



**SYMBOLISM AS A REPRESENTATION OF THE QUEERNESS IN THE
NOVEL *FROZEN : THE JUNIOR NOVELIZATION* BY DISNEY,
ADAPTED BY SARAH NATHAN AND SELA ROMAN**

A Final Project

Submitted in partial fulfillment of the requirements for the degree of *Sarjana*

Sastra in English

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by
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SYMBOLISM AS A REPRESENTATION OF THE QUEERNESS IN
THE NOVEL '*FROZEN : THE JUNIOR NOVELIZATION*' BY DISNEY,
ADAPTED BY SARAH NATHAN AND SELA ROMAN

Yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar Sarjana Sastra ini benar-benar karya saya sendiri dan dihasilkan setelah melalui penelitian, pembimbingan, diskusi, dan pemaparan atau ujian. Semua kutipan baik yang langsung atau tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, atau sumber lainnya telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi/tugas akhir/final project membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan pelanggaran terhadap konvensi tata tulis ilmiah yang berlaku, saya bersedia menerima sanksi akademik, Demikian pernyataan ini dibuat dan semoga dapat digunakan seperlunya.

Semarang, October 2016
Yang membuat pernyataan,



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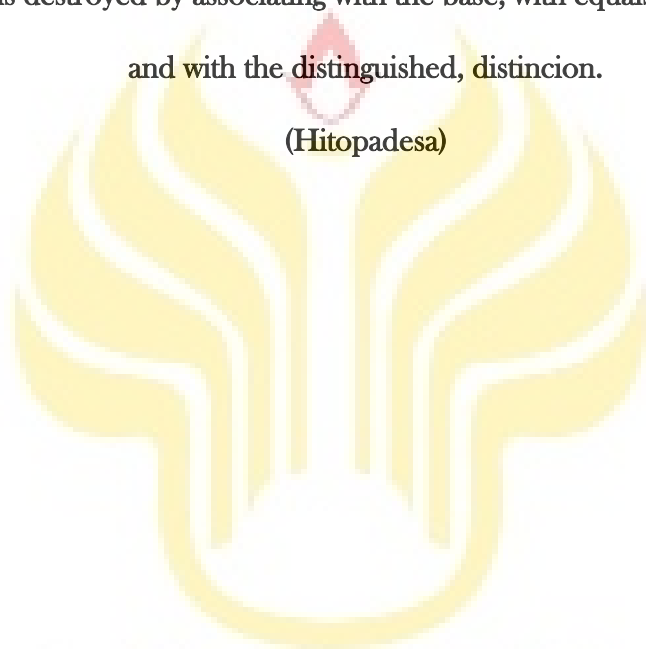
MOTTO

No History, No Future
(unknown)

The wordly life is only an illusion
(Qur'an 59:20)

Knowledge is destroyed by associating with the base; with equals equality is gained,
and with the distinguished, distinction.

(Hitopadesa)



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DEDICATION



This final project is sincerely dedicated to my beloved

father,

mother,

little brother,

little sister,

grandmother,

and

my best partner

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Bismillahirrahmaanirahiim....

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Semarang, October 2016



Tiara Tatanagari Giardiana



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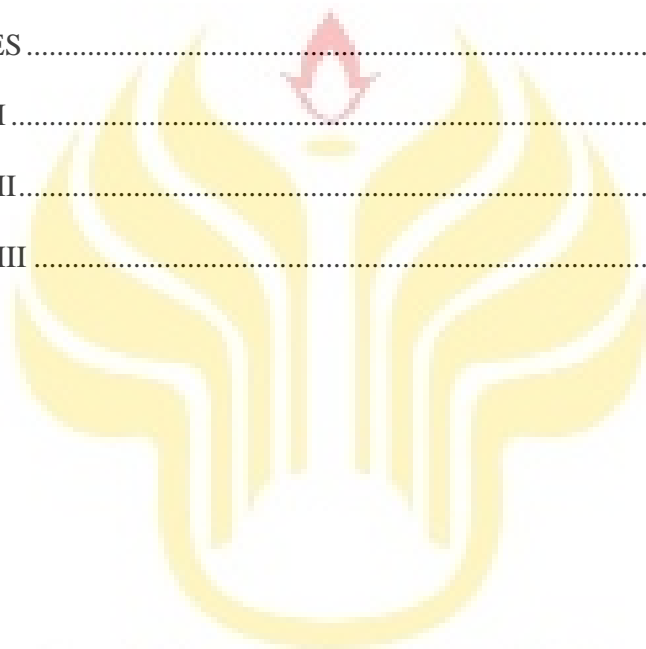
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ABSTRACT

Giardiana, Tiara Tatanagari.2016. *Symbolism as A Representation of the Queerness in the Novel Frozen : The Junior Novelization By Disney, Adapted By Sarah Nathan and Sela Roman*. Final Project. English Department, Faculty of Languages and Arts, State University of Semarang, Semarang. First Advisor: Dr. Djoko Sutopo, M.Si. Second Advisor: Bambang Purwanto, S.S., M.Hum.

Keywords: Symbolism, Representation, Queerness, Novel.

Symbolism is one of important thing in a literary work, especially in literature when an author wants to create a certain mood or emotion. The goal of this study is knowing the types of symbolism represent in the novel. This final project discussed a novel entitled *Frozen: The Junior Novelization* Adapted by Sarah Nathan and Sela Roman. Using the qualitative method the writer used *Frozen: The Junior Novelization* as the descriptive data and to find the information related to the subject matter. By using semiotic approach the writer focused on analyzing the social contents of the novel. The data were interpreted to analyzed the types of symbolism which represented in the novel. The result indicates that the novel employs twelve points types of symbolism. They are Simile, Metaphor, Personification, Hyperbole, Metonymy, Archetypes, Irony, Synecdoche, Oxymoron, Onomatopoeia, Allusion, and Litotes. The types of symbolism are represented in characters and objects in the novel. Type of symbolism that the writer investigated makes it easier to find meaning. From this study, we can see that types of symbolism reflect a message that can not be expressed directly. From this research, what should be pointed is that type of symbolism. It is a truth that the existence of type of symbolism has become an important point in literature. Symbolism often becomes the representation of what someone feels or thinks. Symbolism was also the representation of the meaning that symbolises it.

CHAPTER I

INTRODUCTION

Chapter I provides an introduction of the study which consists of background of the study, reasons for choosing the topic, research problems, purpose of the study, significance and outline of the study, and definition of terms. The descriptions of each sub chapter are presented as follows.

1.1 Background of the Study

Reading a novel will surely bring more imaginations, thoughts, and feelings to the reader that illustrated by words. For most readers, it is an opportunity to enter a new world and gain a new experience. They could involve their feeling, thought, and ideas into what they read. People want to read because they want to understand, get, or even share an experience. Novels which are considered as literary works give us knowledge about human life and about the truth that the authors want to share in his work. Wellek and Warren (1963) states in their book “*Theory of Literature*”, that arts not only give us pleasure but also knowledge, insight into the nature of reality.

Saptoningrum (2009) conducted a study which discusses literary work contains extreme theme. The theme are rich of symbols. It means that all aspects, which have been presented by its extreme theme of novels, plays, poetry, and short story, are totally symbolic; there is no doubt about that ideas of workday

world, its decencies, passion, or rationale. According to Saptoningrum (2009), only two things are counted, the first is the language itself: the linguistics structure of words, their connotation, sound, etymologies, etc, the second is symbol: fire, ice, heaven, hell, sign, tools, soul life, death, wind, water, animal, mountain, etc, it explored and developed by all researchers around the world.

Harmon (2003) says in his book "*A Handbook to Literature*" in a literary sense that a symbol combines a literal and sensuous quality with an abstract or suggestive aspect. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. For instance, "smile" is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection that person has for you.

Meyer (2005), symbols are concrete objects or explicit acts that retain their real nature while standing for ideas or values that do not have material existence. They are artifacts of culture and cognition. A written language is a common form of symbolic representation. The characters of a language are grouped and organized according to rules and represent objects, acts, relations, as well as abstract ideas. Drawings and paintings may also be symbols of abstractions, while actions, such as a dancing or ritual, may be similarly representative. In literature, symbolism is an important device for writers. Literary symbols extend meaning

beyond the prosaic representation of realities afforded by literal description or extracted through analysis and exposition.

Symbols are educational devices for evoking complex ideas without having to resort to painstaking explanations that would make a story more like an essay than an experience (symbol). The following will define literary symbols and discuss some of their characteristics. (Meyer, 2005 : 472-476)

Frye, Baker and Perkins (1985) identify three types of symbols. First is nature symbol that things present not for themselves but for the ideas people often associate with. The second is conventional symbol. This thing present to the people the meaning in certain groups have agreed with them. The third is literature type and sometimes built from the symbols of the natural or convention.

McLanahan (2000), the symbol of the shift of their meaning depend on the context they used in. A chain of, for example, can stand for unity and prison. Thus the symbolic meaning of the object or action are understood by when, where and how it is used. It also depends on who read them. For the author, the symbolism of giving freedom to add a double level: one of his works literally meaning that clearly and symbolic meaning not far more profound than that literally. The symbolism in literature revived interest readers when they find the opportunity to gain insights into the mind of the author on how he viewed the world and how he thinks general objects and actions, it has broader implications.

Although symbolism works by the power of suggestion, a symbol is not the same as a meaning or a moral. A symbol cannot be an abstraction. Rather, a symbol is the thing that points to the abstraction. Symbols are usually objects, but actions can also work as symbols--thus the term 'symbolic gesture'. "A symbol means *more* than itself, but first it means *itself*. Like a developing image in a photographer's tray, a symbol

reveals itself slowly. It's been there all along, waiting to emerge from the story, the poem, the essay--and from the writer herself."(McLanahan, 2000)

Hall (1994) states that a symbol is something that stands for, represents, or denotes something else. Fedae (2011) presents symbolism, or the use of symbols, involves using an object, an attitude, a belief, or a value in order to represent an abstract idea; it takes something ordinary or basic and makes it more than its reality.

In this study, the writer will try to expose the symbolism that are used is represented in Disney view in his work "*Frozen: The Junior Novelization*". Based on the background above, the writer decides to make this final project entitled *Symbolism as A Representation of the Queerness in the Novel Frozen: The Junior Novelization By Disney, Adapted By Sarah Nathan and Sela Roman*.

1.2 Reasons for Choosing the Topic

As one of literary works, novel is a book tells about fiction. Lately, novel becomes popular for kids and teens. Related to the study, there are some reasons why the writer uses novel as the object of the study. Literary works can obtain some knowledge by reading novel. It needs imagination to understand novel. It is not easy to be understood, but it is interesting to be read. Imagination may make the readers understand it deeper. In conclusion, the readers knows whole of the story and the behavior of the characteristics by imagining novel not watching the film.

In literature, symbolism is an important device for writers. A symbol is an object or a concept that represents, stands for or suggests another idea, visual image, belief, action or material entity. Symbols take the form of words, sounds, gestures, ideas or visual images and are used to convey other ideas and beliefs. Literary symbols extend meaning beyond the prosaic representation of realities afforded by literal description or extracted through analysis and exposition. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value.

From the elaboration above, the writer has two reasons why the writer analyzed Sarah Nathan and Sela Roman's novel entitled "*Frozen: The Junior Novelization*". Firstly, it is because the novel represents some of symbols that full of meaning and interesting to be analyzed. In addition, it becomes the important section that appears in that novel. Secondly, there are symbolism include in this novel that interesting to be analyzed.

1.3 Research Problems

Based on the background of study, the writer limits the discussion by stating the following problems:

1. What types of symbolization are developed in novel "*Frozen: The Junior Novelization*"?
2. How is the symbolism in objects represented in novel "*Frozen: The Junior Novelization*"?

1.4 Purpose of the Study

1. To find out the types of symbolization developed novel *“Frozen: The Junior Novelization”* novel.
2. To explain how the symbolism is represented in novel *“Frozen: The Junior Novelization”*.

1.5 Significance of the Study

By conducting this study, the result of the study is expected to be able to give the following benefits:

1. This study is expected to facilitate the readers understanding the novel *Frozen: The Junior Novelization*
2. This study is expected to give a caution about the symbolization in the novel *Frozen: The Junior Novelization*
3. This study is expected to give knowledge and descriptions about the unconditional love in novel *“Frozen: The Junior Novelization.”*

1.6 Outline of the Study

This discussion is organized into chapters and subchapters. The explanation of each chapter can be elaborated as follows :

Chapter I is the Introduction. Which consists of background of the study, reasons for choosing the topic, research problems, purposes of the study, significance of the study, and outline of the study and definition of terms.

Chapter II is Review of Related Literature. This chapter includes three subchapters. First, review of related studies, it explains some previous studies. Second, theoretical review that discusses about novel, literary analysis, representation, symbolism, types of symbolism and queerness, and the last but not the least is a framework, it describes how the theories are applied in the proves of analysis answering the problem's statements.

Chapter III is Research Methodology. This chapter consists of research design, techniques of collecting data, and techniques of analyzing data.

Chapter IV is Findings and Discussions. It discusses the analysis of the data to answer the problems based on the previous subchapters.

Chapter V is the last chapter. It is conclusions and suggestions. References and appendixes are enclosed at the end of the final project report.

1.7 Definition of Terms

1. Symbolism

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant.

2. Representation

According to Oxford Dictionary, representation comes from the Latin *repraesentare* meaning "bring before, exhibit." A representation is an exhibit, whether it comes

in the form of legal guidance or in the form of artistic expression. The act of representation has to do with replacing or acting on behalf of an original. Reproduction of the Mona Lisa: To represent is "to bring to mind by description," also "to symbolize, to be the embodiment of;" from O.Fr. *repraesentare* (12c.), from L. *repraesentare*, from *re-*, intensive prefix, + *praesentare* "to present," lit. "to place before".

3. Queerness

According to The Free Dictionary online, the meaning of queerness is a strange attitude or habit. The other meaning is unusualness as a consequence of not being well known.

4. Novel

A novel is a literary work that written in narrative and usually written in story form. The word is derived from Italian term "*novella*" which means a story or a piece of the story. The author of the novel called the novelist. The content of the novel is longer and more complex than short story. Novel also has complicated structural constraints and no rhyme. In general, a novel tells the story of the characters in everyday life and all the nature.



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CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to present the previous studies and the theories underlying the topic of the project. The writer uses several sources to support some explanations of the subject matter. This chapter consists of four sub chapters. The first is about novel itself which consists of the definition of novel and literary analysis. The second subchapter presents symbolism which consists of the definition from many different point of views.

2.1 Review of Previous Studies

In this chapter the writer would like to present some researchers dealing with symbolism. Symbolism has a lot of meanings and has taken many directions because different theorists contributed in its evolution in various domains with their views and theories.

Amie, Nuryatin, and Haryati (2014) conducted a research entitled *Interaksi Simbolik Tokoh Dewa Dalam Novel Biola Tak Berdawai Karya Seno Gumira Ajidarma: Kajian Interaksionisme Simbolik George Herbert Mead*. In a novel in general loading about problems in people's lives which was written by the author according to their views to represent the idea. The language or the communication should not use physical signals only, can also use the symbols that has been agreed with. In this research, researcher focused on using the theory or the

concept to analyze. The theory that is used *Theory of Symbolic Interactionism and Meaning*.

Everyone interact using symbols that contain signs or signals. In the symbolic interaction, use the language used as one of the most important symbols. Basically the meaning is formed based on the relationship between the symbols of communication (symbol) and understanding its use (object). The meaning is the most important element of a literature as those conveying the message from the author to the reader and lovers of literature. Symbolic interaction respect human beings as social creatures and humans can become an object for itself in accordance their wish. The actions that occur during the interaction and social phenomenon directly is a symbolic interaction, then the meaning appears in accordance with the actions that overtook him.

One of the symbolic interaction in the novel by figures of Dewa to Renjani (his foster mother) is when Dewa to find and hold the ballet shoes Renjani's in the stored. Renjani wondered when Dewa find and Renjani take the ballet shoes and remembers her past as a ballet dancer. Renjani danced ahead of Dewa and when it also for the first time Dewa rears his head. From a symbolic interaction and ballet shoes is the symbol, the meaning of the ballet shoes is open the old memories Renjani that was once a ballet dancer and leave it as a result of the trauma raped by her ballet teachers. Whereas, the meaning of the interaction of Dewa is although he disability, he ables to do the things that ordinary people do and he wanted to tell and show the excess. And from that the interactions, they want to forget their past.

The symbol of the described here are the symbols used Dewa to interact with the characters in the story or to the reader that he is a disability. The meaning that appears from the figures of Dewa shows that each symbol has meaning that implied and must be understood. The symbols that he used is the way interact symbolically.

Based on the explanation above, in every work of literature contains the symbol meaning and symbolic interaction. The symbols appears in the form of words that is implied appears and can be used as a symbol and has the meaning. In this research, the writer try to analyze the theory of symbolic interactionism by Elsa figures and Anna and explain the symbols that appear in their symbolic interaction.

Another research was conducted by Inderawati (2008), entitled *Pengenalan Simbol-Simbol Visual Dan Pertunjukkan Sastra Lokal Bagi Mahasiswa Pendidikan Bahasa Untuk Pengembangan Industri Kreatif*. Since 2007, Inderawati has been researching and develop learning literature by lifting the regional literature or the story of the people who appreciate orally and writing by combining the responses of readers and visual symbols in the English language studies program. In the research can produce a creativity through art performances.

Visual symbols can bridge the students toward the use of the words in accordance with the contents of a literature. Not only as the link between their thoughts and feelings, simbol of the symbol can explain the words that implied in the literature so that they formed an interesting paper. In appreciation of literature,

Inderawati using various visual display in the learning activities, because he said it was very help the student to understand the literature. Visual display consists of (1) Snowball Summaries, (2) Montage, and (3) Graphs.

Local literature as one of the cultural heritage of Indonesia can become an interesting performances by applying the visual symbols in the learning literature appreciation that supports the creative industries. Collaboration between the reader response and the response of visual symbols in literature learning can create a form of performance art creative.

The utilization and explore the dimensions of visual symbols and to transliterationedfolk stories or local literature with how to creating various visual symbol will be the psychiatrist who is very interesting for a lot of people.

The writer finds out the relation with this research with Inderawati research that is exploring visual symbols andto transliterationed the story to know the symbols contained in it.

Hadjira (2013) conducted a study entitled *Symbolism in Nathaniel Hawthorne's The Scarlet Letter (1850)*. The researcher focused on Nathaniel Hawthorne's because his work full of figures of speech especially symbolism. From all of his work, the selection of *The Scarlet Letter (1850)* is on the basis that it is Hawthorne's masterpiece and his most symbolic work. The other reason is that it deals with the breaking rules of the puritan society, their religious traits, and their severe laws against the sinners.

Hadjira explains that signs and symbols provide mental exercise in understanding and studying the meaning and messages that lies behind the signs

and their effects to individuals as they interact in the society. Because of symbolism has a lot of meanings and taken from different theorists, Hadjira uses theories of symbolism by Langer, Whitehead, Frye, and Saussure. The differences theories that present different symbolism because the authors/researchers used in their works to deliver messages indirectly to escape problem that may attack them.

To explain symbolism in *The Scarlet Letter* (1850), Hadjira analyzed the Symbolism in Objects consist of; The Scarlet Letter “A” as a symbol of sin, adultery, loneliness, alienation, isolation, ability, admirable and angel. The Scaffold symbolized of punishment, shame, and the fate of isolation. The Forest symbolized the freedom. The Meteor symbolizes as aspect of Dimmesdale’s life. She also analyzed the Symbolism in Characters consists of; Hester Prynne is a symbol of strength, ability and also a symbol of passion and affection. Arthur Dimmesdale is a symbol of weakness and hypocrisy. Roger Chillingworth is a symbol of devil and hell. Pearl is a symbol of childhood’s innocence and intelligent.

According to Hadjira, Hawthorne expresses the struggle between the woman and the law status in his work *The Scarlet Letter* (1850). Puritan society is a severe religious community and a model society operating on God’s laws and it is a safe haven for humanity that is free of sin and crime. In *The Scarlet Letter* (1850), Hawthorne uses symbolism to express social and spiritual status at the time of his work, and to explain more hie themes of sin and isolation. Then, she

used symbolism in an intelligent way to express her beliefs and his own views on human nature and religion.

Based of research above, the writer tries to link the source with this research, basically the writer tries to analyzed the symbolism by the object, characters, nature, etc.

2.2 Theoretical Review

In this chapter the writer would like to present the theoretical review from some researchers. The first research was conducted by Kenneth Burke (1897-1993), who was perhaps the principal rhetorician of the 20th Century. In one of his books, *“The language of Symbolic Action”* (1966) he defined humankind as a symbol using animal. For example, a person working in the area of finance “internalizes that subject’s symbol system” and then goes on to use symbolic language in speech. However, if someone approaches the topic from a different set of symbols, there will be the unavoidable clash of symbols which will lead to misunderstandings and controversy.

The theory of Burke is the identification of advanced dimension of Realists triad of Ethos, Pathos, and Logos. This move us to see more persuasive associated with identification through the symbolism. Burke believes that people naturally respond to symbolism in their search for this identification; it is, according to Burke, *“a symbolic means of inducing cooperation in beings that by nature respond to symbols”*. A symbol is clearly a monument, a statue, a building or a document that represents or stands for something else by way of association,

resemblance, or convention. Examples of symbols are the Lincoln Memorial in Washington, the Parliament buildings in Westminster, a statue to the Unknown Soldier, the Constitution of the United States, and the Declaration of Independence.

In short we can see some famous quotation from Martin Luther King to describe Burke's explanation about the identification through the symbolism. In his "I had a Dream" speech, he used symbols that the audience could see in their minds as well as seeing physically. For example, he used symbols from both the Constitution and Declaration of Human Rights (mind), on the other hand; he also depended on the Lincoln Memorial monument and the buildings and statues of Washington (senses), on the other. They all were symbols that his audience could interact with in an emotional way. He could assume all this, simply because he knew the majority of his audience felt that being American was a good thing. Another example is when King cried out "*Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation*". Here he was associating at the same moment both the physical symbol of the Lincoln Memorial and the mental association of the written documents of the Constitution and Declaration of Independence. It worked because it was sincere and was natural to make the association. Another example from his speech that linked all of the symbols was "*My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring.*"

Every area of life has its accepted symbol systems and the vocabulary to describe them, how they work and what they mean. It is from this basis that many rhetoricians today would say that rhetoric deals with more than just persuasion, it is also about understanding. Rhetoric, it would follow, would support others to understand other perspectives based on a common set of symbols. For example, in terms of belief we naturally tend to perceive and understand everything differently from each other (this difference, of course, will vary according to the situation).

Dealing with Kenneth Burke, the writer try to link between the source and the research. Burke believes that people naturally respond to symbolism in their quest for this identification; it is, according to Burke, “*a symbolic means of inducing cooperation in beings that by nature respond to symbols*”. The writer analyze the symbolism by the nature respond too. Here we learn to look at the symbolic nature of everything that exists. In other words, everything should be seen as a metaphor.

The second research was conducted by Raymond Firth. In his book “*Symbols : Public and Private*” (1973), Firth says that the content of symbolism state in the recognition of one thing as standing for representing another, the relation between them normally being that of concrete to abstract, particular to general. Firth refers to Charles Sanders Peirce's tripartite division which distinguishes index, icon, and symbol. Symbols are arbitrary because they are interpreted according to habit or convention. It connects to the symbolism interpretation of genesis and the social structure and social activities under certain conditions. Firth's major objection to Pierce's treatment of signs and symbols is

that he did not take the “social component” far enough. Pierce did not discuss exactly how it is that symbols become conventional, that the rules are agreed upon by groups of people. This, according to Firth, is where the anthropologist can contribute to the study of symbols : “Essentially, the anthropological approach is comparative, observationalist, functionalist, relatively neutralist. It links the occurrence and interpretations of symbolism to social structures and social events in specific conditions”. The philosopher reflects upon symbols and symbolization, but his treatment tends to be introspective and anecdotal. The anthropologists can make good use of philosophical frameworks by applying them to actual, observed social situations, where, presumably, they may be tested and refined.

Some important points in the discussion of the Firth about the symbols. First, the symbols are typically ambiguous. This fact obviously causes a conflict of interpretations that result in social conflict and public debate (even physical violence and war). The next type of ambiguity and conflict can be seen especially in the areas of political and religious symbolism. much discussion of the Firth are abstract and opaque. Firth seems to recognize this, for he presents the reader with examples ranging from religious rituals of the Tikopia to diplomatic practices between the United States and Japan in the post-Vietnam era.

The symbol can be interpreted in many different ways so that the existence of alternative choices into an important area in the investigation. Firth looks at cultural and social dynamically and processual, conceptual and instrumental symbolism is clear by implication.

Firth is attempting to minimize the superorganic approach, reified on symbolism. For example, in discussing the limitations of symbolic spheres, Firth says that anthropologists sometimes have a tendency to write as if once a symbolic equivalence has been arrived at in one context then it is available for application in all other social contexts. I do not believe this is to be the case. With occasional lapses Firth is successful in avoiding the idea that there is some constant or invariant meaning of a symbol which exists apart from specific contexts, either in the mind or as some ideal entity.

The third research was conducted by Susanne K. Langer. She was an American philosopher of mind and of art, who was influenced by Ernest Cassirer and Alfred North Whitehead. Langer is best known for her 1942 book entitled, *Philosophy in a New Key*. Susanne Langer asserts that the sense-data of science are symbols. The facts are symbols and the laws are their meanings. Langer notes that two fields explicitly deal with symbols, those are : Logic and Psychoanalysis.

She makes a difference between signal and symbol. If humans use the signals as a reminder, but animals use of signal to their lives. The human mind is concerned with symbols, not just the signal. Langer argues that symbols allow a much greater degree of cooperation. Although the symbols are sometimes wrong and animals that use the signal rarely make mistakes.

The ritual animals dancing around the fireplace to make things happen that are not necessarily happen (obviously it will not happen and, if it happens, it will be a mere coincidence). From this, Langer points out that ritual and magic are

symbolic activities. Animals have a direct relationship to events in their world. Humans construct huge symbolic universes that separate them from reality. Humans have also developed a religion of art. However, art is not a precise science of symbols. Finally, Langer believes that dreams too are symbolic in nature, and they too are misleading. Langer concludes that the reason humans do such strange things with symbols is that they need something that animals do not need because their needs are different. Therefore the use of signals is different. Humans are symbolic systems at a biological level. Human beings are programmed to process the symbol because the brain and sensory input works continuously to build and interpret symbols. The difference between the signal and symbol is that the signal just “announced” the object whereas the symbol “understand” it.

Language is a primary form of communication, we can also produce many symbols through body movement. However Langer suggests that many things that can not be expressed in the language and syntax of symbols. Langer saw ritual, myth, and music as the language of the non-linguistic parallels: she calls it “presentation of symbolism” instead of “discursive symbolism”. After Sapir, Langer thought that language was not created to communicate because communication is a by product of symbolism. The symbol is a very effective way to communicate. At first, the language only to “naming”. Since the beginning, the child/baby wants to turn his experience into a vowel sound. Langer thought that this proves how language’s mission is to transform the experience into a symbol (the concept). In that sense, it is not true that a child must learn to speak. Langer

also argues that the music was not born as art, but as a symbolic combination: dance. and sing.

According to Susanne Langer (1942), a feeling of human to mediation is by conceptions, symbols, and language. Because a feeling can not appear directly, sometimes it just implied by body language, emotion, and expression. There are some relations with this research because in this research, the writer try to analyze the symbolism from a human feeling by Susanne Langer's theory, inasmuch humans benefited from such exchanges of symbols.

2.2.1 Definition of Novel

The word comes from the Italian, Novella, which means the new staff that small. The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to the desired imagination. Sumardjo (1998: 29) said that novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting.

A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The elements of a novel-builder who then collectively form a totality that-in addition to the formal elements of language, there are many more kinds. The division of the element in question is the intrinsic and extrinsic elements.

Genre fiction is often used interchangeably with the term popular fiction, and generally distinguished from literary fiction. The American screen writing teacher Robert Mc. Kee (in his work Meutheuen, 1999) defines genre conventions as the specific settings, roles, events, and values that define individual genres and their subgenres. These conventions, always fluid, are usually implicit, but sometimes are made into explicit requirements by publishers of fiction as a guide to authors seeking publication. According to Muchtar Lubis in Tarigan (1984) there are so many genres of novel, on the other hand according to Jakob Sumardjo and Saini K.M (1986:29), the genres of novel are: love, adventure and fantasy novel. Both of them are available at Perpustakaan Bahasa Plus (2009). Another opinion about the genres of novel there are 10 genres of novel that the writer will explain to you all, these are action-adventure, crime, detective, fantasy, horror, mystery, romance, science fiction, western and the last is inspirational. Whereas list of genres divided into four themes, these are: action-adventure, crime fiction stories, romance, science fiction.

2.2.2 A Literary Analysis

2.2.2.1 Plot Summary

According to <http://literarydevices.net/> plot is a literary term used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story.

Plot is known as the foundation of a novel or story which the characters and settings are built around. It is meant to organize information and events in a

logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story. There are five main elements in a plot. The first is the exposition or the introduction. This is known as the beginning of the story where characters and setting are established. The conflict or main problem is introduced as well. The second element of a plot is known as the rising action which occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered. The third element of a plot is known as the climax or the main point of the plot. This is the turning point of the story and is meant to be the moment of highest interest and emotion. The reader wonders what is going to happen next. The fourth element of a plot is known as falling action or the winding up of the story. Events and complications begin to resolve and the result of actions of the main characters are put forward. The last element of a plot is the resolution or the conclusion. It is the end of a story and ends with either a happy or a tragic ending

2.2.2.2 Settings

According to http://www2.nkfust.edu.tw/~emchen/CLit/study_elements.htm. The setting refers to the time, the geographical locations, and the general environment and circumstances that prevail in a narrative. The setting helps to establish the mood of a story. There are two types of setting. The first is Integral Setting: the setting is fully described in both time and place, usually found in historical fiction. The second is Backdrop Setting: the setting is vague and general, which

helps to convey a universal, timeless tale. This type of setting is often found in folktales and simply sets the stage and the mood.

2.2.2.3 Characters

According to <http://fictionwriting.about.com/od/glossary/g/Character>, a character is a person depicted in a narrative or drama. Characters may be flat, minor characters; or round, and major. The main character in a story is generally known as the protagonist; the character who opposes him or her is the antagonist. Character is revealed by how a character responds to conflict, by his or her dialogue, and through descriptions.

2.2.2.4 Themes

According to Literary Device, theme is the central topic or idea explored in a text. Usually the theme of a work of literature can be stated in one word, such as love or solitude. A work of literature can, and often does, have more than one theme. The theme is generally not stated explicitly in the text, but instead is expressed through the characters' actions, words, and thoughts.

2.3 Symbolism

Symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature. Symbolism is the use of an object, person, situation, or word to represent something else (an idea) in literature.

Human cultures use symbols to express specific ideologies and social structures and to represent aspects of their specific culture. Thus, symbols carry

meanings that depend upon one's cultural background; in other words, the meaning of a symbol is not inherent in the symbol itself but is culturally learned.

Symbols are the basis of all human understanding and serve as vehicles of conception for all human knowledge. Symbols facilitate understanding of the world in which we live, thus serving as the grounds upon which we make judgments. In this way, people use symbols not only to make sense of the world around them, but also to identify and cooperate in society through constitutive rhetoric.

Symbols do shift their meanings depending on the context they are used in. Thus, symbolic meaning of an object or an action is understood by when, where and how it is used. It also depends on who reads them. In *Frozen*, there are so many symbols inside. Like *Frozen* itself, water, love, heroine, snow, and many more

Carl Jung (1875-1961), the Swiss psychiatrist, proposed that snow symbolized the white stage of the Anima, the time when the feminine principle is free of the imprints of waking life women and is functioning freely as a receptive force. The Anima is one of the four primary Jungian archetypes. It symbolizes the unconscious female side of the male psyche and its integration is integral in order for a man to complete the individuation process. A critical component of Anima integration is its purification. The Anima is a psychic principle, a female principle, which means only that it is a receptive principle, not an active one. Receptive principles include intuition and creativity.

Unfortunately, the female principle is often confused with the females one has encountered in waking life. Experiences with such women, particularly experiences with women from one's formative years, end up in the psyche as imprints of the female principle. These imprints lead to all manner of Anima malfunction and must be purged.

When this occurs, one not only begins accessing one's intuition and creativity more freely and purely, but one's relationships become authentic expressions of love and appreciation for another individual--not an addiction to projections of the images of what women are or should be, or frantic searches for one's missing half.

Supposedly, there exist no two identical snowflakes, a fact, which if true, makes snowflakes exceptional individuation symbols. Snowflakes are complete, whole works of singular design. They are pure expressions of individuality, they are not seeking a soul snowmate. Individuation brings us to another characteristic of snow. It is said that no two snowflakes are alike so it is possible that a snow dream may be pointing to a profound level not only of purification but of individuation a reaching of an authentic self unhindered by the ideas, thoughts, and projections of others.

2.4 Symbolism Representation

Cultural theorist Stuart Hall describes representation as the process by which meaning is produced and exchanged between members of a culture through the use of language, signs and images which stand for or represent things (Hall, 1997). However, there are several different theories that describe how language is

used to represent the world; three of which are outlined above: reflective, intentional and constructionist.

Hall (1997), with reflective approach to representation, language is said to function like a mirror; it reflects the true meaning of an object, person, idea or event as it already exists in the world. The Greek word 'mimesis' is used for this purpose to describe how language imitates (or "mimics") nature. Essentially, the reflective theory proposes that language works by simply reflecting or imitating a fixed "truth" that is already present in the real world.

2.5 Queerness

According to The Free Dictionary online, the meaning of queerness is a strange attitude or habit. The other meaning is unusualness as a consequence of not being well known. Frozen is not saying that queerness is only acceptable in certain kinds of relationship. On the contrary, its message is that love comes in many different forms, and we all of us – including women, and queer people, and people with mental illnesses, and people with disabilities, and everybody else – need to be loved for who we are, with the kind of love that opens closet doors.

2.6 Theory and Approach

Semiotics, translated as the science of signification, is often said to derive from two sources: F. de Saussure (Swiss-French, 1857-1913) and C.S. Peirce (Anglo-American, 1839-1914). Some other researchers known for their work in semiotics are Noam Chomsky, Umberto Eco, R. Barthes and Jean Baudrillard. Semiotics is the theory of the production and interpretation of meaning. It's basic principle is

that meaning is made by the deployment of acts and objects which function as signs in relation to other signs. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and superordination/subordination (e.g. class/member, whole/part). Signs are deployed in space and time to produce texts, whose meanings are construed by the mutually contextualizing relations among their signs.

There are two major traditions in European semiotics: F. De Saussure, semiology; and C.S. Peirce, semiotics. Saussure's approach was a generalization of formal, structuralist linguistics; Peirce's was an extension of reasoning and logic in the natural sciences.

General Semiotics tends to be formalistic, abstracting signs from the contexts of use; Social Semiotics takes the meaning-making process, "semiosis", to be more fundamental than the system of meaning-relations among signs, which are considered only the resources to be deployed in making meaning.

Scholes (1982; 1985), semiotic theory focuses on the social and cultural meaning of signs and codes. Signs consist of an image, a word, an object or even a certain type of practice. The meaning of signs depends on the relationships between the signifier (the image, word, object, or practice), the signified (the implied meaning), and the referent (what the image, word, object, or practice refers to) (Scholes, 1982). A yellow yield sign is a signifier that conveys the meaning — the signified, to yield to other cars. The referent is the actions referred to, in this case, yielding to other cars. Peim (1993), people learn that the colors red and green as signifiers have certain signified meanings — stop and go, with the

referent being stopping and starting a car on the street based on a set of cultural codes and conventions.

2.7 Types of Symbolism

Symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature. Symbolism is the use of an object, person, situation, or word to represent something else (an idea) in literature.

2.7.1 Simile

A simile is a figurative language device that allows one object to be compared with another by using the term "like" or "as." The use of those words to compare two objects can only be termed a simile when the objects are essentially unlike each other. For instance, "The horse raced like the wind."

(literaryworlds.blogspot.com)

2.7.2 Metaphor

Metaphor allows language to be used to directly identify one object with another without using "like" or "as." The same rules of dissimilarity that apply to simile also apply to metaphor, and the primary difference between these two kinds of figurative language is the directness of metaphor. For instance, "My beloved is the red balloon that lifts my heart." (literaryworlds.blogspot.com)

2.7.3 Personification

Personification is a very commonly used form of symbolism that applies human attributes to inhuman objects. Personification can give human form and

sensibilities to anything from an animal to a chair to an abstract concept like hate or pride. (literaryworlds.blogspot.com)

2.7.4 Allegory

Allegory is simply a form of figurative language that is essentially an extended metaphor. The characters in an allegory are metaphorical personifications of abstract qualities or else are metaphorical representations of someone else. The purpose of allegory is to create a dual meaning for everything in the story. (literaryworlds.blogspot.com)

2.7.5 Hyperbole

Hyperbole is a symbolic figure of speech that uses conscious exaggeration to make a point. The point made by hyperbole can be either serious or comic. Hyperbole is commonly and often unconsciously used in every speech via statements such as "I'm so hungry I could eat a horse".

(literaryworlds.blogspot.com)

2.7.6 Metonymy

Metonymy is a figure of speech that use one object in place of another related concept. For the example, "The throne refers to the monarchy".

(literaryworlds.blogspot.com)

2.7.7 Archetypes

Archetypes are a form of symbolic representation of collectively held concepts that are shared by all humanity as a result of common experiences repeated throughout different cultures--stereotypical images invested with mythic

proportions that range from the Jester or Clown to the Wise Guide or Teacher.
(literaryworlds.blogspot.com)

2.7.8 Irony

Irony is a figurative form of speech in which the intended meaning is opposite to the literal meaning of the words expressed. In the theater, dramatic irony refers to a situation where the audience possesses knowledge not held by the characters.
(literaryworlds.blogspot.com)

2.7.9 Synecdoche

Synecdoche is a figure of speech in which a part is used to represent the whole or the whole for the part. For instance, “wheels” for “car”.
(literaryworlds.blogspot.com)

2.7.10 Myth

Like allegory, myth usually is symbolic and extensive, including an entire work or story; though it no longer is necessarily specific to or pervasive in a single culture—individual authors may now be said to create myths—there is still a sense that myth is communal or cultural, while the symbolic can often be private or persona. For instance, The myth of Icarus.
(literaryworlds.blogspot.com)

2.7.11 Oxymoron

Oxymoron is a figure of speech conjoining contradictory terms or expression composed of combines contrasts. For example, “thunderous..... silence”.
(literaryworlds.blogspot.com)

2.7.12 Onomatopoeia

Onomatopoeia is defined as a word, which imitates that natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting. For instance, “The buzzing bee flew away”.(literaryworlds.blogspot.com)

2.8.13 Allusion

Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers (passing reference or indirect mention). For instance, “Don’t act like a Romeo in front of her.” – “Romeo” is a reference to Shakespear’s Romeo, a passionate lover of Juliet, in “Romeo and Juliet”. (literaryworlds.blogspot.com)

2.7.14 Alliteration

Alliteration is a stylistic device in which a number of words, having the first consonant sound, occur close together in a series. For example, “But a better butter makes a batter better. (literaryworlds.blogspot.com)

2.7.15 Litotes

Litotes is a figure of speech which employs an understatement by using double negatives or, in other words, positive statement is expressed by negating its opposite expressions. For example, “not too bad” for “very good”. (literaryworlds.blogspot.com)

2.8 Theoretical Framework

According to answer the problem about symbolism in the novel, the writer uses some sources from journals, dictionary, some books, internet, and previous study that related with this project. Therefore, the writer uses a theory that relevant to this final project in order to analyze the data and answer the statement of the problems.

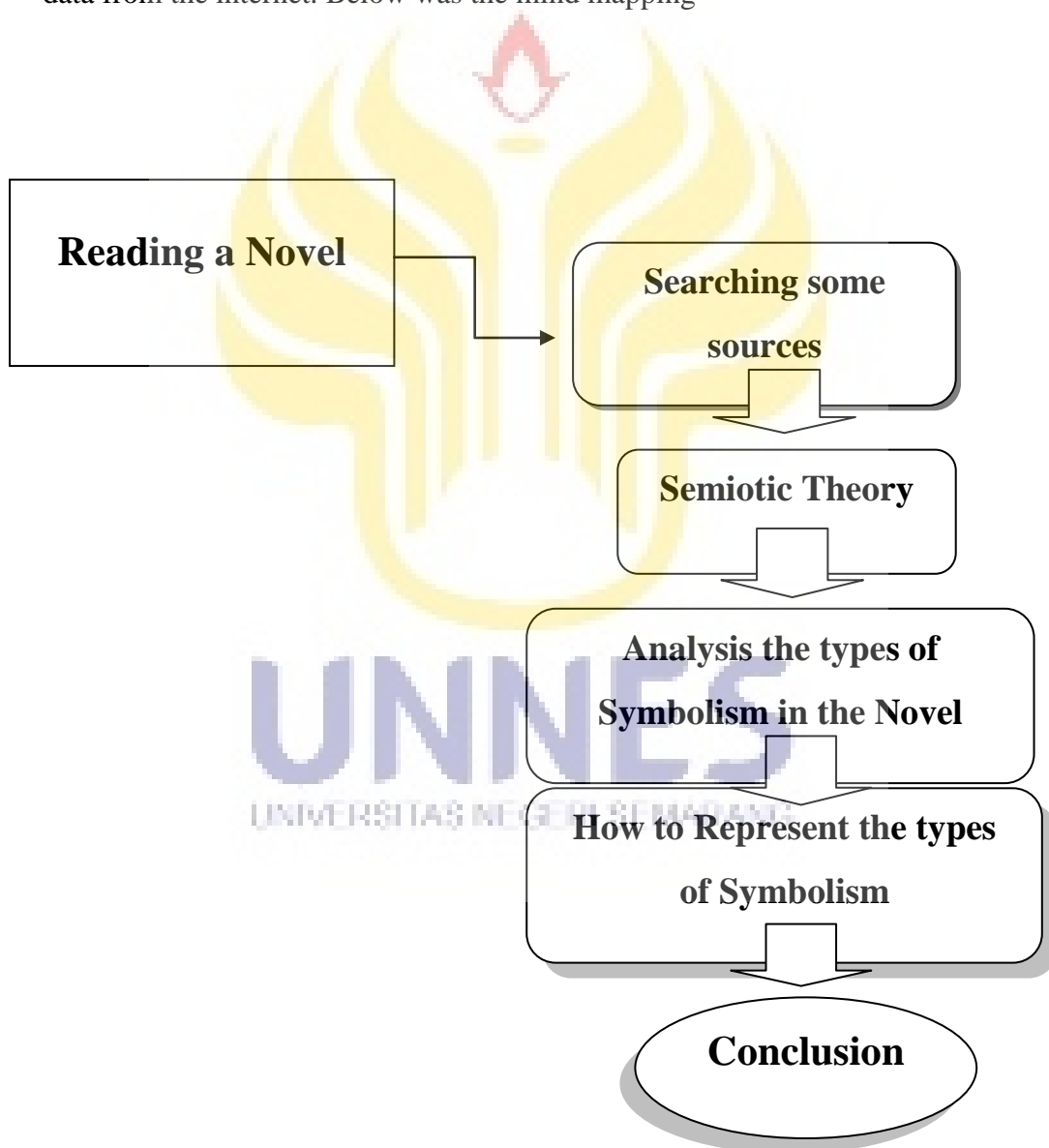
The writer fitted the statements in the novel with explanation in it. For the queerness, the writer has some sources from to show how the queerness is expressed. The writer would like focus on two problems, they are symbolism and queerness to reveal the cases that have to be solved, the writer added some sources about this research cases by inserting the symbolism and queerness to make clear. Symbolism is an important element in literature. Symbolism can take from nature, things, human activities, and all other real world phenomena. And symbolism can express the ideas, emotions, feelings, and messages through the use of symbolic.

The writer uses semiotic approach based on the limitation of the research questions and representation of the background of the story. The writer applies the semiotic theory by Scholes(1982). In this research, the writer want to solve the problem one by one through every chapters and sub chapters.

The types of symbolism of the main character and objects in the novel is also discussed in this research by giving the quotations that related to main character's and objects in the chapter of analysis. The writer also give the description about semiotic approach dealing with this research to know what the queerness symbols which is exist in the main character and objects. The

strengthen argument by giving the journals from the previous studies and researchers. The aim of the research here is to show about the types of symbolism in the main character and objects.

Related with this research, the writer uses some sources to make this research well constructed by reading journals, books, previous study, and also the data from the internet. Below was the mind mapping



To analyze this research, the writer reads the novel first. Then the writer is searching some sources which contain information that related with the novel. For this research, the writer uses the semiotic theory as the literature approach. The next step, the writer tries to analyze the types of symbolism including in the novel and find out how the types of symbolism represented it.



CHAPTER III

METHOD OF INVESTIGATION

This chapter discusses research methodology. It consists of six sub chapters. They were research design, object of the study, role of the researcher, type of the data, procedures of collecting data, and procedures of analyzing data. For further information, it describes the following points:

3.1 Research Design

The research design of this final project is qualitative research. Qualitative Research is primarily exploratory research. Qualitative research is a type of research whose main purpose is to qualitatively describe and explain certain phenomena. You rely on the power of words and inductive approach. It is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem. Qualitative data collection methods vary using unstructured or semi-structured techniques. Some common methods include focus groups (group discussions), individual interviews, and participation/observations. The sample size is typically small, and respondents are selected to fulfill a given quotation.

According to Miles and Huberman (1984: 1), such data tend to be qualitative data rather than quantitative. Furthermore, they continue their

statements, "...qualitative data research does not focus on numerals or statistics, but gives most attention to how deep the researcher's knowledge toward the interaction among concepts which are being learnt". Because of that reason, the writer ignored the numerals and statistics, but concentrated on the concept. This research pointed out at a particular novel entitled *Frozen: The Junior Novelization*.

3.2 Object of the Study

The object of this research is a novel entitled *Frozen: The Junior Novelization* a drama and romantic novel adapted by Sarah Nathan and Sela Roman in 2013. In this study the writer will focus on type of symbolism as a representation of the queerness in the novel *Frozen: The Junior Novelization By Disney*. The source of the details from the novel *Frozen*.

3.3 Role of the Researcher

In this study, the role of the researcher is the main researcher because the researcher conducted the research, techniques of collecting data, and observed the symbolism in the novel.

3.4 Types of the Data

This study requires data which are the form of words, phrases, sentences, clauses, narrations, and dialogues. The data in this research are qualitative data in the forms of description, identification, and explanation.

The types of the data that used in this final project are divided into two data, they are primary data and secondary data. The primary data of this final

project is the novel entitled *Frozen: The Junior Novelization* adapted by Sarah Nathan and Sela Roman. The writer reads the novel for several times then writes the quotation that related with symbolism in the main characters and objects. Second data consists of books, journals, and internet that related with this research.

3.5 Procedures of Collecting Data

In this analysis the collerated data, the writer will follow some steps, they are:

1. Reading

Basic step to analyze a literary work and to understand the content well is reading. The writer reads the novel several times to comprehend the content and the message in the novel.

2. Identifying

In this study, identifying means the activity of separating between data and non-data. After reading the novel carefully, the writer identifies the data. The writer also catagorizes the data related to the sociology approach by quoting the sentences.

3. Classifying

The writer classifies the quotations relevant with the statements of the problems. The writer classifies the quotations by group in the identified quotations into collection of sentence which could support the statement of the problems.

4. Selecting

In selecting the data, the technique used here is relevancy technique. It means that only relevant data are selected to answer the problems.

5. Inventory

After the data were identified based on the subject matter, the writer gave the interpretations of the data by adding tables or schemes. It was needed to make the appendixes further to answer all the research problems.

Appendices Table

No.	Quotation of Characterization	Symbolism Types of Main Characters	Symbolism Types of the Objects	Interpretation

6. Report

The data that had already been classified were reported in the form of description.

The findings were presented by making the description of the selected quotation, sentences, phrases, or narration of the novel and the other references to support the analysis.

3.6 Procedures of Data Analysis

There are several steps to analyze qualitative data. First, it was disclosing the data.

The writer had to disclose the data as mentioned above, sentences, and dialogues with explicit and implicit meanings. The second was using semiotic theory. The theory from Scholes (1982) focuses on the social and cultural meaning of signs and codes. The meaning of signs depends on the relationships between the

signifier (the image, word, object, or practice), the signified (the implied meaning), and the referent (what the image, word, object, or practice refers to) that correspond with the main character in the novel *Frozen: The Junior Novelization*.

In this step, the data were analyzed based on the topic of this research. After applying the theory of the data, the last was making conclusion. To complete the analysis, the description and explanation of the data were presented too. The data were summarized with some suggestions.



CHAPTER IV

FINDINGS AND DISCUSSIONS

Chapter IV is the main part of the study. It is the discussion of research problems. There is a considerably of symbolism use in *Frozen: The Junior Novelization* (2013). This chapter explores the major symbols used in this novel and their various interpretation.

4.1 Symbolism in Characters

In literature, authors often use different symbols to represent a particular concept. Throughout various forms of literature, the following symbols might be used to create meaning in a story. A literary symbol is something that means more than what it is; an object, a person, a situation, or an action that in addition to its literal meaning suggests other meanings as well. Often, the thing or idea represented is more abstract, general, non- or super-rational; the symbol is more concrete and particular. Symbolism in literature sometimes use the characters as the major point. In this study, the writer finds some characters symbolism types in the novel that interesting to be analyzed. *Frozen: The Junior Novelization* achieves greatness it its dramatic objective presentation of conflicting moralities in action. There are five major symbolic characters in the novel, which are Princess Elsa, Princess Anna, Kristoff, Prince Hans and Olaf. The writer uses some symbolism types such as metaphor, allegory, simile, metonymy, hyperbole, irony, oxymoron,

synecdoche, and onomatopoeia to make easy for analyzing the types of symbolism in it.

4.1.1 Princess Elsa

Princess Elsa is the older sister and the queen with ice powers. She was born with a power that is beautiful but dangerous.

4.1.1.1 Oxymoron

- (1) Anna clapped happily. She knew that her sister had a very special talent: **she could create snow and ice, even in the middle of summer!** (2013: 4)
- (2) “Listen to me, Elsa,” Pabbie said. “Your power will only grow. **There is beauty in it, but also great danger.**“ (2013: 10)

The narration above show that in each sentence there are two words have different context in certain of syntax. In the first sentence, snow and ice and summer are antonym. They have difference context. Born with an icy magic power makes Elsa feels so bad. Summer symbolized as a joy, and snow describe unnatural Elsa’s power. Snow and ice represent her power although it is dangerous. So, the narration tell how a negative power occur while the people sorround her are in joyful. In the second sentence, beauty and danger also have different context. Snow is a symbol of purity. Beauty could be defined from another adjective for instance purity. Pure is a part of beauty. Snow’s characters is white/pure represent the beauty of Elsa’s power. Not just a beauty, the power is possible to makes Elsa to uncontrolled herself by the power. Because, if a beauty can’t be maintained, it willdefinitely be something ruin to herself and others or surroundings.

- (3) “Elsa!” Anna called into the blizzard. “it’s me, Anna. Your sister who didn’t mean to make you **freeze the summer!**” She paused, shivering in the cold. “Wow, that’s a sentence I never thought I’d say. Anyway, I’m sorry! This is my f-f-f-fault.” (2013: 44)

From quotation above shows that Elsa tells Anna that she doesn't mean to make Elsa gets angry with her demand to marry Hans. In this story, summer represent as a joy and warmth. People are joyful with the warmth in their environment. They enjoy every moment they did but suddenly the joyful changed into dangerous. Elsa's power makes the warmth condition became fearful. The people in the kingdom feel worry with the event.

4.1.1.2 Irony

- (4) Then, amid the northern lights, the snowflakes turned into sharp spikes. The spectre of a crowd joined Elsa in the sky—the people used the icy spikes as weapons, attacking Elsa’s glowing effigy. “You must learn to control your power,” Pabbie continued. “**Fear will be your enemy.**“ (2013: 10-11)

The quotation above shows that emotion is the important thing to control Elsa's power because her power will be dangerous when she could not control her emotion. And her fear will be her enemy if the power uncontrolled.

4.1.1.3 Simile

- (5) Elsa knew that she had to leave Arendelle so she wouldn't do any more harm. As her eyes welled up with tears, she looked down at her shackles. They were completely frozen, and suddenly, they broke open. **Then, with a thunderous crash, ice broke through the dungeon walls, splitting them apart as Elsa's emotions overwhelmed her mind and heart.** Realizing she could escape, Elsa hurried through the gaping hole in the wall. (2013: 104)

Anna feels that she will be destroyer or make chaos for the folks in her kingdom, thus she decided to leave Arendelle. It shows that phenomenon occur is the expression by Elsa's emotions covers her mind and heart. Because all of emotions that Elsa's feel will influence which go out by her magic power's like in the narration above that natural phenomena occurs is Elsa's expression that creates all of frozen.

4.1.1.4 Hyperbole

- (6) For her part, Elsa was having trouble keeping her emotions under control. The news that she had accidentally put Arendelle into a deep freeze was very hard to bear. **Maybe she was the monster that people thought she was.** The walls of the palace started to ice over. Elsa wanted to get away from Anna. She backed farther up the stairs, and the banister frosted over as she passed. (2013: 73-74)

The narration above shows that the use of word monster is too exaggerated because the meaning of the monster itself is a horrible creature. A person's mood or feeling could not be forced by condition. Someone's mood changed in a short time. For example, a woman, she has a sensitive feeling. Suddenly, a woman may feel happy, instantly feel sad, even huffy. This sensitivity makes woman difficult to control her emotions. Women seem horrific when they are angry, that's why The Duke said Elsa is a monster.

4.1.1.5 Synecdoche

- (7) Elsa plucked off her crown and threw it aside. She tossed her head and her tightly bound hair came loose, cascading over one shoulder in a thick, wavy braid. Twirling around, she conjured up a flowing new outfit of ice, a crystal-blue gown with a cape of gossamer frost. **Snow was her element.** She was the Snow Queen! (2013: 43)

Born with icy magic power, Elsa has her own superiority in the surroundings, but it does not makes Elsa comfortable or proud with her strength. As a girl who begin adult, she has many changes in her life especially in psychological. In general, she just like any other teenagers. She has a fear, labile, touchy, even stubborn. Stubborn becomes Elsa's part, she didn't want to be patient to learn how to control her emotions. She tried to run away from the problems and didn't want to solve it.

4.1.2 Princess Anna

Princess Anna is one of characters in *Frozen: The Junior Novelization* as the young princess of Arendelle. Anna is the main protagonist of this novel. She is awkward, cheerful, and a little clumsy.

4.1.2.1 Simile

- (8) Anna took one more step and stumbled down a steep hill. **She began to roll like a snowball**, layering on more and more snow as she went. (2013: 45)

The narration above shows that Anna falls down toget moving in the snow wad from the sharp hill because of she saw smoke rising and slam her.

- (9) Anna smiled. I've never been better," she said, glancing into Elsa's eyes. "This so nice. **I wish it could be like this all the time.**" (2013: 29)

The festivals the coronation Elsa as queen very give positive impact for the kingdom and people, especially Anna. Anna seemed happy to what she saw in her kingdom. The atmosphere is such as Anna wants, people overflowed the kingdom, the guests are coming from the kingdom of neighbors who joined the euphoria the party. While staring at the Elsa, Anna expressed her desire to hope

that such an atmosphere not only once, she hopes the atmosphere like this there will always be forever.

- (10) Anna held the glove up and away from Elsa. “No, listen to me,” she said, “**I can’t live like this anymore!**” (2013: 35)

Quotation above shows that Anna continually pours out her emotions to Elsa because Elsa does not grant permission to Anna to marry new exile daily namely Prince Hans. Not only the emotions but also Anna’s opinion. She feels that her life is not complete and less color. The days are only accompanied by loneliness and loneliness, Elsa expected to accompany her when their parents died. Anna just wants to have a friend or someone who can understand her in any circumstances. She said seasonally on Elsa that she does not want to live like that continuously she wants a new atmosphere that can be cast out loneliness in her life.

4.1.2.2 Metaphor

- (11) “I tried to save her,” Hans lied. “But it was too late. **Her skin was ice.** Her hair turned white. Your sister is dead because of you“. (2013: 113)

Quotation above shows implicit comparison of one thing to another. The authors illustrated that Anna’s skin changes become cold as if ice because of stricken by Elsa’s power. Her hair also get white like a snow.

- (12) Elsa grinned. “Thank you.” Then she looked out at the crowded ballroom. “So this is what a party looks like?” Anna nodded. “**It’s warmer than I thought.**” (2013: 27)

It has been a long time the Kingdom of Arendelle does not open its gates (open house) due to an accident a few years ago. Anna felt lonely in her life for many years. Gathering with friends or people in an event or party is sure to make

someone's feeling changed. Most of them felt more delighted but some felt sad and affected. That feeling appears in sudden without us knowing. A crowd and friendly atmosphere make us feel more comfortable while hanging out with friends. That's Anna's feeling while looking many guests present in her sister coronation.

- (13) **“All my life has been a series of doors in my face,”** she said. “Then suddenly, I bump into you!” Anna explained that she felt like she'd been waiting her whole life to meet him. And Hans agreed. He felt the same way! Anna couldn't believe her good fortune. At last, here was someone who understood her. Someone who was open to new experiences and people, exactly the way she was. Hans was sweet, kind, and fun. They spent the rest of the party together, dancing, laughing, and discussing their past—and their futures, too. (2013: 33)

Quotation above shows that Anna felt that in her life countless stories or events that it faces. Ranging from excitement to pathetic. Since childhood she separated with her sister and she lost her parents, who died when hit by a storm at sea, and none who understands the situation. She just wanted to have someone to understand her. After meeting Hans, Anna felt that Hans was the right person to become the escort of her life because she was sure they were very fit at their first meeting.

4.1.3 Kristoff

Kristoff is a true outdoorsman who lives high up in the mountains where he harvests ice and sells it to the kingdom of Arendelle. He is presented as a miserly loner, with a lack of respect for those around him specifically in terms of personal boundaries and sensitivity.

4.1.3.1 Irony

- (14) “You want to talk about a supply-and-demand problem?” Kristoff asked. “**I sell ice for living!**” (2013: 48)

Kristoff was ice harvester since he was boy. He grabs ice blocks, put them into the wagons and go to the village to sell. It was sore that for supply his life Kristoff must sell ice to the town or around the kingdom. He has not another job besides as the ice harvester.

4.1.4 Prince Hans

Prince Hans is a handsome royal from a neighbour kingdom who comes to Arendelle for Elsa’s coronation.

4.1.4.1 Metonymy

- (28) Hans rose to his feet and walked away. He stood in front of the window, looking out over the kingdom. “As thirteenth in line in my own kingdom, I didn’t stand a chance,” he told her. “I knew I’d have to marry into the **throne** somewhere.” (2013: 100)

A Kingdom must has a king or leader to lead his people. Anyone want to be a leader in order to be honored and respected by everyone. For those people who want to be a king must have a linage from a king or his successor because it is already a judgments. If a king has a son, certainly his son become a king, but if he has a daughter then she will be a queen. Over time the system increasingly sideline because of the many cases where the king and queen had no children. For the continuing of the government, the king sometimes makes a competition to find the new king which open for public. In contrast to the case of the *Fozen’s* where Hans want an authority or became a king in Arendelle in different ways. He marry a princess of Arendelle that is Anna moreover he intend to kill Elsa who was coronated as a queen in her kingdom.

4.1.5 Olaf

Olaf is divided into three balls of snow which is made by Elsa's power. Olaf was meant to symbolize the relationship between Elsa and Anna. The novel writers integrated elements of both sisters into his character.

4.1.5.1 Simile

(29) Olaf ran up the staircase. "Hi, I'm Olaf, and I like warm hugs," he said. Suddenly, the little snowman felt shy. "You built me," he told Elsa. "You remember that?"

Elsa stared at him. "And you're alive?" she asked in wonder. She looked at her hands, amazed at her own power.

"I think so," Olaf replied

"He's just like the one we built as kids," Anna said. "We were so close. We can be like that again." (2013: 72)

A relationship in family will not always harmonious, there is always a small debate even quarrel. Elsa and Anna are very close during their childhood. They are close to each other, warm, and cheerful. But as they grow up, they don't bump into each other and talk like a sisterhood. They only communicate from behind the Elsa's door room. This occurs because the Elsa's attitude consider that she is unkind and will hurt her sister. Strange things happened because of Elsa was affected by surrounding. They should be still together because they are a family. However, the family is a place for shading and gathering for us,

4.1.5.2 Irony

(33) As Olaf went on and on about all the wonderful things he would do in summer, Kristoff looked over at Anna. "I'm going to tell," he whispered. **It was killing him to hear Olaf talk about summer's heat—which is a snowman's worst nightmare!** (2013: 66)

Although Olaf is a snowman, but he always figured the warmth of summer. Kristoff nonetheless consider all that said Olaf was impossible. Olaf had

planned things going at do it when summer comes and then Kristoff thought that all of Olaf's dream is simply a nightmare for a snowman, but Kristoff is can not to tell him.

4.1.5.4 Metaphor

(35) "Hands down, **this is the best day of my life!**" Olaf exclaimed. But the snowman was again starting to melt. "And, he added, "quite possibly the last." (2013: 115)

Meltdown Arendelle from Elsa's icy magic power bring joy for all people especially for Olaf. The unification of Elsa and Anna make Olaf happy and calm because they can come together again just like the family in general. For Olaf, the day is the best day for the rest of his life because of the storm will be able to see the joy of the people around him.

4.1.6 *The Duke of Weselton*

The Duke is evil. He is ignorant, heavily pompous, and greedy, though its portrayed in a humorous manner. The Duke also has two bodyguards at his disposal.

4.1.6.1 Hyperbole

(36) The Duke scowled. "**She nearly killed me,**" he said dramatically. (2013: 40)

(37) The Duke gasped. "**Sorcery!** I knew there was something going on here." (2013: 36)

The Duke is a person who has a strange personality. He always judge people with lightly. His arrogant and deceitful also speaks cynical makes people who around him assume that he is evil. He always ask people to follow all his commands. Sometimes The Duke exaggerate with what his faces, as if he was

looking for attention from people around him. He considers himself the most honoured and always want to be praised.

4.1.6.2 Onomatopoeia

(38) “**Bump-be-dump-bah!** Look at me!” **he crowd.**(2013: 29)

The always speaks the things that are not important, proven on the part of quotation above. He spoke at length as to his voice heard as the voice of the wondering what kind.

4.2 Symbolism in Objects

Frozen: The Junior Novelization (2013) uses a lot of type of symbols; it used to make one stand for another and it based on presenting things and objects with two meanings, the invisible meaning which is the real meaning that stands for the symbols. As the reader, it should decode these symbols and recognize their real meaning. A written language is a common form of symbolic representation. The characters of a language are grouped and organized according to rules and represent objects, acts, relations, as well as abstract ideas. Drawings and paintings may also be symbols of abstractions, while actions, such as a dance or ritual, may be similarly representative.

4.2.1 Hyperbole

(1) “Ah, Arendelle, our most **mysterious** trade partner,” the Duke said breezily. “Open those gates so I may unlock your secret and exploit your riches!” (2013: 16)

There is a reason why the Duke said that Arendelle is his mysterious partner. Because for a long time Arendelle closes his Kingdom from the public, even shut himself away from the people. The accident occur several years ago

because of Elsa's negligence who almost killed her sister, Anna with her icy magic power. To cover the Elsa's power, the King ordered to close all gates of Arendelle and reduce the number of officers. And from that point Arendelle be closed and no one else can enter into the Palace.

- (2) **“A real howler in July, ja?”** Oaken said, trying to make conversation with the stranger. (2013: 47)

In fact, there are four seasons in the west: winter, summer, spring, and autumn. They were, winter occurs in November-January, summer in the month of May-July, the spring in the month of February, and the autumn in the month of August-October. In this novel in tellsthat the snow blanketed the entire region of Arendelle. But at the time it was in July that is supposed to be a summer, not winter. It becomes a conversation among people because this is an exceptional occurrence and never happened before, then the Oaken try start talks by discussing about the winter phenomenon that occurs in the month of July.

- (3) Kristoff held the reins tightly, steering Sven and the sled through the thick, heavy snow. **The night sky was cloudy with the promise of still more snow.** (2013: 53)

To get through the heavy snow storms, Kristoff mightily trying to control Sven and his sled. Most likely because the snow will stay down and either until when it will stop. It is on the mark with that phenomenon continued to beckon will continue to lose snow.

4.2.2 Personification

- (4) In a grassy valley next to a deep fjord, the castle of Arendelle lay silent in the night. **The bright luster of the northern lights danced across the windows,** waking a small girl. (2013: 1)

A night in the Kingdom of Arendelle is very quiet with a beautiful ceiling light emits light moving rhythmically. The sparkling lightdecorated Arendelle's sky and makes it looks pretty. The light moves and visualize how beautiful it is.

- (5) But Anna wouldn't give up. "I just can't. **The sky's awake**, so I'm awake, and so we have to play," she said. "Do you want to build a snowman?" (2013: 3)

One day, the bright sky adorning Arendelle's night. As if the sky doesn't want to sleep and want to stay awake. Night is getting late and increasingly shows how excited it that night.

4.2.3 Oxymoron

- (6) Feeling her panic grow, Elsa ran across the fjord. With each step, more water froze underneath her. Soon she was moving at full speed, heading toward the mountains on the other side of the lake. As she passed, the ships belonging to the visiting dignitaries creaked and locked into place, frozen in the ice. **The gorgeous summer day had turned into a growing winter storm.** (2013: 39)

After along time, Elsa feels worried in her life where as a woman getting adult she couldn't control her emotions and feelings. One day her sister, Anna made a mistake and makes Elsa shocked. Without Elsa realized, she was get her emotions up to Anna. Instantly, the warm and intimate atmosphere changed into a very cool atmosphere. No more warmth and a sense of comfort between the two princesses.

- (7) Anna cautiously entered Elsa's palace. She found herself in a huge room with an impressive winding staircase leading to a second floor. **The palace was gorgeous, but it was absolutely still and eerily quiet.** (2013: 71)

To avoid problems that she faces, Elsa goes away from the hustle bustle and hides in a secluded place which far away from people reach. Elsa started her

new life, she began to organize her life again. She changed her appearance and she looks more beautiful than before but she still looks a bit creepy when she couldn't control her emotions. Elsa be known as self-contained person even if she gets angry, she will do something out of her controls.

4.2.4 Irony

- (8) But it was too late. Sheets of ice covered the dance floor. **The Great Hall fell into a chilly silence.** (2013: 36)

After the incident exposed by Anna Elsa, the atmosphere of the Great Hall which was formerly very warm and fun has now turned into a cold and gripping. The whole room Great Hall was closed by snow from the strength of Elsa. The place also bear witness to how Anna was almost killed by her own sister.

4.2.5 Metaphor

- (9) The cathedral was packed with people as the coronation ceremony began. An orchestra played and a choir sang while the royal procession walked down the very long center aisle. The bishop led the way, followed by Elsa, **looking regal and serious**, and finally Anna, holding the train of Elsa's dress. (2013: 25)

Prior to the coronation ceremony took place, everyone who was in the Kingdom to prepare everything to do with the celebration included setting up the cathedral as the site of the ceremony. During the coronation procession of Queen, Elsa would walk toward the altar above the red carpet while in accompanied by the music of the orchestra players and the melodious voices of the choir. Elsa appears so beautiful and elegant, but on the other hand he looks seriously because it is a sacred and special moments of her life. Serious attitude behind it, he saves a sense of deep anxiety. She did not know if her power will come out later during

the coronation ceremony, but she tried positive thinking and try to compose herself.

- (10) **But it wasn't the summertime view they were expecting.** The kingdom was completely frozen, covered with white ice. (2013: 60)

Almost all the surface of Arendelle looked white because it was blanketed by snow. This phenomenon occurred not in the winter but occurred in the summer. Not only the snow that fell in the summer, storm winds also complement the extreme weather in Arendelle. Of course this does not look like the summer in general because it should be in the summer will not down snow.

- (11) Last came Olaf, who slid over to Anna and Elsa. Together, they all skated happily across the ice. **Summer—as well as love and happiness—had finally returned to Arendelle.** (2013: 123)

Family is the most precious things in the world. Where is the feel of comfort and warmth. As the relationship between Elsa and Anna during in childhood full of joy. But their relationship is no longer close since a big problem come to them. They don't talk anymore and meet as if they aren't know each other. The situation makes their relationship worse until the time, Elsa could hush her emotions and wanted to remedy the relationship with Anna. And an excitement is going back with the good relationships of Elsa and Anna. Summer is a symbol of warmth, happiness, and also love. The power of love between the sisters makes their relationship could be reunited.

4.2.6 Simile

- (12) The ice on the floor began to change and grow into a series of sharp spikes. Alarmed, she glanced out the window. **The wind was rising as the weather whipped up to match her feelings of worry.** (2013: 87)

The narration above shows that how a natural phenomenon occurs while Elsa couldn't control her motions and led to some surprising events. The natural phenomenon as if feel what Elsa's felt.

- (13) The troll then turned his attention to Anna, who was still unconscious. "You are lucky it wasn't her heart that was struck," he noted. "**The heart is not easily changed, but the head can be persuaded.**" He paused. "We should remove all the magic, even memories of magic, to be safe." (2013: 9)

Everyone surely have a problem in their life as big as the or few of it. But not all people can forget the problem in short time. Most of them still harbored the problem but they are not particularly thought of it. The fact, someone's feelings is not easy recovered from the offense because it will imprint in a long time as long as they they still harbored it. So, their minds not always feel burdened by the problem because the mind can be diverted by thinking of other activity.

- (14) "Wait!" the snowman said, gazing at the upside down world around him. "What am I looking at right now? **Why are you hanging off the earth like a bat?**" (2013: 63)

While Anna and Kristoff laugh Sven looks funny with the branch that wrapping horns, suddenly appears a snowman that shape is irregular approached them. He is Olaf, a snowman made by Elsa. They were very surprised with the advent of Olaf. Olaf fell with the position of the body which crossed. His head in row in the lowest position, flaw in the middle and his feet above. Olaf think that Anna, Kristoff, and Sven stood by hanging and not touching the ground but is wrong because they stand normal, only part of the body that does not sort make Olaf vision in reverse order.

- (15) Anna, Kristoff, and Sven followed Olaf through a maze of icicles, hoping to find Elsa. **But it looked as if whoever had built the path did not want visitors.** Sharp ice daggers stuck out of the ground

everywhere. Kristoff just missed being jabbed in the chest by one of the thick spikes. (2013: 67)

Anna and Kristoff confused looking for a way to find Elsa lucky but they could meet with Olaf because Olaf knows where Elsa is now located. Without thinking a lot they directly follow Olaf. The road they traveled is a very difficult way and its not like they think. Maybe Elsa was deliberately left traces that are difficult to pass so that nobody could go near or find her. Steep streets, passing through the ravine, and high cliffs should be traversed Anna, Kristoff, Olaf, and Sven for the sake of finding Elsa, moreover, the air is very cold and snow that is increasingly heavy footsteps making thickened them to walk.

4.2.7 Metonymy

(16) “Born,” the king answered. “And **they’re** getting stronger.” (2013: 9)

Elsa who was born with the power of the magic almost just killed her sister and then brought to the trolls to heal her. The king was asked by the trolls on the strength of her daughter. And then the trolls explained that the strength of Elsa has become an increasingly strong. If her power could not be in the controls then the forces will cause the chaos.

4.2.8 Synecdoche

(17) With a gentle touch of his fingers, the troll pulled **a series of glowing memories** from little Anna’s head. The memories hovered in the air as the troll transformed them into more sensible scenes. Instead of a magical snowman in the ballroom, Anna would now remember a winter scene in the courtyard. Instead of snowflakes in the hallway, she would remember snowflakes falling outside the window. All the magical moments she had shared with Elsa were gone, replaced with normal moments. The only remnant of her magical accident was the streak of white in her hair. (2013: 9)

In order to eliminate the strength of Elsa from the body of Anna, trolls must delete some memory that is available in Anna's brain especially for memory contains about the Elsa's power. And it is the most important elements that must be removed so that it will not cause a sense of trauma on Anna. The trolls only leaves the memory of beauty without the power of magic, and every memory about Elsa's magic changed into snow season that come in accordance with its season.

(18) At the altar, Elsa and Anna faced the bishop. Near him lay a silver platter holding the **royal crown, scepter, and orb**. (2013: 25)

As a queen, she must surely receive the kingdom attribute to indicate that she is a queen. Bishop will provide some of the attributes of the kingdom as royal crown, scepter, and orb. Royal crown is a symbol of power, authority, victory, and glory. Orb is a symbol of universe and scepter is a symbol of power like the royal crown. The attributes are Elsa's elements now as the queen.

4.2.9 Archetypes

(19) "As the undoubted queen, protector of this dominion," the bishop intoned, "keeper of the doctrine and government there of from this day forward, I present to you **Her Majesty** . . ." (2013: 26)

From quotation above shows that the bishops honoured Elsa as the queen with her Majesty. In fact the term is often used by the general public, but in the context of the intended is used to call the queen with the term Her Majesty.



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CHAPTER V

CONCLUSION AND SUGGESTIONS

This last chapter presents conclusion and suggestions. The first sub chapter contains conclusion of the interpretation to answer the problems in this study. The second sub chapter consists of some suggestions for further study.

5.1 Conclusion

After reaching the end of the analysis, the writer concluded that “symbolism” had a deeper meaning than most people know. In a good literature it must contain some types of symbolism, whether it is implied or not. Such as in the novel *Frozen: The Junior Novelization* there are some types of symbolism that can be investigated. Among the many type of symbolism, the writer finds twelve types of symbolism in the novel *Frozen: The Junior Novelization*. They were Simile, Metaphor, Personification, Hyperbole, Metonymy, Archetypes, Irony, Synecdoche, Oxymoron, Onomatopoeia, Allusion and the last is Litotes. Type of symbolism that the writer investigated makes it easier to find meaning or explain them. From this study, we can see that types of symbolism reflect a message that can not be expressed directly.

From this research, what should be pointed is that type of symbolism. It is a truth that the existence of type of symbolism has become an important point in literature. Symbolism often becomes the representation of what someone feels or thinks. Symbolism was also the representation of the meaning that symbolises it.

5.2 Suggestions

Based on the research, the writer proposes some suggestions. The writer expects that the readers are eager to study literature, especially in types of symbolism. People should carefully understanding in every single words, phrases, or sentences by quotation and narration that implied in symbolism, whether the contents of the story is good and interesting. The writer also hopes this research will enrich reader's knowledge about types symbolism by reading the novel.



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APPENDIX I SUMMARY OF PLOT

The story of *Frozen: The Junior Novelization (2013)* is about two princesses in the Kingdom of Arendelle. The elder, named Elsa and the younger, named Anna. Elsa was born with a power to create and manipulate snow and ice. One night while playing, she accidentally hurts her younger sister, Anna. They shocked parents, the king and queen. They seek for help from the troll king, who heals Anna and removes her memories of Elsa's magic. The royal couple isolate the sisters in the castle until Elsa learns to control her magical powers. Became afraid of hurting Anna again, and with her ability to control her powers spoiling, Elsa spends most of her time alone in her room, refusing even to speak to Anna and a rift develops between the sisters as they grow up. When the girls are teenagers, their parents die at sea during a storm.

When Elsa is 21 years old, the kingdom prepares for her coronation. Among the guests is the Duke of Weselton, who seeks to take advantage of Arendelle for profit. Being excited to be allowed out of the castle again, Princess Anna explores the town and meets Prince Hans, prince of the Southern Isles. They quickly develop a mutual attraction. Despite Elsa's fears, her coronation takes place without incident. During the reception, Hans proposes Anna, who hurriedly accepts it. However, Elsa refuses to grant her blessing and forbids their sudden marriage. The sisters argue, climaxing in the reveal of Elsa's abilities in an emotional outburst.

Being panick, Elsa run away from the castle, while mistakenly unleashing an eternal winter on the kingdom. High in the nearby mountains, she abandons her

restraint, vowing to never return and building herself a solitary ice palace. Meanwhile, Anna leaves Hans in charge of Arendelle and sets out in search of her sister, determined to return her to Arendelle, end the winter and repair their relationship. While obtaining supplies, Anna meets an iceman named Kristoff and his reindeer, Sven, and convinces Kristoff to guide her up the North Mountain. On their journey, the group encounters Olaf, Anna and Elsa's childhood snowman whom the latter recreated and unknowingly brought to life, who leads them to Elsa's hideaway.

Anna and Elsa were together again, but Elsa still fears hurting her sister. When Anna insists that Elsa return, she becomes agitated and her powers lash out, accidentally striking Anna in the heart. Being horrified, Elsa forces Anna, Kristoff and Olaf to leave by creating a giant snow creature named Marshmallow that chases them away from her palace. As they flee, Kristoff notices Anna's hair turning white and concludes that something is very wrong. He seeks help from the trolls, his adoptive family, who explain that Anna's heart has been frozen by Elsa. Unless it can be defrosted by an "act of true love", she will become solid frozen forever. Believing that only Hans can save her with a true love's kiss, Kristoff races back with her to Arendelle.

Meanwhile, Hans, who is leading a search for Anna, reaches Elsa's palace. In the ensuing battle against the duke's men, Elsa is knocked unconscious by a falling chandelier and imprisoned in Arendelle. There, Hans argues with her to undo the winter, but Elsa confesses that she has no idea how. When Anna reunites with Hans and begs him to kiss her to break the curse, Hans refuses and reveals

that his true intention in marrying her is to seize control of Arendelle's throne. Leaving Anna to die, he charges Elsa with betrayal for her younger sister's apparent death.

Elsa escapes and heads out into the blizzard on the fjord. Olaf comes across Anna and reveals Kristoff is in love with her; they then escape onto the fjord to find him. Hans confronts Elsa, telling her Anna is dead because of her. In Elsa's despair, the storm suddenly ceases, giving Kristoff and Anna the chance to locate each other. Nevertheless, Anna, seeing that Hans is about to kill Elsa, throws herself between the two just as she freezes solid, blocking Hans' attack.

As Elsa grieves for her sister, Anna begins to thaw, since her decision to sacrifice herself to save her sister constitutes an "act of true love". Realizing love is the key to controlling her powers, Elsa reforms by thawing the kingdom and helps Olaf survive in summer. Hans is deported to the Southern Isles to face punishment for his crimes against the royal family of Arendelle, while Elsa cuts off trade with Weselton. The two sisters reconcile and Elsa promises never to shut the castle gates again.

APPENDIX II

THE LIST OF OVERALL DATA TO ANSWER QUESTION NUMBER 1 AND 2

	Page	Paragraph	Line
Anna clapped happily. She knew that her sister had a very special talent: she could create snow and ice, even in the middle of summer! (2013: 4)	4	3	9-11
“Listen to me, Elsa,” Pabbie said. “Your power will only grow. There is beauty in it, but also great danger. ” (2013: 10)	10	4	14-16
“Elsa!” Anna called into the blizzard. “it’s me, Anna. Your sister who didn’t mean to make you freeze the summer! ” She paused, shivering in the cold. “Wow, that’s a sentence I never thought I’d say. Anyway, I’m sorry! This is my f-f-f-fault.” (2013: 44)	44	2	9-13
Then, amid the northern lights, the snowflakes turned into sharp spikes. The spectre of a crowd joined Elsa in the sky—the people used the icy spikes as weapons, attacking Elsa’s glowing effigy. “You must learn to control your power,” Pabbie continued. “ Fear will be your enemy. ” (2013: 10-11)	10-11	6	20-25
Elsa knew that she had to leave Arendelle so she wouldn’t do any more harm. As her eyes welled up with tears, she looked down at her shackles. They were completely frozen, and suddenly, they broke open. Then, with a thunderous crash, ice broke through the dungeon walls, splitting them apart as Elsa’s emotions overwhelmed her mind and heart. Realizing she could escape, Elsa hurried through the gaping hole in the wall. (2013: 104)	104	2	8-16
For her part, Elsa was having trouble	73-74	8	24-31

keeping her emotions under control. The news that she had accidentally put Arendelle into a deep freeze was very hard to bear. **Maybe she was the monster that people thought she was.** The walls of the palace started to ice over. Elsa wanted to get away from Anna. She backed farther up the stairs, and the banister frosted over as she passed. (2013: 73-74)

Anna took one more step and stumbled down a steep hill. She began to roll like a snowball, layering on more and more snow as she went. (2013: 45)	45	6	18-20
“I tried to save her,” Hans lied. “But it was too late. Her skin was ice. Her hair turned white. Your sister is dead because of you“. (2013: 113)	113	4	9-11
Elsa grinned. “Thank you.” Then she looked out at the crowded ballroom. “So this is what a party looks like?” Anna nodded. “It’s warmer than I thought.” (2013: 27)	27	4	19-21
“All my life has been a series of doors in my face,” she said. “Then suddenly, I bump into you!“ Anna explained that she felt like she’d been waiting her whole life to meet him. And Hans agreed. He felt the same way! Anna couldn’t believe her good fortune. At last, here was someone who understood her. Someone who was open to new experiences and people, exactly the way she was. Hans was sweet, kind, and fun. They spent the rest of the party together, dancing, laughing, and discussing their past—and their futures, too. (2013: 33)	33	2	2-12
“You want to talk about a supply-and-demand problem?“ Kristoff asked. “I sell ice for living!“ (2013: 48)	48	5	8-9
Olaf ran up the staircase. “Hi, I’m Olaf, and I like warm hugs,” he said. Suddenly, the little	72	4	9-18

snowman felt shy. “You built me,” he told Elsa. “You remember that?”

Elsa stared at him. “And you’re alive?” she asked in wonder. She looked at her hands, amazed at her own power.

“I think so,” Olaf replied

“He’s just like the one we built as kids,” Anna said. “We were so close. We can be like that again.” (2013: 72)

As Olaf went on and on about all the wonderful things he would do in summer, Kristoff looked over at Anna. “I’m going to tell,” he whispered. It was killing him to hear Olaf talk about summer’s heat—which is a snowman’s worst nightmare! (2013: 66)	66	3	8-12
The Duke scowled. “She nearly killed me,” he said dramatically. (2013: 40)	40	7	15-16
“Ah, Arendelle, our most mysterious trade partner,” the Duke said breezily. “Open those gates so I may unlock your secret and exploit your riches!” (2013: 16)	16	4	15-17
“A real howler in July, ja?” Oaken said, trying to make conversation with the stranger. (2013: 47)	47	5	17-19
In a grassy valley next to a deep fjord, the castle of Arendelle lay silent in the night. The bright luster of the northern lights danced across the windows, waking a small girl. (2013: 3)	3	1	1-5
But it was too late. Sheets of ice covered the dance floor. The Great Hall fell into a chilly silence. (2013: 36)	36	2	7-8
Feeling her panic grow, Elsa ran across the fjord. With each step, more water froze underneath her. Soon she was moving at full speed, heading toward the mountains on the other side of the lake. As she passed, the	39	1	6-13

ships belonging to the visiting dignataries creaked and locked into place, frozen in the ice. The gorgeous summer day had turned into a growing winter storm. (2013: 39)	53	1	1-3
Kristoff held the reins tightly, steering Sven and the sled through the thick, heavy snow. The night sky was cloudy with the promise of still more snow. (2013: 53)	71	1	1-4
Anna cautiously entered Elsa's palace. She found herself in a huge room with an impressive winding staircase leading to a second floor. The palace was gorgeous, but it was absolutely still and eerily quiet. (2013: 71)	87	1	1-4
The ice on the floor began to change and grow into a series of sharp spikes. Alarmed, she glanced out the window. The wind was rising as the weather whipped up to match her feelings of worry. (2013: 87)	43	1	1-3
Elsa plucked off her crown and threw it aside. She tossed her head and her tightly bound hair came loose, cascading over one shoulder in a thick, wavy braid. Twirling around, she conjured up a flowing new outfit of ice, a crystal-blue gown with a cape of gossamer frost. Snow was her element. She was the Snow Queen! (2013: 43)	29	6	18-20
Anna smiled. I've never been better," she said, glancing into Elsa's eyes. "This so nice. I wish it could be like this all the time. " (2013: 29)	35	6	15-16
Anna held the glove up and away from Elsa. "No, listen to me," she said, " I can't live like this anymore! " (2013: 35)	100	3	11-15
Hans rose to his feet and walked away. He stood in front of the window, looking out over the kingdom. "As thirteenth in line in			

my own kingdom, I didn't stand a chance," he told her. "I knew I'd have to marry into the throne somewhere." (2013: 100)	118	2	8-10
"Hands down, this is the best day of my life! " Olaf exclaimed. But the snowman was again starting to melt. "And, he added, "quite possibly the last." (2013: 118)	36	4	9-10
	29	1	1
The Duke gasped. " Sorcery! I knew there was something going on here." (2013: 36)	3	4	11-13
" Bump-be-dump-bah! Look at me!" he crowd. (2013: 29)			
But Anna wouldn't give up. "I just can't. The sky's awake , so I'm awake, and so we have to play," she said. "Do you want to build a snowman?" (2013: 3)	25	1	1-7
The cathedral was packed with people as the coronation ceremony began. An orchestra played and a choir sang while the royal procession walked down the very long center aisle. The bishop led the way, followed by Elsa, looking regal and serious , and finally Anna, holding the train of Elsa's dress. (2013: 25)	60	2	6-8
But it wasn't the summertime view they were expecting. The kingdom was completely frozen, covered with white ice. (2013: 60)	123	3	10-13
Last came Olaf, who slid over to Anna and Elsa. Together, they all skated happily across the ice. Summer—as well as love and happiness—had finally returned to Arendelle. (2013: 123)	9	4	13-18
The troll then turned his attention to Anna, who was still unconscious. "You are lucky it wasn't her heart that was struck," he noted. " The heart is not easily changed, but the head can be persuaded. " He paused. "We should remove all the magic, even memories	63	1	1-3

of magic, to be safe.” (2013: 9)

“Wait!” the snowman said, gazing at the upside down world around him. “What am I looking at right now? **Why are you hanging off the earth like a bat?**” (2013: 63)

67 1 1-6

Anna, Kristoff, and Sven followed Olaf through a maze of icicles, hoping to find Elsa. **But it looked as if whoever had built the path did not want visitors.** Sharp ice daggers stuck out of the ground everywhere. Kristoff just missed being jabbed in the chest by one of the thick spikes. (2013: 67)

9 3 11-12

“Born,” the king answered. “And **they’re** getting stronger.” (2013: 9)

9 6 20-24

With a gentle touch of his fingers, the troll pulled **a series of glowing memories** from little Anna’s head. The memories hovered in the air as the troll transformed them into more sensible scenes. Instead of a magical snowman in the ballroom, Anna would now remember a winter scene in the courtyard. Instead of snowflakes in the hallway, she would remember snowflakes falling outside the window. All the magical moments she had shared with Elsa were gone, replaced with normal moments. The only remnant of her magical accident was the streak of white in her hair. (2013: 9)

25 2 8-10

At the altar, Elsa and Anna faced the bishop. Near him lay a silver platter holding the **royal crown, scepter, and orb.** (2013: 25)

26 4 13-16

“As the undoubted queen, protector of this dominion,” the bishop intoned, “keeper of the doctrine and government there of from this day forward, I present to you **Her Majesty.** . .” (2013: 26)



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**APPENDIX III
THE LIST OF OVERALL DATA**

	Type of Symbolism
Anna clapped happily. She knew that her sister had a very special talent: she could create snow and ice, even in the middle of summer! (2013: 4)	Oxymoron
“Listen to me, Elsa,” Pabbie said. “Your power will only grow. There is beauty in it, but also great danger. “ (2013: 10)	Oxymoron
“Elsa!” Anna called into the blizzard. “it’s me, Anna. Your sister who didn’t mean to make you freeze the summer! ” She paused, shivering in the cold. “Wow, that’s a sentence I never thought I’d say. Anyway, I’m sorry! This is my f-f-f-fault.” (2013: 44)	Oxymoron
Then, amid the northern lights, the snowflakes turned into sharp spikes. The spectre of a crowd joined Elsa in the sky—the people used the icy spikes as weapons, attacking Elsa’s glowing effigy. “You must learn to control your power,” Pabbie continued. “ Fear will be your enemy. “ (2013: 10-11)	Irony
Elsa knew that she had to leave Arendelle so she wouldn’t do any more harm. As her eyes welled up with tears, she looked down at her shackles. They were completely frozen, and suddenly, they broke open. Then, with a thunderous crash, ice broke through the dungeon walls, splitting them apart as Elsa’s emotions overwhelmed her mind and heart. Realizing she could escape, Elsa hurried through the gaping hole in the wall. (2013: 104)	Simile
For her part, Elsa was having trouble keeping her emotions under control. The news that she had accidentally put Arendelle into a deep freeze was very hard to bear. Maybe she was the monster that people thought she was. The walls of the palace started to ice over. Elsa wanted to get away from Anna. She backed farther up the stairs, and the banister frosted over as she passed. (2013: 73-74)	Hyperbole

<p>Anna took one more step and stumbled down a steep hill. She began to roll like a snowball, layering on more and more snow as she went. (2013: 45)</p>	<p>Simile</p>
<p>“I tried to save her,” Hans lied. “But it was too late. Her skin was ice. Her hair turned white. Your sister is dead because of you“. (2013: 113)</p>	<p>Metaphor</p>
<p>Elsa grinned. “Thank you.” Then she looked out at the crowded ballroom. “So this is what a party looks like?” Anna nodded. “It’s warmer than I thought.” (2013: 27)</p>	<p>Metaphor</p>
<p>“All my life has been a series of doors in my face,” she said. “Then suddenly, I bump into you!“ Anna explained that she felt like she’d been waiting her whole life to meet him. And Hans agreed. He felt the same way! Anna couldn’t believe her good fortune. At last, here was someone who understood her. Someone who was open to new experiences and people, exactly the way she was. Hans was sweet, kind, and fun. They spent the rest of the party together, dancing, laughing, and discussing their past—and their futures, too. (2013: 33)</p>	<p>Metaphor</p>
<p>“Weselton,” the Duke corrected him. Then he bowed his head. “As your closest partner in trade, it seems only fitting that I offer you your first dance as queen.” Elsa stiffened and clasped her gloved hands together. “Thank you,” she said. “But I don’t dance.” The Duke looked offended, so Elsa quickly nudged Anna forward. “But my sister is a marvelous dancer.” (2013: 28)</p>	<p>Metaphor</p>
<p>“You want to talk about a supply-and-demand problem?“ Kristoff asked. “I sell ice for living!“ (2013: 48)</p>	<p>Irony</p>
<p>Olaf ran up the staircase. “Hi, I’m Olaf, and I like warm hugs,” he said. Suddenly, the little snowman felt shy. “You built me,” he told Elsa. “You remember that?“ Elsa stared at him. “And you’re alive?“ she asked in wonder. She looked at her hands, amazed at her own</p>	<p>Simile</p>

power. “I think so,” Olaf replied “ He’s just like the one we built as kids, “ Anna said. “ We were so close. We can be like that again. “ (2013: 72)	
As Olaf went on and on about all the wonderful things he would do in summer, Kristoff looked over at Anna. “I’m going to tell,” he whispered. It was killing him to hear Olaf talk about summer’s heat—which is a snowman’s worst nightmare! (2013: 66)	Irony
The Duke scowled. “ She nearly killed me, ” he said dramatically. (2013: 40)	Hyperbole
“Ah, Arendelle, our most mysterious trade partner,” the Duke said breezily. “Open those gates so I may unlock your secret and exploit your riches!” (2013: 16)	Hyperbole
“ A real howler in July, ja? ” Oaken said, trying to make conversation with the stranger. (2013: 47)	Hyperbole
In a grassy valley next to a deep fjord, the castle of Arendelle lay silent in the night. The bright luster of the northern lights danced across the windows, waking a small girl. (2013: 1)	Personification
The troll then turned his attention to Anna, who was still unconscious. “You are lucky it wasn’t her heart that was struck,” he noted. “ The heart is not easily changed, but the head can be persuaded. ” He paused. “We should remove all the magic, even memories of magic, to be safe.” (2013: 9)	Irony
But it was too late. Sheets of ice covered the dance floor. The Great Hall fell into a chilly silence. (2013: 36)	Oxymoron
Feeling her panic grow, Elsa ran across the fjord. With each step, more water froze underneath her. Soon she was moving at full speed, heading toward	

<p>the mountains on the other side of the lake. As she passed, the ships belonging to the visiting dignataries creaked and locked into place, frozen in the ice. The gorgeous summer day had turned into a growing winter storm. (2013: 39)</p>	Hyperbole
<p>Kristoff held the reins tightly, steering Sven and the sled through the thick, heavy snow. The night sky was cloudy with the promise of still more snow. (2013: 53)</p>	Oxymoron
<p>Anna cautiously entered Elsa’s palace. She found herself in a huge room with an impressive winding staircase leading to a second floor. The palace was gorgeous, but it was absolutely still and eerily quiet. (2013: 71)</p>	Simile
<p>The ice on the floor began to change and grow into a series of sharp spikes. Alarmed, she glanced out the window. The wind was rising as the weather whipped up to match her feelings of worry. (2013: 87)</p>	Oxymoron
<p>Kristoff and Sven led Anna and Olaf through a rocky area of the mountains, weaving through valleys and hills. Darkness had fallen, but the northern lights lit the sky with a green glow. Anna hoped Kristoff’s friends wouldn’t mind that they were stopping by so late. (2013: 91)</p>	Synecdoche
<p>Elsa plucked off her crown and threw it aside. She tossed her head and her tightly bound hair came loose, cascading over one shoulder in a thick, wavy braid. Twirling around, she conjured up a flowing new outfit of ice, a crystal-blue gown with a cape of gossamer frost. Snow was her element. She was the Snow Queen! (2013: 43)</p>	Simile
<p>Anna smiled. I’ve never been better,” she said, glancing into Elsa’s eyes. “This so nice. I wish it could be like this all the time.” (2013: 29)</p>	Simile
<p>Anna held the glove up and away from Elsa. “No, listen to me,” she said, “I can’t live like this</p>	Metonymy

<p>anymore!” (2013: 35)</p> <p>Hans rose to his feet and walked away. He stood in front of the window, looking out over the kingdom. “As thirteenth in line in my own kingdom, I didn’t stand a chance,” he told her. “I knew I’d have to marry into the throne somewhere.” (2013: 100)</p>	Metaphor
<p>“Hands down, this is the best day of my life!” Olaf exclaimed. But the snowman was again starting to melt. “And, he added, “quite possibly the last.” (2013: 118)</p>	Hyperbole Onomatopoeia
<p>The Duke gasped. “Sorcery! I knew there was something going on here.” (2013: 36)</p>	Personification
<p>“Bump-be-dump-bah! Look at me!” he crowd.(2013: 29)</p>	Metaphor
<p>But Anna wouldn’t give up. “I just can’t. The sky’s awake, so I’m awake, and so we have to play,” she said. “Do you want to build a snowman?” (2013: 3)</p>	Metaphor
<p>The cathedral was packed with people as the coronation ceremony began. An orchestra played and a choir sang while the royal procession walked down the very long center aisle. The bishop led the way, followed by Elsa, looking regal and serious, and finally Anna, holding the train of Elsa’s dress. (2013: 25)</p>	Metaphor
<p>But it wasn’t the summertime view they were expecting. The kingdom was completely frozen, covered with white ice. (2013: 60)</p>	Metaphor
<p>Last came Olaf, who slid over to Anna and Elsa. Together, they all skated happily across the ice. Summer—as well as love and happiness—had finally returned to Arendelle. (2013: 123)</p>	Oxymoron
<p>The troll then turned his attention to Anna, who was still unconscious. “You are lucky it wasn’t her heart that was struck,” he noted. “The heart is not easily changed, but the head can be persuaded.” He paused. “We should remove all the magic, even</p>	Simile

<p>memories of magic, to be safe.” (2013: 9)</p> <p>“Wait!” the snowman said, gazing at the upside down world around him. “What am I looking at right now? Why are you hanging off the earth like a bat?” (2013: 63)</p>	<p>Simile</p>
<p>Anna, Kristoff, and Sven followed Olaf through a maze of icicles, hoping to find Elsa. But it looked as if whoever had built the path did not want visitors. Sharp ice daggers stuck out of the ground everywhere. Kristoff just missed being jabbed in the chest by one of the thick spikes. (2013: 67)</p>	<p>Synecdoche</p> <p>Synecdoche</p>
<p>“Born,” the king answered. “And they’re getting stronger.” (2013: 9)</p>	
<p>With a gentle touch of his fingers, the troll pulled a series of glowing memories from little Anna’s head. The memories hovered in the air as the troll transformed them into more sensible scenes. Instead of a magical snowman in the ballroom, Anna would now remember a winter scene in the courtyard. Instead of snowflakes in the hallway, she would remember snowflakes falling outside the window. All the magical moments she had shared with Elsa were gone, replaced with normal moments. The only remnant of her magical accident was the streak of white in her hair. (2013: 9)</p>	<p>Synecdoche</p>
<p>At the altar, Elsa and Anna faced the bishop. Near him lay a silver platter holding the royal crown, scepter, and orb. (2013: 25)</p>	<p>Archetypes</p>
<p>“As the undoubted queen, protector of this dominion,” the bishop intoned, “keeper of the doctrine and goverment there of from this day forward, I present to you Her Majesty. . .” (2013: 26)</p>	