

## AN ANALYSIS OF FIGURATIVE LANGUAGE OF DRAMA SCRIPT "GONE WITH THE WIND" BY MARGARET MITCHELL

Muhammad Asrul Hasby<sup>1</sup>

1

Faculty of Culture, Management, and Business (FBMB), Educational University of Mandalika (UNDIKMA). Jl. Pemuda No. 59A, Mataram, Indonesia. Postal code: 83125

\*Corresponding Author e-mail: [asrulhasby@ikipmataram.ac.id](mailto:asrulhasby@ikipmataram.ac.id)

**Abstract:** The researcher intended in identifying figurative language that used at drama script "Gone With The Wind" by Margaret Mitchell. The researcher raised from the kinds of phenomenon that wrote by author in delivering message value in these drama script. The method used in this research was qualitative and quantitative approach. The data were taken by using field research in the sense of metaphorical field, the data analysis by identifying each type of figurative language, selecting the fragment, describing circumstances that determined the figurative language and drawing conclusion from the data were gotten. Based on the data analysis was gotten, there were some figurative language that used in the research, such as; metaphor, hyperbole, personification, simile, synecdoche, metonym, and symbol. In conclusion, based on the data, metaphor was the most dominate figurative language that found in drama script "Gone With The Wind" by Margaret Mitchell.

**Keywords:** Figurative Language of Drama script "Gone with the wind"

### INTRODUCTION

Stylistics is used to link the two approaches by extending the linguist's literary institutions and the critic's linguistics or language-based observation and making their relationship reveal. It means that in the study of literature, linguistics is needed to interpret and reveal the underlying message of literary work. Then stylistics can be used as a mediator to link linguistics and literature. It is a study of literary discourse from a linguistics perspective. Stylistics can be the techniques of explication, which allow us to define objectively what an author has done in his use of languages.

According to Widdowson (1979:vii), stylistics can provide a way of mediating between two disciplines; linguistics and literary criticism, and two subjects or is another word language and literature, as seen in the following figure:

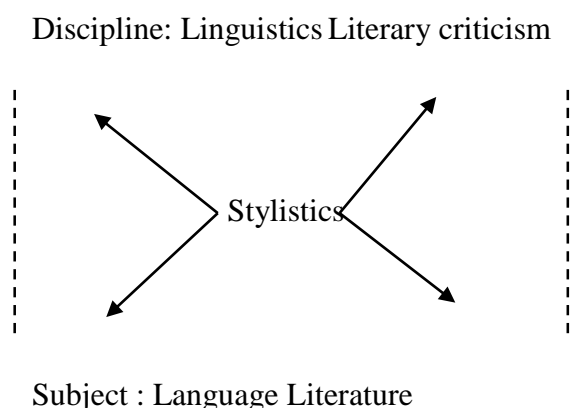


Figure 1: The mediation between linguistic and literature

This simple figure shows that stylistics does not belong to discipline or a subject, but means of relating subject and discipline. In other words, stylistics can serve as a means by which literature and language as subjects by a process of interpreting both linguistics and literary criticism. In terms of literary criticism to interpret and evaluate literary writing as works of art, the primary concern of the critic is to explain the individual message of the writer which make significance clear to the other.

Stylistics is used to link the two approaches by extending the linguists literary institution and the critics linguistic observation and making their relationship reveal. A stylistic device as a means of communicating a message such as figurative language has been widely examined by linguists in the study of literature in recent years. Because figurative language has the essence of style and beauty. Figurative language often provides a more effective means of saying what we mean than a direct statement. In the specific sense, figurative language may take the form of figures of speech.

Perrine (1974:610) states that the figure of speech is any way of saying something other than an ordinary way. Figurative language is the language using figures of speech is a language that cannot be taken literally. Furthermore, Perrine considers that in the choice of the words in daily conversation, the speakers have been speaking figuratively. They have been saying less than what they mean or more than what they mean, or the opposite of what they mean. In other words, they say one thing and mean another in order to say something more intensely and forcefully by figurative statement than they can say by a literal statement.

The role played by a figurative language, however, in encoding the meaning of a literary text cannot be over-emphasized. Specifically, it serves both functional and artistic purposes. This infers that figurative language acts as semantic signifiers in texts and also helps the literary artist in achieving beauty in form. The critical fact that appears from the previous is that figurative language constitutes the foundation of literariness or ornamental nature of literary language, as it enables the writer to exploit and manipulate the hidden potentials of language, in different ways, for specific stylistic effects. Importantly, this pattern of language use can be found in drama scripts or other genres of literature (i.e. poetry, and prose).

Figurative language is used in any form of communication, such as in daily conversation, articles in the newspaper, advertisements, novels, poems, etc. The effectiveness of figurative language is stated for four main reasons according to Perrine (1974:616) First, figurative language affords readers the imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative language is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes long with information. And the last, it is a way of saying much in a brief compass. He divided figurative language into eleven types; metaphor, personification, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion.

Figures of speech are important because we can find the implicit meaning in their languages. This is of course a reason why the author uses figurative language in his script. Not all people know what figurative language is and why the author uses figurative language in his work.

Therefore, the main issue for the writer to rise is an analysis of a drama script from a literary discourse analysis point of view, that is, he applies the usage of

figurative language to analyze a literary work, *Gone With The Wind*. Here he uses the famous drama script as a reason to analyze the figurative languages used in the drama script as his source of data.

In this research, the writer uses the figurative language theory which belongs to literature to analyze the story of drama script, in his work through a linguistics point of view that is discourse analysis. The writer wants to know how far the theory of figurative language can be applied to analyze the drama script. Hall (2005:47-57) stated that literature has experienced a revival with the advent of the communicative approach in language teaching as it provides learners with authentic, pleasurable, and cultural material.

Besides, applying linguistics to study literary works can narrow the gap between both literature and linguistics. This is important because teaching literature from a linguistic perspective is valuable to enrich one's knowledge about language through studying literary works, enrich one's life, improve one's language competence, and be a reliable or recommended strategy in teaching linguistics and literature using the drama script.

Based on the problems above, the researcher provides some research questions as follows: (1) What figures of speech are used in "Gone With The Wind" by Margaret Mitchell drama script? (2) Which of figurative languages are used in "Gone With The Wind" by Margaret Mitchell drama script that have the function as the main devices for communicating the authors message?

Based on the research questions previously, the goal on this research were; (1) To find out figurative languages are uses in "Gone With The Wind" by Margaret Mitchell drama script. (2) To describe such figures of speech function as the main devices to reveal the real messages of the play.

## **METHOD**

In this research, the writer used a descriptive qualitative approach, on which more specifically discourse – analytic approach completed by some quantitative facts that functions to help the writer in doing the frequency counts concerning the variety of figurative languages used to get better finding figurative languages in drama script *Gone With The Wind*.

This critical theory is chosen because critical theory of discourse analysis is an approach in a research used to develop a theory by exploring of how highly conventionalized pattern of language, constructed by characteristics stylistic feature, help to construct different accounts of social reality, in this case, whether or not the previous theory is applicable to analyze the figures of speech used by Margaret Mitchell in *Gone With The Wind*.

The data of this research are the words, phrases, sentences, or sentence fragments, which can be considered as figurative language found in drama script *Gone With The Wind*. The data source of this study is the drama script *Gone With The Wind* by Margaret Mitchell.

In collecting the data in this research is done by a discourse analysis approach, for the data which are in form of figurative language are gained from a drama script *Gone With The Wind* as a source of data.

This approach is used because the writer collects the data from drama script *Gone With The Wind*, as the only resource of data.

To get the data, the writer uses a field research in the sense of metaphorical field because the data are taken from the drama script by recording words with figurative language written in this drama script.

The writer will apply a technique of description analysis or discourse analysis in this research since the data being analyzed are qualitative data in form of words.

In this research, the writer starts the process by reading thoroughly her data, in this case, *Gone With The Wind*, makes note of apparent themes, and determines the possible conversations or fragments that appear in the drama script which are containing figurative languages related to the research questions.

In the case, the data analysis is divided based on the types of figurative language used in drama script *Gone With The Wind*.

The operational procedures of analyzing the data of this study are summarized as follows:

1. Identifying each type of figurative languages used in drama script *Gone With The Wind* by Margaret Mitchell.
2. Selecting the fragments that relate to the abundance of figurative language
3. Describing the circumstances that determine the usage of figurative languages used in drama script *Gone With The Wind* by Margaret Mitchell.
4. Drawing conclusion from the data analysis and giving suggestions.

Here is example of the fragment of statement or speech that are analyzed: the fragment of statement or utterance (*Gone With The Wind* by Margaret Mitchell)

Notes:

Mt : Metaphor	Sm : Simile	My : Metonymy
Ps : Personification	Syn : Synecdoche	
Sb : Symbol	Hb : Hyperbole	

NO	FRAGMENTS	Mt	Sm	Ps	Syn	Sb	Hb
1	<i>Gone With The Wind</i>	√					
2	That man looking at us and smiling like a nasty dog	√					
3	Oh, the darling thing	√					

4	Sword at my soul	√					
5	Will you be an angel		√				
6	Fine thing when a horse can get shoes			√			
	Total	4	1	1			

Table3.1 : The example of the analyzed datum

Based on the table above, the writer analyses each part of the fragments by discussing the figurative language and the entailment each of them to see the intended meaning of the figurative language.

Fragments of figurative language	Mt	Sm	Ps	Syn	Sb	Hb
6	4	1	1			

Tabel 3.2 : A number of frequency of the example datum

Based on the table above, the writer analyses each the fragments by discussing the figurative language and the entailment each of them to see the see the intended meaning of the figurative language.

In conducting this research, the writer himself is as a key instrument since it is a qualitative research in which the function of the writer is as the interpreter of the data and responsible with the explanation of the intended meaning or implicit meaning throughout his analysis of drama script.

## RESULT AND DISCUSSION

### Result Finding

This chapter describes more about the data analysis of figurative language that have been found in Margaret Mitchell's drama script. The writer reads and note the sentence in drama script of *Gone With The Wind*, by Margaret Mitchell which is, belongs to figurative language. The first analysis identifies the main device for communicating the author message through metaphor, simile, metonymy, synecdoche, symbol, allegory, hyperbole, and irony. The second analysis discusses about which of figure of speech are used in *Gone With The Wind* that has the function to convey the main message of the book.

The writer used a graph to show the frequency of the figurative language used to communicate the device of communicating message in the drama script. Based on the

number of frequency count, the writer was able to easily find which is the most frequently used as shown in the graph below.

Mt : Metaphor	Sm : Simile	Sy : Synecdoche	My : Metonymy
Ps : Personification	Al : Allegory	Ir : Irony	
Sb : Symbol	Hb : Hyperbole	Ap : Apostrophe	

NO	FRAGMENTS	Mt	Sm	Ps	Sb	Ap	My	Sy	Al	Ir	Hp
1	Gone With the Wind	√									
2	That man looking at us and Smiling, a nasty dog	√									
3	oh the darling thing	√									
4	Oh dear, where are my smelling salts?	√									
5	With the sword at my soul	√									
6	you're low down, cowardly, nasty thing	√									
7	The most ill-brad man to come here	√									

8	She's part of my blood										√
9	while I got breath in my body										√
10	I might not be alive now										√
11	You can drop the moonlight										√
12	fine thing when a horse can get shoes			√							
13	what a leading question			√							
14	the lion are hungry for you			√							
15	Head were high, but hearts were heavy		√								
16	panic's a pretty sigh		√								
17	will you be an angel		√								
18	the sooner, the better							√			
19	high time you got back							√			
20	great ball of fire							√			
21	But you are a blockade runner						√				
22	black-hearted				√						
	TOTAL	7	3	3	1		1	3			4

Table 4.1 The number of frequency on figurative language representing in *Gone With The Wind*

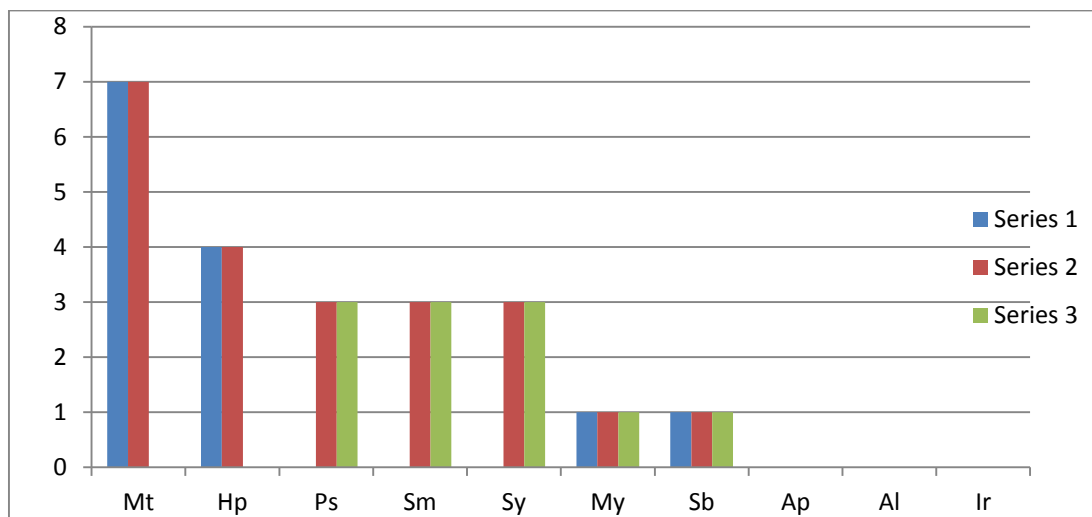


Diagram 4.1: The function of figurative language on the example datum

From the data above it can be seen that Margaret Mitchell adeptly employs rhetorical devices that the most frequency or the most dominant figurative language is metaphor, then hyperbole, and followed by personification, simile, synecdoche, metonymy, and symbol. The following description can be seen as an explanation of the dramatic language used by Margaret Mitchell in her drama.

## CONCLUSION

From the elaboration of the research findings, the researcher found that figurative languages are used *Gone With The Wind* drama script that has the function as the main device for communicating the author's message. In the first question, the writer found seventh figure of speech that are used in drama script; metaphor consist of seventh fragment, hyperbole consist of four fragment, personification consist of three fragment, simile consist of three fragment, synecdoche consist of three fragment, metonymy and symbol each of them consist of one fragment.

Therefore, the writer recommends that in teaching literature a teacher/lecturer should not only analyze a literary work from the literary perspective, but they can also teach the students to analyze a literary work from the linguistics point of view, such as figure of speech.

## REFERENCES

- Badib, Abbas A. 2012. *Lecture Notes on Stylistics*. IKIP Mataram.  
 Bennett, Roberta.; Evans, verda; Gordon, edward j.1964.*Types of Literature*.Boston: Ginn and Company  
 Bogdan ,robert and Taylor, j.steven.1975.*Introduction to Qualitative Research Method*. New York: A Wiley- Interscience Publication.



- Campbell, George, 1992. *The Philosophy of Rhetoric*. Illinois. Scholar's Facsimiles & Reprints.
- Daniel, Kathleen T and Fannie Safier (eds.) 1980. *Adventure in Appreciation*. New York: Harcourt Brace Janovich.
- Early, James. Freier, Robert. 1973. *Adventures in American Literature*. New York: Harcourt Brace Janovich.
- Enos, Theresa. 1995. *Encyclopedia of Rhetoric and Composition*. New York. Garland Press.
- Foss, S.K., Foss, K.A., & Trapp, R. 1991. *Contemporary perspectives on rhetoric. Prospect Heights*. Illinois: Waveland Press.
- Gerrig, R.J and A.F Healy. 1983. *Dual Process in Metaphor understanding: Comprehension and appreciation*. Journal of Experimental Psychology. Volume 9/4.667-67
- Hall, Geoff. 2005. *Literature in Language Education*. Research and Practice in Applied Linguistics. Series Editors: Christopher N. Candlin and David R. Hall. Customer Service Department, Macmillan Distribution Ltd, Houndmill, Basingstoke, Hampshire RG216XS, England.
- Houghton. 2011. *The American Heritage Dictionary of the English Language, Fifth Edition*. United States: Mifflin Harcourt Publishing Company.
- Knickerbocker, K.L & Willard Reninger, H. 1963. *Interpreting Literature*. New York. Chicago. San Francisco. Toronto: Holt, Rinehart and Winston.
- Lakoff, G. 1986. *The meaning of literal. Metaphor and Symbolic Activity*. Chicago. University of Chicago Press.
- Litoselleti, Lia. 2010. *Research Methods in Linguistics*. Continuum International Publishing Group.
- Luhmann, Niklas. 1987. *Soziale Systeme*. Stanford: Stanford University Press.
- Makkah, Mustafa. 2012. *Lecture Notes on Literary Criticism*. IKIP Mataram
- Manalu, Tiodor O. B. 2006. *The Analysis of Figurative Expression found in Celine Dion's Album A New Has Come*. Universitas Sumatera Utara.
- McArthur, Tom. 1992. *The Oxford Companion to The English Language*. Oxford & New York: Oxford University Press.
- McNamee, Maurice B, James E. Cronin, and Joseph A. Rodger. 1971. *Literary Types and Themes*. New York: Holt, Rinehart and Winston
- Miller, J. E, et al. 1982. *United State in Literature*. Foresway and Company
- Ogbulogo, C. 2005. *Concepts in Semantics*. Lagos: Sam Iroanusi Publications.
- Ogunsiji, A. 2000. *Introductory Semantics*. In Babajide, A.O. (ed) Studies in English Language. Ibadan: Enicrownfit Publishers.
- Perez, Antonio Reyes. 2012. *Linguistic-Based Patterns for Figurative Language Processing: The Case of Humour Recognition and Irony Detection*. Universitat Politècnica de Valencia.
- Perrine, Laurence, 1974. *Literature: Structure, Sound, and Sense*. United States of America. Harcourt Brace Jovanovich, Inc
- Richards, I.A. 1976. *The Philosophy of Rhetoric*. New York. Oxford University Press.
- Saleh, Saiful KS. 2008. *A Semantic Analysis of Figurative Expression in Ernest Hemingway's The Old Man and The Sea*. A Thesis. Universitas Sumatera Utara.
- Searle, John R. 1979. *Speech Act: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

- Stull, Bradford T. 2001. *The Elements of Figurative Language*. United State. Pearson Education, Inc.
- Swales, John M and Christine B. Feak. 2001. *Academic Writing for Graduate Students*. The University of Michigan Press.
- Strauss, A., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory* (2nd ed.). Thousand Oaks, CA: Sage Publication, Inc.
- Thomas, Murray R. 2003. *Blending Qualitative & Quantitative Research Methods in Theses and Dissertations*. Corwin Press Inc.
- Turner, George William. 1973. *Stylistics*. California. university of California Press.
- Ullman, stephen. 1972. *Semantics: An Introduction to the Science of Meaning*. Oxford: Basil Blackwell.
- Untoro, Y. Mariana. 2007. *Speech Acts Related to Symbol A in "Hawthorne's "The Scarlet Letter"*. A Dissertation. Universitas Negeri Surabaya. Program Pascasarjana Program Studi Pendidikan Bahasa dan Sastra.
- Verdonk, Peter. 2002. *Stylistics*. Oxford University Press.
- Weber, J Jacques. 1996. *The Stylistics Reader: From Roman Jakobson to the Present*. Luxembourg: Arnold Associate.
- Wellek, Rene and Austin Werren. 1963. *Theory of Literature*. New Revised Edition. New York: Harcourt, Brace & World, Inc.
- Widdowson. H. G. 1979. *Stylistics and the Teaching of Literature*. London : Longman Group Ltd.
- Mitchell, Margaret. *Gone With the Wind*. Drama Script.