



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describe some reviews of related literature. It consists of the explanation about semantics, figurative language, metaphor, type of metaphors, *Cruella de Vil* movie, and some of the previous studies.

2.1 Semantics

In linguistics, semantics is the subfield that studies meaning (Partee, 1996) Semantics can address meaning at the levels of words, phrases, sentences, or larger units of discourse. Semantics means the meaning and interpretation of words, signs, and sentence structure. Thus, largely determine our reading comprehension how we understand others, and even what decisions we make as a result of our interpretations. Semantics can also refer to the branch of study within linguistics that deals with language and how we understand meaning. This has been a particularly interesting field for authorities as they debate the essence of meaning, the way we construct meaning, the way we share meaning with one another, and the way meaning changes over time.

According to (Griffith, 2006) “Semantics is the study of the “toolkit” for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings”. Semantics is the study of sentence and word meaning in which there is no context to consider. In other words, semantics is made into abstract sentences. The term semantic origin also comes from a Greek verb meaning which was interpreted to signify or symbolize something relatively recent at the end of the nineteenth century. Then, (Partee, 1996) There are two basic areas of semantics, the first semantics is semantic composition which describes small parts such as combining several words as sentences. The second is lexical semantics which discusses meaning. In this study of Semantics there is a language symptom called ambiguity, so that misunderstandings often occur in interpreting one's intentions and goals. This makes it difficult for someone to understand spoken language but can make language more varied. Therefore, semantics can be summed up as a study of



meaning in language in which existing forms of language expression do not always match their meaning. With semantics, a person will not only understand the meaning of a sentence or the meaning of a sign or symbol that is found but also can improve one's language skills for the better. This can be seen from various literary products that do not clearly express the meaning contained therein. One of the main uses of ambiguity in meaning in literature is figurative language.

2.2 Figurative Language

Figurative language is presented to form a word that explains the intent or deeper meaning of the word so that one gets the effect of the various styles of language found. Figurative language is widely used in literary works such as movies, poetry, drama, theater and song lyrics. The figurative language examples used in the film will make the audience's understanding of the effect of the language style sound more beautiful. According to (Sohnata, 2019) figurative language is language which uses figures of speech (a way of saying one thing and meaning another). In addition to making works so eye-catching, refreshing, livelier, and giving rise to vivid images of wishful thinking, using figurative language will appear more effective, richer, and more suggestive to the readers or listeners.

In addition to generating additional imagination, figurative language can be enjoyed by readers so that things that are unclear become clearer. as well as the feelings of the author in conveying meaning and attitude in increasing the level of intensity of his feelings and also giving freedom to the author to continue to choose the language he wants to use but can still be understood by the reader. Figurative language also has various types that are able to perfect language. One of them is simile, metaphor, hyperbole, personification, onomatopoeia, allusion, and irony. In the discussion of this research, the focus has been on metaphor which includes one type of figurative language which will be discussed in the object of this movie research entitled *Cruella de Vil* movie (2021).

2.3 Metaphors

One type of figurative language that is widely used in our daily lives is metaphor. Metaphors are used to compare two different objects in a language to explain something that has a different meaning from its literal definition in order to make language more colorful and dramatic. (Lakoff, 2003) writing about metaphors



for the majority of people is used as a tool to beautify words and the development of a figure of speech. Although some people think that metaphors are only limited to the beauty of words without affecting their daily activities, actually without realizing it, metaphors have taken root in their daily lives in communication. There are some definitions of metaphor; Metaphor is a figurative language which is characterized by the use of an analogy to compare two things directly in a short form (Keraf, 2010). According to (Lan, 2005) “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy”. Beside it, the dictionary defined the meaning of metaphor is a word or phrase used to describe somebody or something else, in a way that is different from its normal use, in order to show the two things powerful.

According (Lakoff, 2003) metaphor can be used with two main components, namely: the target domain and the source domain. In order to understand the meaning contained in the metaphor, it is found that the characteristics of the target and the source are similar. By comparing the characteristics of the two, one can find the basis of a metaphor used. There are several differences between targets and sources. Within the target realm; more abstract, and implicit. On the other hand, in the realm of sources can be found in everyday life, intimate to the reader, and explicit. Example: “Life is journey” *life* is the goal, while the *journey* is the source. Whenever a journey is mapped to life, the two domains correspond to one another in ways that allow us to interpret life as a journey. The two components of life and journey become metaphors which mean where there are many obstacles, goals, difficulties, and so on.

From some definitions above, explained that metaphor is a style of language that expresses something different by transferring the similarity of language into a container that is more interesting than conveying meaning. In addition to beautify the language of this metaphor research, it is also confident to provide parables that are more understandable and easy to understand. It can be said that the metaphor is the essence of the field of linguistic expression.

2.4 Type of Metaphors

The type of metaphors proposed by (Lakoff, 2003) includes three types, namely: structural metaphors, orientational metaphors, and ontological metaphors was artificial. All metaphors are structural (in that they map structures to structures); all are ontological (in that they create target domain entities); and many are orientational (in that they map orientational image-schemas).

2.4.1 Structural Metaphor

According to (Lakoff, 2003) structural metaphors are cases where one concept is metaphorically structured in terms of another. Structural metaphors are based on two domains, namely the source domain and the target domain. The source domain usually consists of an abstract language which is then transferred to a more concrete language or commonly called the target domain. In a structural metaphor, the source domain is understood and expressed in a clearer target domain and it is understood what the source domain actually means.

For example: “Poetic justice” (2.02.02)

The example above is Cruella's utterances when she grumbled when she saw the Baroness being arrested by the police. Basically the two words "poetic justice" are different things but can be said together because the concept of justice is composed of poetic concepts. When someone does poetic, the thing that is shown is abstract beauty or can be said to be poetic. Therefore, if someone does justice to everyone, what appears on that person's face is beautiful pleasure.

2.4.2 Orientational Metaphor

According to (Lakoff, 2003) orientational metaphor is a metaphor that do not structure one concept in relation to another, but instead organize a whole system of concepts with respect to one another. Most of the orientational metaphors are related to spatial orientation such as up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. This orientational metaphor is also closely related to culture that emerges most directly from physical experience.

For example: “and get your driedup, desiccated little brain working.” (1.09.35)





The example underlined above is the utterance of a character from the Baroness to Estella which includes an orientational metaphor because "dried-up" is a concept that covers the whole system in relation to others and that word is also related to spatial orientation and can be interpreted as someone who lacks knowledge or stupid.

2.4.3 Ontological Metaphors

According to (Lakoff, 2003) ontological metaphor is a concrete metaphor that can be translated into something abstract (events, activities, emotions, ideas) to understand an event, action, activity, and situation. Events and actions are conceptualized metaphorically as objects, activities as sub-stances, states as containers. There are two types of ontological metaphors, namely the container metaphor and personification.

2.4.3.1 Container Metaphor

The container metaphor is a type of ontological metaphor that considers abstract or living entities as containers or spaces to enter and leave. In other words, when an object enters the container, the container can be filled and if something comes out of the container, the container can be empty.

For example: "Because I dragged you out of the smoke and flames"
(01.31.06)

The underlined example above is the utterance from John to Cruella "dragged you out" describes abstract entities in containers or spaces to describe object out of a situation. These words can be interpreted as bringing or saving Cruella from the fire and smoke.

2.4.3.2 Personification

Personification of entities in the form of inanimate objects, both abstract and concrete objects are used and treated like humans with all aspects and activities (Lakoff, 2003).

For example: "well, thank you for the crumpets and the crazy story"
(01.42.10)

The example above is underlined "crazy story" in this case it is explained that the story is not human but made like a human and in other words can be interpreted as strange news.

2.5 Cruella de Vil Movie

Cruella de Vil is a Cruella is a 2021 American crime comedy film based on a character in Dodie Smith's 1956 novel *The Hundred and One Dalmatians*. Before becoming a villain, Cruella's real name was Estella. Smart girl but likes trouble. Therefore, in that way he can use his utterances in deeper language, unique and creative. In addition, Estella hopes to become famous through her clothing designs. One day, Estella's clothing designs caught the attention of Baroness Von Hellman, a legendary woman in the fashion world. From their meeting, Estella ended up working for the Baroness. The Baroness is indeed known as a person who doesn't have much sympathy for other people, she doesn't hesitate to get rid of anyone who gets in her way with her rude and arrogant speeches so that the meaning of figurative language metaphors just floats away. This situation certainly complicates Estella's situation, who actually doesn't want to be someone else's errand. She wanted the stage to be his own. As a result, their relationship often experiences conflict and this makes Estella turn to the cruel side of herself with her various utterances, thus discovering the big secret about who Cruella's mother really.

This film, directed by Craig Gillespie, is set in London in the 1970s and features fashion week. The culture of punk, rock n roll, and vandalism thrived when they were shown, even though they were deemed to be contrary to the growing morals of society. Even so, this film does not fully tell about the fashion industry or the theft committed by Estella and her two friends, but instead shows how the utterances are used in the characters in this film. With the plans they have devised, making them liars as well as master thieves and clever in their actions and utterances. Then Emma Stone, who plays the character Estella and Cruella, manages to present two different sides of the character she plays. Estella is described as an innocent girl who really cares about her friends, while Cruella seems more savage and dangerous, especially with her harsh words. Other cast members, such as Jasper and Horace, are portrayed as these thieving villains as supporting cast who help complete Cruella's vendetta against the Baroness.

Cruella can be said to be an origin story villain movie with a unique and different concept from other Disney movies. This movie provides a dark tone with a rating for an adult audience or 17 years and over, this movie is full of violent and



criminal acts that are feared to have a bad influence on minors. However, building the character Estella who transforms into Cruella makes this movie feel long because the plot is too long so the conflicts that are built seem boring but interesting to watch because there are many clever and unique scenes of the cruel version characteristics or utterances in this movie. This movie also does not fully tell the reasons for *Cruella De Vil's* presence as an evil character in the movie 101 Dalmatians. Overall, this movie is quite successful in providing a different Disney-style villain movie, especially with all the unique costumes and stunning sound effects with all the metaphor utterances in this movie. This movie is suitable for people who like fashion or movies with the theme of criminals and theft (heist).

2.6 Previous Studies

There are same related previous study used in this research. The first previous study was titled *A Semantic Analysis of Metaphor Found in Selected Lyric of "The Script", "Katy Perry", and "Michael Buble"* by Rifki Maulana Muhammadiyah University of Surakarta. He analyzed the data using metaphorical classification theory from Crystal, Beckson, & Ganz (1999) and *tenor* and *vehicle* theory from Richards and Leech (1969). Then the writer describes the function of the meaning of the metaphor and its implications for understanding the overall meaning contextually. There were 30 song lyrics that he researched from "The Script", "Katy Perry", and "Michael Bubl  " as data in his research. Based on the classification of metaphors from the theory he chose, there are three types of metaphors, namely conceptual metaphors, mixed metaphors, and poetic metaphors (Maulana, 2016).

The second previous study was titled *An Analysis of Figurative Language Used In The Lyric of "A Whole New World" By Zayn Malik and Zhavia Ward* by Siti Nursolihat and Evie Kareviati IKIP Siliwangi. This is a descriptive qualitative research. The data instrument is the song lyric which taken from Genius website. The result showed that "A Whole New World" song consist of some figurative languages, such as alliteration, simile, personification, metaphor, and hyperbole. Furthermore, the most figurative language used in the lyric is metaphor. It is highly relatable with the imaginative theme of the song itself. Besides that, it is also related



to this research which has the theme of metaphor but in the object of the movie (Nursholihat, 2020).

The third previous study was titled *An Analysis of Impoliteness Strategies In Film Cruella 2021* by Wahyu Tri Sanjaya Jambi University. The data in *Cruella de Vil* movie was analyzed using Culpeper's impoliteness theory. The research results showed that the movie uses five strategies of impoliteness with negative impoliteness as the most dominant strategy. Furthermore, the results showed the actors used three functions of impoliteness with coercive function as the dominant function. This research also discloses the interrelation between impoliteness with characteristics of the characters, theme of the movie, and social hierarchy of the characters. It is clear that in this *Cruella de Vil* movie there will be many utterances of characters that use metaphors in expressing impoliteness (Tri, 2022).

From all the previous studies above, there is researcher choose the same topic with different object. Researcher Rifki Maulana Muhammadiyah choose the Lyric of "The Script", "Katy Perry", and "Michael Buble" as the objects. There are researchers who choose different topic and object but some of the topics discuss the same topic of this research. Siti Nursolihat and Evie Kareviati choose figurative language as the topic and they found metaphor is figurative language the most repeatedly comes up to the object. In addition, the previous studies that have the same object "*Cruella de Vil* Movie (2021)" had also been done previously by researcher with the different topic, as Wahyu Tri Sanjaya choose *Impoliteness Strategies* as the topic of this study. Then, this study chooses *Cruella de Vil* movie as the object of research and metaphor as the topic of research. Based on the explanation above, several points that are different from the previous studies are the topic and research object. Therefore, this study chooses to determine the characters' utterances that contain metaphorical meaning in the *Cruella de Vil* movie applying the theory of metaphor proposed by Lakoff & Johnson (2003) with the research title is "Metaphors Use in Characters' Utterances on *Cruella de Vil* Movie (2021)".

