on finding and evaluating information of the document or archieve. The method employed is Document Analysis Technique. Sometimes, it called as Activity Analysis, Information Analysis and Content Analysis (Subana and Sudrajat 2009: 37). Meanwhile, Arikunto (2010: 16) noted that book analysis is included to library research and will result the points of the content, elements, lay- out, illustration and so on. He even said that book analysis is good research.

Based on the statements above, the research was categorized a book analysis that employs descriptive qualitative analysis and focused on finding and evaluating information of the document or achieve for resulting the points of the content, elements, lay- out, illustration and so on.

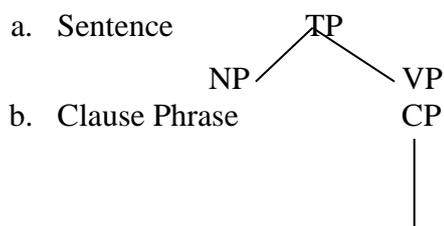
The instruments of the research were a sheet of the script “Beauty is a Beast” by D. M. Larson. Khotary (2004: 7) stated that an analysis of a document employs content analysis. Therefore, the researcher first read the script repeatedly. Finally, the writer noted some verb sentences in the script that would be analyzed. The researcher also took the sentences randomly without see of each character’s dialogue. After the writer read the whole sentences in the script and the writer did some procedures for analyzing, those were:

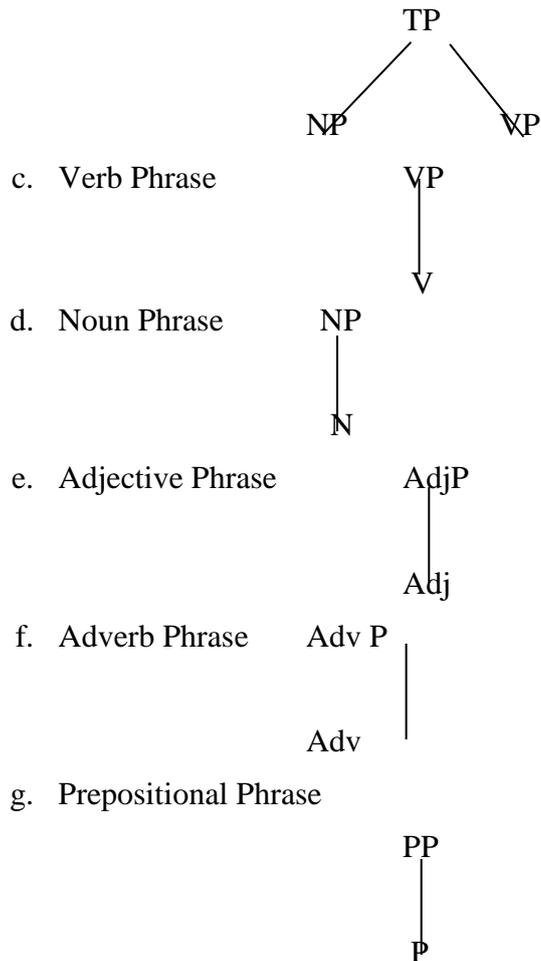
1. The researcher separated the verb sentences found to new blank page.
2. The researcher finally analyzed the sentence by employing Syntax Theory Where all of these by tree structure and its rule:

$$TP \rightarrow \{NP / CP\} (T) VP$$

Where,

- a. $CP \rightarrow (C) TP$
- b. $VP \rightarrow (AdvP+) V (NP)(\{NP/CP\}) (AdvP+) (PP+) (AdvP+)$
- c. $NP \rightarrow (D) (AdjP+) N (PP+) (CP)$
- d. $PP \rightarrow P (NP)$
- e. $AdjP \rightarrow (AdvP) Adj$
- f. $AdvP \rightarrow (AdvP) Adv$





FINDING AND DISCUSSION

Findings

In the script of the drama, there were several sentences focused on discussing below:

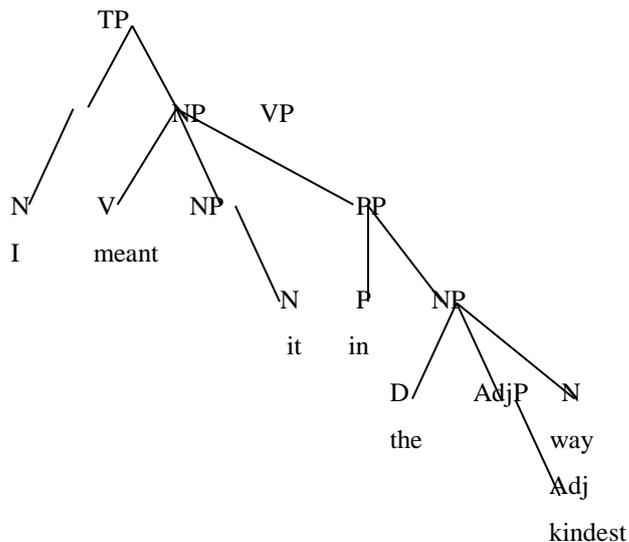
No	FOUND (page/scene/player)	AT	SENTENCES
1	3/ I/ Princess		I meant it in the kindest way.
2	3/ I/ Princess		He bores me.
3	9/ I/ Andress		Tomorrow will have a weeding.
4	4/ I/ Princess		He is preparing a party.
5	5/ I/ Fairy		Beauty has always treated her so badly.
6	6/ I/ Fairy		She ain't gonna like it one bit.
7	7/ II/ Honor		He already has.
8	9/ II/ Andress		Honor has agreed to marry me.
9	12/ IV/ Mayor		I must say I admire you,
10	4/ I/ Princess		Never heard of him.
11	8/ I/ Princess		Guess you want to run along.

12	13/ IV/ Princess	I demand you come to me immediately.
13	11/ IV/ Nick	I'll give it a try.
14	15/ IV/ Fairy	Beauty has found herself a handsome peasant boy.
15	17/ V/ Nick	I will let you know.

D. Discussions

In this part, the writer analyzed one by one of the sentences in the script. The writer further put the result of the analysis:

1. I meant it in the kindest way



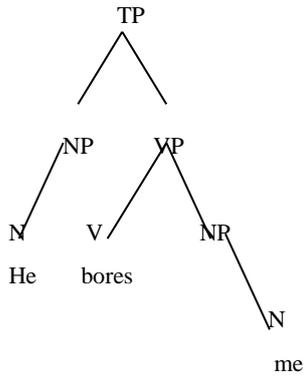
According to the sentence above, the sentence was in the hierarchical structure that formed as TP= NP+VP. It consisted of a number constituencies constructed. The NP *I* as the subject was followed by VP *mean it in the kindest way* that headed by *mean*. Further, the VP also was built by NP headed by *it*, and the PP *in the kindest way* that consists of NP *the kindest way* headed by *way*. Finally, the NP was constructed by Determiner *the* and the AdjP *kindest*. The sentence also was categorized as ditransitive type 2 [NP__NP PP] which has three arguments structures. The first argument *I* was related by predicate VP *mean* and further followed by two arguments *it* and *in the kindest way*.

The similar structure of hierarchical structure also was existed in the sentences of number 2, 3, 4, and 5 bellow:

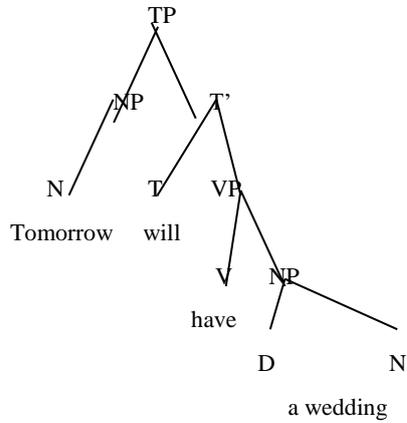
1. 3/ I/ Princess: He bores me.
2. 9/ I/ Andress: Tomorrow will have a weeding.
3. 4/ I/ Princess: He is preparing a party.
4. 4/ I/ Princess: Beauty has always treated her so badly.

As the sentences above shown that each of sentence was complete sentence. The whole phrase of each sentence based on syntactic rule that shown in the tree structure below:

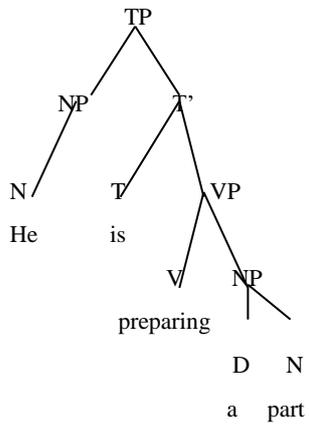
2. He bores me



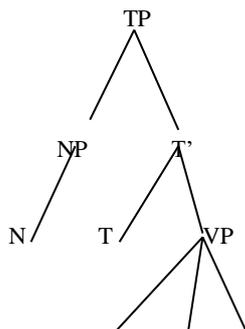
3. Tomorrow will have a wedding.

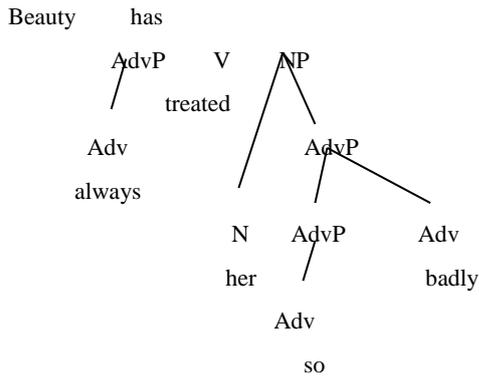


He is preparing a party



4. Beauty has always treated her so badly.





As the tree structures are shown above, each of phrase occupied on its position. The sentence *He bores me* was built by NP *He* as the subject of the sentence. Then it was followed by VP *bores me* that headed by *bores*. Moreover, the sentence finally was closed by NP headed by *me*. The sentence also was a transitive type 1 that formed [NP__NP]. Rather different that shown on the sentence *Tomorrow will have a wedding* that completed with T' modall *will* to indicate tense category. The sentence also is categorized to a transitive type 1 [NP__NP] where VP headed by *have* connect NP *a wedding* that consist of determiner *a*.

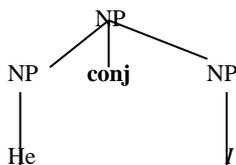
The sentence, *he is preparing a party* had a similar construction to sentence 3. While at sentence 5, the VP was previously preceded by AdvP that headed by *always* to complete the phrase construction. The VP also has sub constituency AdvP *so badly* which consists AdjP headed *so*.

To know whether the whole phrases of each sentence are constituent or not, the writer employed Co-ordination test or at Carnie's book called Conjunction **XP XP**
conj XP as a technique for checking the constituency:

- He ~~bores~~ me.

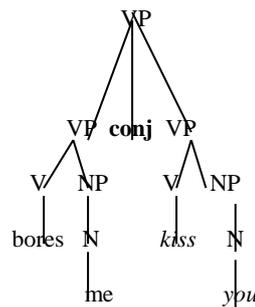
NP → NP conj NP

He **and** I



VP → VP conj VP

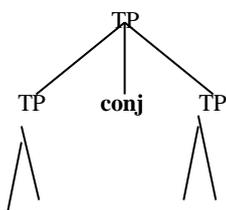
bores me **and** kiss you



- Tommorrow will have a wedding

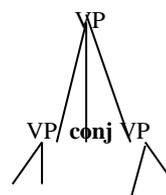
Tomorrow will **and** She is

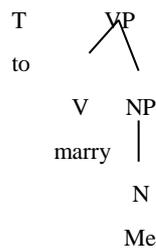
TP → TP conj TP



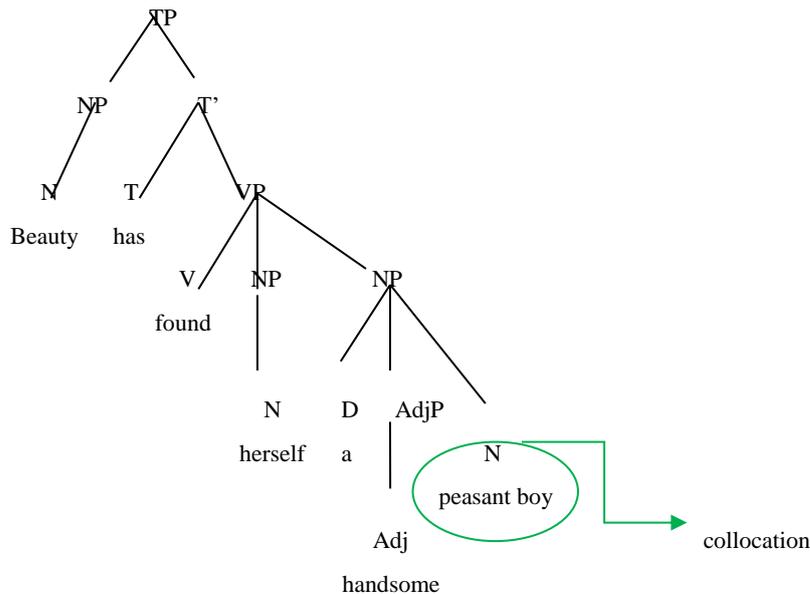
have a wedding **and** playing a music

VP → VP conj VP





14. Beauty has found herself a handsome peasant boy.



All of the sentences above were in overt categories. However, other phenomena were found in the sentence of the script. There were several sentences that omitted in some of phrase and called Empty Categories (Radford et al, 2009: 271) as in these sentences below:

- 7. 7/ I/ Honor : He already has.
- 9. 12/ IV/ Mayor : I must say I admire you,

As shown on these sentences above, both of sentence 7 was different categories from the sentences shown at 9. At sentence *He already has* noted that it was incomplete sentence caused the empty section in other part. As shown in the following dialogue below, we might know why the sentence is categorized empty constituent.

Princess : Go and enjoy yourself. I'll wait here for the prince to arrive.

Honor : He already has.

After noticed on dialogue above, firstly we know that sentence *He already* was categorized as a covert complement. In this case, the VP *arrived* should be put to complete the sentence become *He already has arrived* because Honor truly meant that the Prince has arrived. Second, If we did not understand the dialogue before, we might assume that the word *has* was functioned as VP, but what we saw on the dialogue above, the word *has* is functioned as T' auxiliary. The bracket and tree structure below give the descriptions (Noted that the **O** is indicated null or empty constituent).

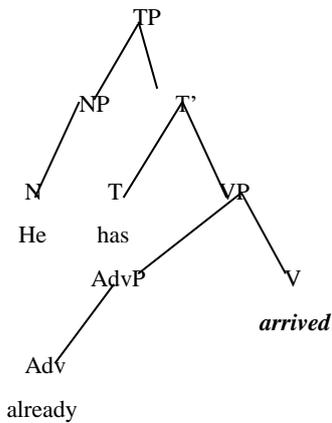
Reconstruction of the target:

Realization:

He already has [*arrived*]

He already has []

- Reconstruction of the target



The similar construction was found at the sentence *I can and I will*. The dialogue below will note what should be put:

NICK : I suppose you're going to change her back now.

FAIRY : I can and I will.

The dialogue above stated that Nick wanted the fairy to change back the princess at the time. Therefore, the suitable phares for completing the empty above are VP *do that* and *change her* as in the tree structure below:

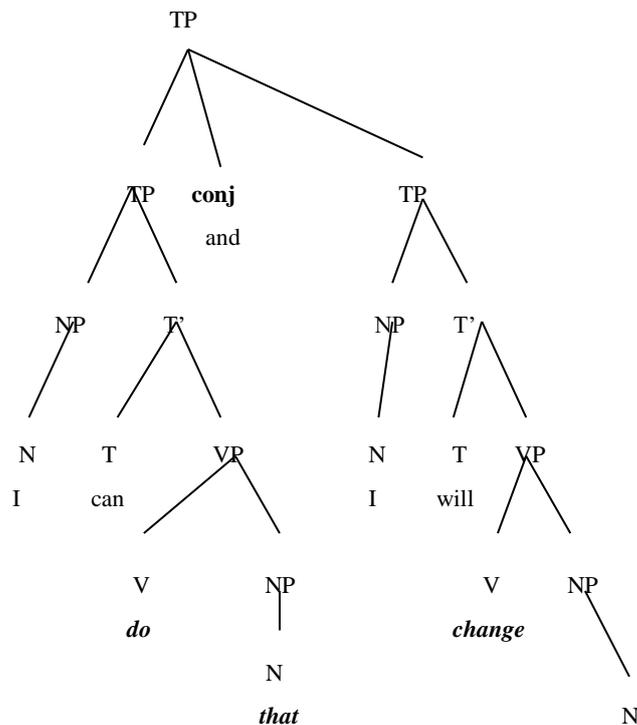
Reconstruction of the target:

Realisation:

I can [*do that*] and I will [*change her*]

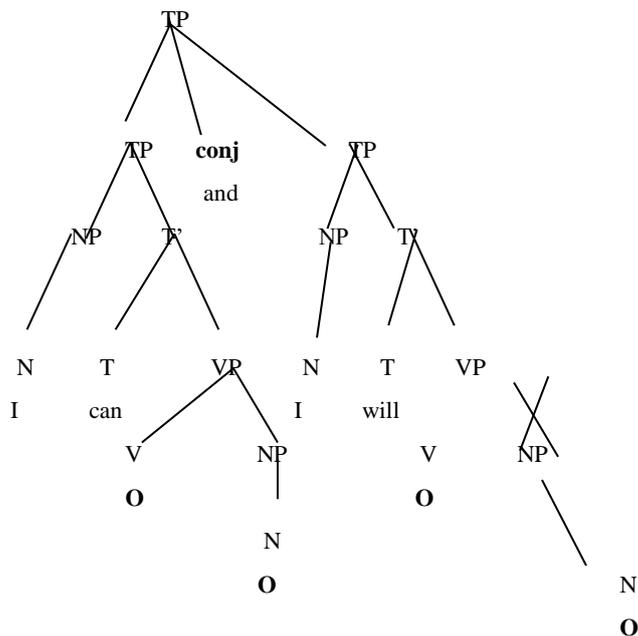
I can [] and I will []

- Reconstruction of the target



her

Realisation



Furthermore, in both sentences *I must say I admire you*, and *I suppose we could do that* also had own same empty category. The category is known as Empty Complementizer (Radford et al, 2009: 278) that omitt CP *that* as in the bracket and tree structure of the both sentences below:

Reconstruction of the target:

I must say [*that*] I admire you

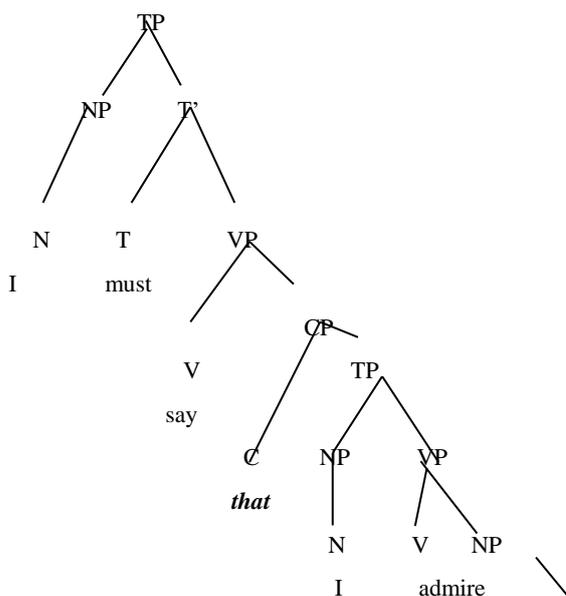
I suppose [*that*] we could do that

- Reconstruction of the target

Realisation:

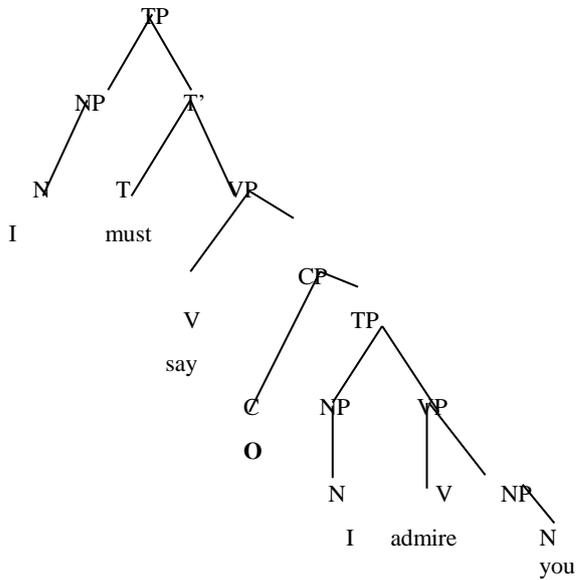
I must say [] I admire you

I suppose [] we could do that

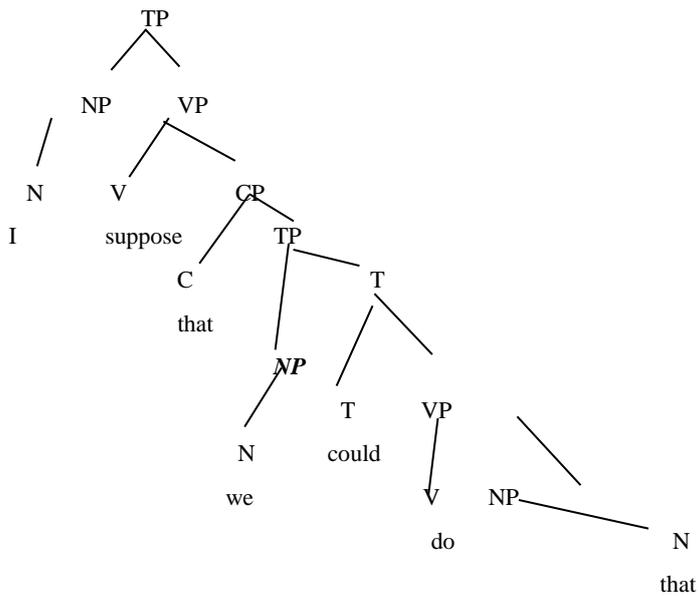


N
you

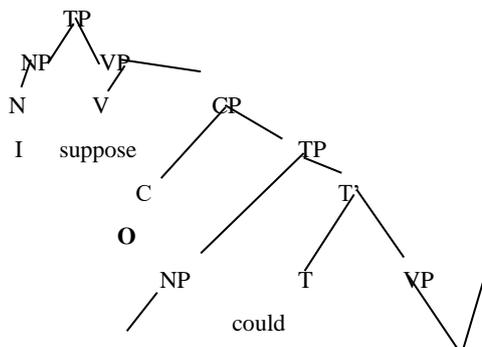
• Realization

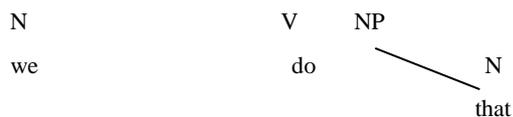


• Reconstruction of the target



• Realization





As shown in both reconstructions of the target above, the null C was put complementizer *that*. In addition, those sentences were categorized as Transitive type 2 by formed [NP_{[NP/CP]}].

The next empty category was found at sentences 6, 12, and 15 called Empty T Constituent.

6. 6/ I/ Fairy: She ain't gonna like it

12. 12/ IV/ Princess: I demand you come to me immediately.

15. 15/ V/ Nick: I will let you know.

those sentences above have infinitival clauses, but omitted. The tree structure below noticed where the empty is.

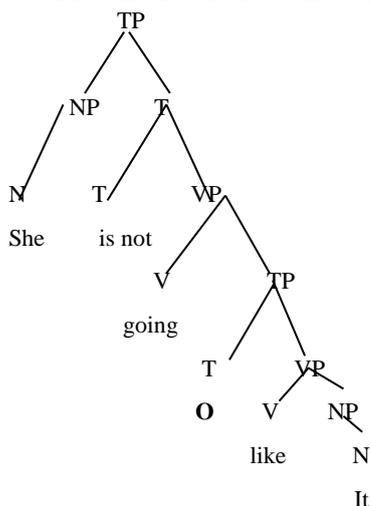
Reconstruction of the target:

She is not going [to] like it

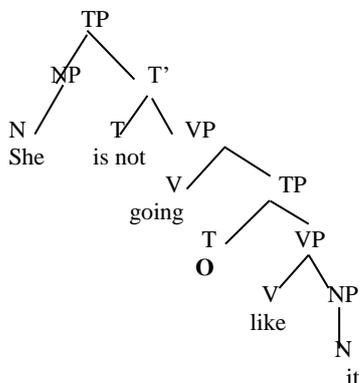
Realization:

She ain't gonna like it

- Reconstruction of the target



- Realization



As shown above, these had distinctions where in the realization had an omission of the infinitival constituent *to*. Whereas, it is should be as in reconstructor of the target.

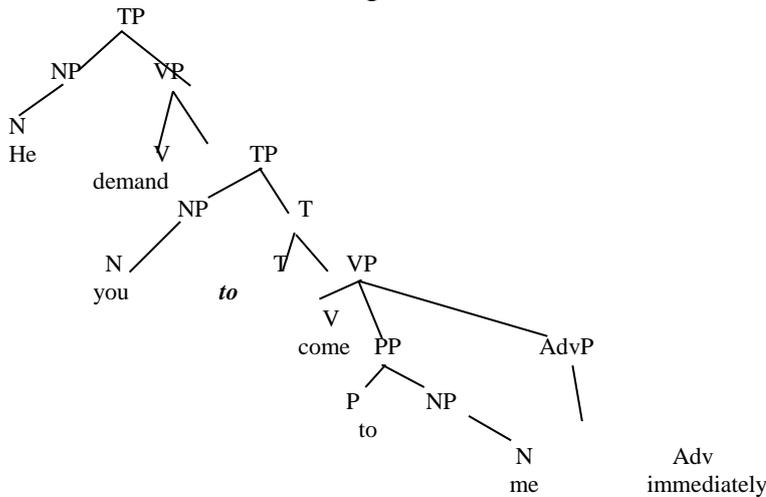
In addition, the sentence actually was a production of replacement from *ain't gonna* that has not the infinitival T constituent *to*.

Whereas, the sentences, *I demand you come to me immediately* and *I will let you know* perfectly show the TP headed by a covert infinitive particle. The two bracket clause below is infinitive clauses that should be headed by *to* as in sentence 8 before. The tree structure below showed the covert particle:

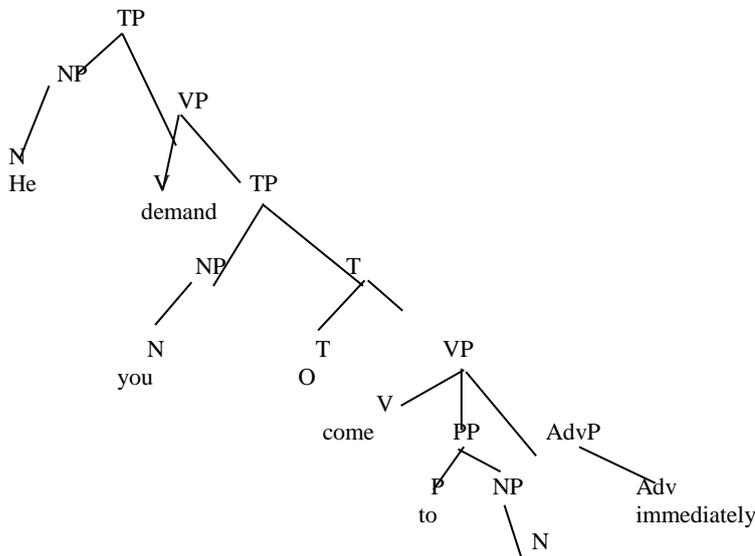
Reconstruction of the target:
I demand you [*to*]come to me immediately.

Realization:
I demand you []come to me immediately.
I will let you [] know.

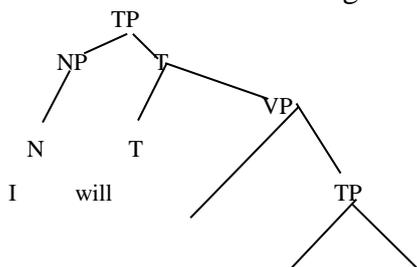
• Reconstruction of the target

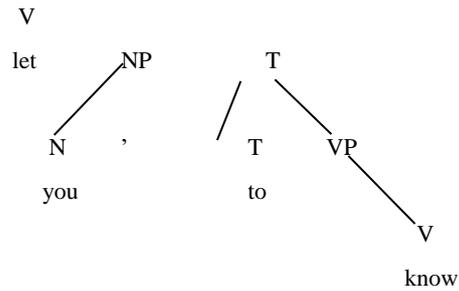


• Realization

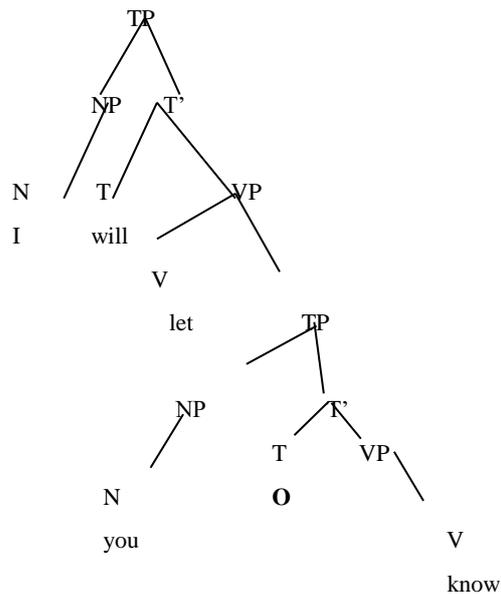


• Reconstruction of the target me





• Realization



CONCLUSIONS

A. Conclusions

The overall conclusion to be drawn from all discussion above is that there were four points of syntactic structure found in the sentences of the script namely:

1. Overt Constituents that characterized all phrases and clauses have an overt form.
2. Covert or empty Constituent that characterized a null projection form in some phrases and clauses and divided into four types known as Covert Complements, Empty Complementizer, Empty T Constituents, and Empty Subject of Infinitive Clause.
3. There were several sentences in the script indicating syntactic disorders as specifically known as Agrammatism which are syntactically less complex than the target reconstructions in omissions and simplifications typically affect functional projections (DP, TP, and CP).
4. A sentence was not based on syntactic distribution which occupied a VP after Determiner as in sentence dialogue.

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