



**FORM AND MEANING OF THE IDIOMATIC EXPRESSIONS
FOUND IN THE MOVIE SCRIPT OF
*DIARY OF A WIMPY KID***

a final project
submitted in partial fulfillment of the requirements
for the degree of *Sarjana Pendidikan*
in English

by
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APPROVAL

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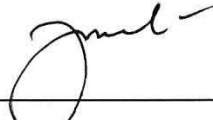




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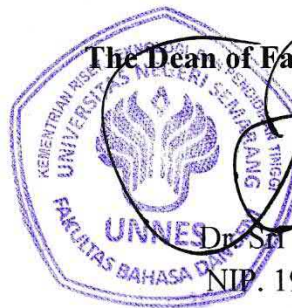
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DECLARATION OF ORIGINALITY

I, Fitria Awaliyah, hereby declare that this final project entitled Form and Meaning of the Idiomatic Expressions Found in the Movie Script of *Diary of a Wimpy Kid* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes of tertiary education. Information derived from published and unpublished work of others has been acknowledged in the text and a list of references is given in the references.

Semarang, August 9th 2019

A handwritten signature in black ink, appearing to read 'Fitria', with a stylized flourish underneath.

Fitria Awaliyah

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MOTTOS

For indeed, with hardship [will be] ease.

Indeed with hardship [will be] ease.

So when you have finished [your duties] then stand up [for worship].

And to your Lord direct [your] longing.

(Q.S. Al-Insyirah: 5-8)

Allah does not burden a soul beyond that it can bear.

(Q.S. Al-Baqarah: 286)

To my own self, my support systems (mother and father), Universitas Negeri Semarang, and those who still struggle to graduate, never give up!

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Fitria Awaliyah

ABSTRACT

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Learning idioms is important but their meanings are elusive and cannot be translated literally. It makes sense that most of foreign students, especially Indonesian students, surely deal with difficulties in learning English idioms. A movie can be a resource of idioms since it has abundance of idiom utterances. Learning through movie also helps students to understand idioms in a right context. *Diary of a Wimpy Kid* is a movie intended for teenagers contains everyday language conversations. Based on those reasons, this topic was chosen.

This study aimed at finding (1) form categories of idiomatic expressions in the *Diary of a Wimpy Kid* movie script; and, (2) the meaning types of each idiomatic expression in *Diary of a Wimpy Kid* movie script. According to the aim of this study, this study employed a descriptive-qualitative method. This study tried to figure out the research questions by conducting some procedures such as collecting the data, categorizing the data, and concluding the findings.

The objects of the study were all the idiomatic expressions found in *Diary of a Wimpy Kid* movie script adapted from a novel with the same title *Diary of a Wimpy Kid* by Jeff Kinney. The data were the phrases or words found in the movie script. The data obtained were categorized into meaning types and form categories. The form category was according to the formation of the idiom that referred to Adelnia & Dastjerdi's theory (2011). The meaning type was based on the meaning of the idiom that used Fernando's theory (1996).

The total of the idioms found in the movie script was 132 idioms. In form categories, there were 22 colloquialisms (17%), 9 proverbs (7%), 22 slangs (17%), 2 allusions (1%), and 77 phrasal verbs (58%). In meaning types, there were 83 pure idioms (63%) and 49 semi idioms (37%).

Based on the five form categories, the most frequently used idiom was phrasal verb, followed by colloquialism, slang, proverb, and allusion. Meanwhile, in meaning idiom types, the most dominant idiom was pure idiom followed by semi idiom.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, reasons for choosing the topic, research problems, purposes of the study, significance of the study, and outline of the study.

1.1 Background of the Study

Human is a social creature who is not able to live alone and always communicates each other. The most important property of human's communication is language. Human's language can be represented by signs such as words and body movements. By using language, they can express what is in his mind and heart which he probably wants to share to others clearly. It is hard to imagine how people can cooperate and get along with one another without language.

There are plentiful different languages in the world such as Malay, Dutch, French, Indonesian, Russian, Japanese, Chinese, English, etc. The differences of languages can be caused by geographic, demographic, and cultural factors. Therefore, each language by all means has special characteristics in its vocabulary items, sound system, rules of composing words into sentences, and even ways of writing.

As the time progresses, people need to conduct cooperation with other countries. This cooperation with other countries is needed for the sake of widening their capability in many fields such as ideology, politics, economics, science, social, culture, defense, and security. For instance, in the field of

ideology, a country takes advantage of this cooperation by honouring other countries even though their ideologies are different. The advantage in the field of politics is that a country has the same orientation in national interests. They also can conduct mutual cooperation in the field of economics to increase public welfare by doing export and import trade. Each country is also able to exchange information, education and even technology by allowing foreign learners to study in their country and vice versa. In the field of social and culture, each country can complete each other but still maintain their own social and cultural personality. The advantage in the field of defense and security, a country can conduct a war game with another country to improve their capability of defense and security. Those examples above are some strong reasons of why we have to learn foreign language.

Learning foreign language will obviously be difficult for most Indonesian students. One of foreign languages which students have to study is English. Even though English is taught formally in school from Junior High School up to Senior High School level, students nowadays still face lots of problematical matter. Ramelan (2003, p. 5) stated that the difficulty encountered by a student in learning a second language is caused by the different elements found between his language and the target language. The degree of difficulty in learning is also determined by the degree of difference between the two languages. The greater the similarity between them, the less difficult it will be for the student to learn the foreign language.

Talking about English language learning, we are not going to be far from learning English words as the basic units of language. The richer vocabulary a student masters the better he learns English. According to Carstairs and McCarthy (2002, p. 5) words tend to be two different characteristics:

We may be tempted think that this constitutes everything that needs to be said about words: they are units of language which are basic in two senses, both

- (1) in that they have meanings that are unpredictable and so must be listed in dictionaries, and
- (2) in that they are the building-blocks out of which phrases and sentences are formed.

In this study, let us be more focus on lexical items which have unpredictable meanings and are listed in dictionaries as idioms. Most of the world's languages have phrases or sentences that cannot be understood literally. Even if you know all the words in a phrase and understand all the grammar of the phrase completely, the meaning may still be elusive. A phrase or sentence of this type is said to be idiomatic (Spears, 1998, p. v). Idioms are groups of phrases which are used together with persistent arrangements and meanings. There are abundance of idioms in English. As they do not stand alone and have unpredictable meanings, we cannot look their meanings up in a dictionary word by word. In other words, their grammatical construction cannot be changed separately. For example, the idiom "look after" which has

meaning *to take care of* cannot be separated by “look” which means as *seem to be* and “after” which means as *later in time*.

In line with the explanations above, for idioms have unpredictable meanings, it makes sense that most of foreign students, especially Indonesian students, surely deal with many problems in learning English idioms. Hence, it is truly important for Indonesian students to master English idioms well in order to improve their English skills.

English has four basic skills i.e. listening, speaking, reading, and writing that students have to master for completing their learning. There are many sources for learning idioms. As said by Thyab (2016, p. 109), newspapers and magazines, radio programs, television shows and films are also sources of idioms. Watching movie is a great option for students to learn idioms because movie contains a lot of idiomatical expressions. You will be surprised to know that phrases and idioms spoken many, many years back have now been engraved in the human psyche, and many idioms and phrases, or their mutations, are commonly used in advertisements and in film dialogues (Corelli, 2005) as cited in De Caro (2009, p. 129). When we watch a movie, we truly learn the language exactly found in real life. The language used is spoken with native accents, pronunciation and certainly using many idioms. Thyab (2016, p. 110) added that learning idiomatic expressions helps non-native speakers of a language become more fluent, and sound more native-like. By knowing meaning types and form categories of idiomatic expressions found in the movie, students will get better understanding. Thus, in this study, I intend to

find idioms contained in *Diary of a Wimpy Kid* movie script based on their form categories and meaning types.

1.2 Reasons for Choosing the Topic

Based on the background of the study, I have four reasons of why choosing the topic “*Form and Meaning of the Idiomatic Expressions Found in the Movie Script of Diary of a Wimpy Kid*” as a final project research:

- (1) Idiomatic expressions are interesting as the data of the study because the meanings are unpredictable; nevertheless, it is essential to be learned by students.
- (2) It is crystal clear that idiomatic expressions can be found easily in daily life, as in formal or informal conversations, some literature, and even some fun stuff like movies.
- (3) People mostly love to watch movie, accordingly, *Diary of a Wimpy Kid* movie script which the story has a light storyline about daily life of a young teenager, can be a great object of the study in this research.
- (4) There are still small numbers of researches with idiomatic expressions in a movie script as the research topic at English Department of UNNES, so that, hopefully by conducting a research relates to form and meaning of idiomatic expressions this research can be beneficial for the readers.

1.3 Research Problems

There are two problem statements deal with this study that I intend to know by answering this following questions:

- (1) What are form categories of idiomatic expressions found in *Diary of a Wimpy Kid* movie script?
- (2) What are the meaning types of idiomatic expressions found in the *Diary of a Wimpy Kid* movie script?

1.4 Purposes of the Study

Here are the two objectives of the study according to the research problems:

- (1) to find out what form categories of idiomatic expressions found in the *Diary of a Wimpy Kid* movie script,
- (2) to find out what the meaning types of each idiomatic expression found in *Diary of a Wimpy Kid* movie script.

1.5 Significance of the Study

I expect that this research will give some positive results as the followings:

- (1) For the readers,

I truly hope that this study will give deeper understanding about English idioms especially forms and meanings of idiomatic expressions found in the *Diary of a Wimpy Kid* movie script as the object of the study.

- (2) For the English Department of UNNES,

Hopefully, this study will be advantageous for English Department of UNNES to enrich literacy resources related to research about idiomatic expressions.

(3) For the future researchers,

With full of desire, I want this study will be one of the resources for the better further English idioms researches.

1.6 Outline of the Study

In a systematical way, this research is distributed into five chapters. In the first chapter, there is an introduction chapter which contains six sub-chapters i.e. the background of the study, reasons for choosing the topic, research problems, purposes of the study, significance of the study, and outline of the study.

The second chapter contains review of the related literature. This chapter is divided into three sub-chapters those are review of previous studies, review of theoretical studies, and theoretical framework.

The third chapter covers the detail of investigation method. It consists of five sub-chapters namely research design, object of the study, role of researcher, methods of collecting data, and methods of categorizing data.

The next chapter is chapter four. This chapter presents the data finding and discussion that explains the meaning types and form categories of idiomatic expression.

The last chapter is chapter five. This part provides the conclusions and suggestions of the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter covers review of related literature. It contains review of previous studies, review of theoretical studies, and theoretical framework.

2.1 Review of Previous Studies

Idiom, as part of English language, is truly important to be learnt by the students. Thyab (2016) said that it is a necessity that all speakers of the English language become aware and proficient in using English idiomatic expressions. It is essential and is considered a big part of English language proficiency to be able to use idiomatic expression when communicating in the English language. De Caro (2009) also added that the use of idioms has a great influence in the teaching and learning process of a foreign language, because it could be one of the ways to give students better conditions to improve communicative skill in the daily context.

English idioms are mostly found easily in daily informal conversation, formal conversation, and even in English writings. Therefore, learning English idioms helps the students as non-native speakers to communicate as natural as possible. Nattinger, De Carrico, (1992) cited in Maisa & Karunakaran (2013) considers idioms as most important subcategory of lexical phenomenon of formulaic language. The argument here is that, ability to use formulaic language (including idioms) appropriately is a key to native like fluency. As stated by Thyab (2016), the use of figurative expressions and metaphorical

speech is essential and indispensable in EFL/ESL environments in order to reach a more native-like language proficiency and knowledge. The more English idioms mastery, the better English produced by students. However, the problems in learning English idioms arose because the lack of understanding about figurative and metaphorical expressions in English.

There are several problems found in translating English idioms. According to Nurakhir (2006), there are two cases in which an idiom can be easily misinterpreted if one is not familiar with it. Nurakhir (2016) added that an idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning. Some idioms are ‘misleading’: they seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text. Mabruroh (2015) found that in understanding the meaning of idiom, there are 4 problems existed. The first problem is the foreign learners are confused by the distinction between phrasal verbs that is idiom or not idiom. The second problem is translation of idiom. The third problem is the problem in understanding the closest meaning of idiom. The last problem is there is no grammatical rule of forming idiom. Another problem in understanding the English idioms is because the difference in cultures. When idioms in one language are translated in to other languages they may lose their actual meaning because many idioms are specific to the culture (Maisa and Karunakaran, 2013, p. 112).

There are some strategies to overcome the problems in translating English idioms. Fahrizky (2015) discovered five strategies in translating English idioms. The first strategy is using idiom of similar meaning and form, the second is using idiom of similar meaning but different form, the third is paraphrase, the fourth is omission, and the last one is literal translation.

There are various kinds of idioms. Nurakhir (2006) found that idiomatic expressions based on their form are fixed and non-fixed idioms. Idiom classification based on the meaning are transparent or non-transparent idioms. Further classification based on the types of words are idioms beginning with verbs, idioms beginning with prepositions, idioms beginning with adverbs, idioms beginning with adjectives, idioms beginning with nouns, idioms beginning with pronouns, and idioms beginning with articles. In Adelnia and Dastjerdi (2011), idioms can be grouped into five categories of colloquialisms, proverbs, slang, allusions and phrasal verbs. Meanwhile, Fernando (1996) as cited in Winarto and Tanjung (2015) divided idioms into three types, i.e. pure idiom (PI), semi idiom (SI), and literal idiom (LI).

Besides reading some fun literary works like novels, or listening to the music, watching movie can be a great resource in learning idiomatic expressions. In movie, there are provided conversation with varied idioms that usually used in daily life. Newspapers and magazines, radio programs, television shows and films are also sources of idioms (Thyab, 2016, p. 109). By watching movie, students can learn how to pronounce the idioms correctly according to the stress and intonation spoken by the native speakers.

Furthermore, learning English idioms through movie means that students learn about the culture presented in the movie. Idiomatic expressions are found to be culture-based. That is, idiomatic expressions carry within them the history, heritage, culture and customs of its native users (Rizq, 2015) as cited in Thyab (2016, p. 108).

Those are the results of previous studies which applied in this research. After reviewing to some previous researches about idioms, it is shown that learning idioms is important yet there are still some problems found in translating the idioms. However, there are some strategies found to overcome the problems. Watching movie also can be one of a great source for learning English idioms. Moreover, there are similarities in each previous research that is discussing the idiomatic expressions. After reviewing to all the previous studies above, a research about form and meaning of idiomatic expression found in the *Diary of a Wimpy Kid* movie script has not been conducted yet by any experts. Hence, in conducting this research, I used the topic “*Form and Meaning of the Idiomatic Expressions Found in the Movie Script of Diary of a Wimpy Kid*”. I truly hope my research findings will be beneficial for the future research that deals with idioms.

2.2 Review of Theoretical Studies

In review of theoretical studies, I presented some theories from various sources related to the research topic. Those theories are used to enrich and support the research implementation.

2.2.1 Definition of Idiom

As a language form, idiom has its own characteristic and patterns and used in high frequency whether in written language or oral language because idioms can convey a host of language and cultural information when people chat to each other (Wang & Wang, 2013, p. 1691). When we use idioms in our daily conversation, we produce what is called idiomatic expressions. To get a deeper understanding of what is called idiom, it is better to find out their definitions by referring to some English Dictionaries and linguists as follows.

In Oxford Advanced Learner's Dictionary (2010, p. 744), it is stated that idiom is group of words whose meaning is different from the meanings of the individual words. As it is in form of a group words, it means that each idiom cannot stand alone as a word and at least consists of two or more words. The idiom's meaning relies on the form of the idiom itself. For example, the idiom "*keep an eye on*" is a group of four words which has meaning to watch in case of misbehaviour or mishap. The meaning of this idiom will be different if we interpret this idiom word by word.

According to Longman Dictionary of American English (2004, p. 457), idiom is defined as a group of words that have a special meaning that is very different from the ordinary meaning of the separate words. This definition more or less is similar to the previous one. For instance, we can translate the word *high* as extending or being far above a base, the word *and* as a conjunction, expressing two elements to be taken together or in addition to each other, and the word *dry* that means lacking moisture. However, when we put them into an

idiom “*high and dry*” the meaning will be totally different. *High and dry* here is an idiom which means to be abandoned or unsupported and helpless.

Referring to Webster’s New World College Dictionary (2002, p. 708), idiom’s definition presented as a phrase, construction, or expression that is recognized as a unit in the usage of a given language and either differs from the usual syntactic patterns or has a meaning that differs from the literal meaning of its parts taken together. This definition shows that idiom is a unity that can be in a form of phrase, word construction, or idiomatic expression and it has different meaning from its literal meaning.

Another idiom definition in Merriam-Webster Collegiate Dictionary (2004, p. 616) is written as an expression in the usage of a language that is peculiar to itself either grammatically (*as no, it wasn’t me*) or in having a meaning that cannot be derived from the conjoined meanings of its elements (*as Monday week* for “the Monday a week after the next Monday”).

Wang and Wang (2013, p. 1691) stated that “idiom” is a phrase or a group of words approved by people and has unique form. Its meaning is different from the literal. People use idioms to make their language richer and more colorful and to convey subtle shades of meaning or intention. Idioms are often used to replace a literal word or expression, and many times the idiom better describes the full nuance of meaning. Idioms and idiomatic expressions can be more precise than the literal words, often using fewer words but saying more.

Idioms and fixed expressions are at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components (Baker, 1992, p. 63).

According to Langacher (2010, p. 11), as cited in Fahrizky (2015, p. 22) —an idiom is a kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises. This definition shows that idiom is a complex lexical item and its definition cannot be inferred from its parts.

An idiom is an expression with the following features: (1) It is fixed and is recognized by native speakers. You cannot make up your own! (2) It uses language in a non-literal-metaphorical-way (Wright, 2002, p.7). This definition points out that idiomatic expression is a fixed form that the native speaker has agreed before. The idiom is arbitrary or based on the source language discretion so that we can change or make the idiom based on our mother tongue. The figurative language is used in arranging the idiom, or by using a non-literal-metaphorical way the meaning of the idiom cannot be predicted.

From all definitions stated above, we can conclude that idiom is a fixed form of a phrase, words construction or expression that used figurative language so that its meaning is unpredictable.

2.2.2 Characteristic of Idiom

Idiom has its own characteristics. These characteristics of idioms help us as the learners to identify whether a phrase or expression in a sentence is idiomatic or not. Here are several characteristics of idioms that I have gathered referring from some linguists.

By understanding the definition of idiom, Nurakhir (2006, p. 14-19) has listed idiom characteristics into five as follows:

(a) Idioms consist of two or more words

Idioms usually consist of two or more words which are put together into phrases or sentences. Some of them may consist of two words, such as *get along* (to do, to succeed), *to look up* (to search for a word), and *to look over* (to examine). However, there are idioms which consist of more than two words as *to kick the bucket* (to die), *pass the buck* (refuse to accept responsibility for something), and (to do nothing).

(b) The meaning of idiom is not obvious through knowledge of the individual meanings of the constituent words.

This means that even a foreign language learner knows all the literal meanings of words that make an idiom up, it does not guarantee that s/he will understand the meaning of the idiom. Consequently, s/he should not immediately make any prediction of meaning once s/he meets an idiomatic expression. Taken for example is the idiom *hold one's tongue* (to keep quiet) and *ups and downs* (good times and bad times).

(c) The meaning of idioms cannot be predicted from their individual words.

This characteristic indicates that the meaning of idioms cannot be deduced from their literal meanings; therefore, the idiom has to be learnt as a whole. A foreign learner, then, when meeting an idiom, s/he should not interpret the idiom literally as the way it is written. It is because the meanings of the literal words do not fit its idiomatic meaning. It does not make sense to get the idiomatic meaning when s/he defines each meaning literally.

(d) Idioms depart from the normal pattern of a language.

There are several idioms that have different patterns from the normal sentence patterns. In other words, they seem ill formed because they do not follow the grammatical rules of the language. The examples are:

- Trip the light fantastic (to dance),
- Blow someone to kingdom come (to kill, to destroy)
- Put paid to (to make the previous opinion finished)
- The powers that be (the people who control; an organization, a country, etc.)
- By and large (normally, basically)
- The world and his wife (everyone, a large number of people).

(e) Idioms are fixed expressions, though this fixation is in some cases relative.

The idioms like bury the hatchet (to become friendly again after a disagreement or a quarrel), as what I have mentioned before, and the long and short of it (the basic fact of the situation), are such idioms that allow no variation in form under normal circumstances. Those idioms are fixed in their forms.

Related to the fixation of an idiom, according to Baker (1992, p. 63) a speaker or a writer cannot normally do any of the following with an idiom:

- (1) Change the order of the words in it (e.g. 'the short and the long of it');
- (2) Delete a word from it (e.g. 'spill beans');
- (3) Add a word to it (e.g. 'the very long and short of it'; 'face the classical music');
- (4) Replace a word with another (e.g. 'the tall and short of it'; 'bury a hatchet');
- (5) Change its grammatical structure (e.g. 'the music was faced').

According to Nunberg, Ivan and Wasow (1994, pp. 492-493), as cited in Mabruroh (2015, p. 11) the characteristics of idioms in six ways are as follows:

- (1) Conventionality: idioms are conventionalized. Their meaning or use cannot be predicted, or at least entirely predicted, on the basis of a knowledge of the independent conventions that determine the use of their constituents when they appear in isolation from another.
- (2) Inflexibility: idioms typically appear only in a limited number of syntactic frames or constructions, unlike freely composed expressions (the breeze was shot).
- (3) Figuration: idioms typically involve metaphors (take the bull by the horns), metonymies (lend a hand), hyperboles (not worth the paper it is printed on) or other kinds of figuration.

- (4) Proverbiality: idioms are typically used to describe – and implicitly, to explain – a recurrent situation of particular social interest (becoming restless).
- (5) Informality: like other proverbial expressions, idioms are typically associated with relatively informal or colloquial registers and with popular speech and oral culture.

Those are the characteristics of idioms based on some linguists. By understanding the characteristics of idioms, hopefully it will be easier for the readers to recognize the idioms according to their characteristics.

2.2.3 Kinds of Idiom

Relate to their characteristics, there are abundance kinds of idioms that we have to know as a learner. Understanding kinds of idioms will help us to differentiate idioms in a better way. Here are the idioms types and categories according to some experts that I have gathered as follows.

According to Makkai (1972) as cited in Fahrizky (2015, p. 23), there are two types of idioms, idioms of encoding and decoding. The first are idioms whose meanings are identifiable, while the latter are a bit more complicated. Idioms of decoding cannot be interpreted solely by its part individually and therefore, do not have transparent meaning. Idioms of decoding is classified into two classes, lexemic and sememic. Lexemic idioms include phrasal verbs idioms, tournure idioms, irreversible binomials, phrasal compounds idioms, and pseudo-idioms. Meanwhile, sememic idioms covers several more sub-classes such as first base idioms, idioms of institutionalized politeness, idioms

of institutionalized detachment or indirectness, idioms of proposals encoded as questions, idioms of institutionalized greeting, proverbial idioms with a moral, familiar quotations, institutionalized understatement, and institutionalized hyperbole idioms.

In order to distinguish the idiomatic to non-idiomatic forms, (Adelnia & Dastjerdi, 2011, p. 880), give the following classification, dividing the idioms into five categories:

(a) Colloquialism

It is described as ‘an expression not used in formal speech or writing. Colloquialism or colloquial language is considered to be characteristic of or only appropriate for casual, ordinary, familiar, or informal conversation rather than formal speech or writing. They are used in daily conversations.

For examples;

- *Gonna* (in American English): short form of go to;
- *Wanna*: short form of want to;
- *Lemme*: a short form of let me.
- *Gimme*: a short form of give me.

Sometimes a whole expression may be a colloquialism.

- *There's more than one way to skin a cat*, something that you say which means that there are several possible ways of achieving something;
- *Be a pain in the neck*, to be very annoying;
- *You're telling me*, something that you say in order to show sympathy to someone who has the same problem or bad experience as you.

(b) Proverbs

A proverb is generally a simple and very popular way of speaking, but also used in other contexts. Mieder (2004) as cited in Adelnia & Dastjerdi (2011) defines a proverb as 'a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorisable form and which is handed down from generation to generation'. In The Oxford Advanced Learner's Dictionary, Eight Edition (2010, p. 1180), gives the following definition on a proverb: (1) A verb that depends on another verb for its meaning, for example 'do' in 'she likes chocolate and so do I.' (2) A well-known phrase or sentence that gives advice or say something that is generally true, for example 'Waste not, want not'. Other examples include: A golden key can open any door; All that glitters is not gold; The early bird catches the worm; Honey catches more flies than vinegar (Simpson & Speake, 2003) in Poshi and Lacka (2016, p. 41).

(c) Slangs

Slang is the use of highly informal words and expressions that are not considered as the standard use of language. It is often used as a way to say words that are not appropriate or somehow taboo (Adelnia & Dastjerdi, 2011, p. 880)

Examples:

- *Chick* (for a young girl);
- *The Apple* (referring to N.Y city);
- *Wild* (for astonishing, amazing, etc.)

(d) Allusions

Allusion is a figure of speech that makes a reference to a place, event, literary work, myth, or work of art, either directly or by implication (ibid). All the examples below, illustrate better the way how many of the allusions were created and how they are used in our days, in any of the above-mentioned areas:

- Garden of Eden: the place where Adam and Eve lived in the biblical account of the Creation a place or state of unspoilt happiness or beauty (Soanes & Stevenson, 2004) in Poshi and Lacka (2016, p. 42);
- Muse: some creature of inspiration; the daughters of Mnemosyne and Zeus, divine singers that presided over thought in all its forms (Literary devices);
- Odyssey: a long journey; named for Odysseus, the character in The Odyssey, by Homer (Literary devices);
- Don Quixote: someone overly idealistic to the point of being unrealistic. From the Cervantes story and The Man of La Mancha (Literary devices);
- Scrooge: a bitter and/or greedy person; from Dickens', A Christmas Carol (Literary devices);
- El Dorado: a place of reputed wealth; from the legendary city in South America.(Literary devices);
- Uncle Sam: government of people of the United States; derived from Uncle Sam, a business man in the 1900s (Literary devices).

(e) Phrasal Verbs

A phrasal verb is the combination of a verb and a preposition, a verb and an adverb, or a verb with both an adverb and a preposition (Adelnia &

Dastjerdi, 2011, p. 880). A phrasal verb often has a meaning which is different from the original verb.

Examples:

- Break something in (accustom a horse to being ridden);
- Make off (leave hurriedly);
- Get by (manage to do something);
- Get off (begin a journey);
- Set on (attack somebody);
- Put up with (tolerate).

Baker (1992, p. 65) stated that there are various types of idioms, some more easily recognizable than others. Those which are easily recognizable include expressions with violate truth conditions, such as *It is raining cats and dogs*, *throw caution to the winds*, *storm in a tea cup*, *jump down someone's throat*, and *food for thought*. They also include expressions which seem ill-formed because they do not follow the grammatical rules of the language, for example *trip the light fantastic*, *blow someone to kingdom come*, *put paid to*, *the powers that be*, *by and large*, and *the world and his friends*. Expressions which start with *like* (simile-like structures) also tend to suggest that they should not be interpreted literally. These include idioms such as *like a bat out of hell* and *like water off a duck's back*.

Moon (1996, p. 21) in Maburroh (2015, p. 11-12) classifies idioms based on 'the spectrum of idiomaticity'. Those are:

(1) Transparent Idioms

Transparent idioms are those idioms which are easy to comprehend and translate and their meaning can be derived from the meanings of their constituent parts, (back and forth, fight a losing battle).

(2) Semi- transparent Idioms

Idioms that usually have metaphorical meaning and their constituent parts have a little role in comprehending the whole meaning of the expression, (break the ice means to reveal the tension).

(3) Semi- opaque Idioms

The group of idioms whose figurative meaning is not related to the meanings of their constituent words. In other words, the idiomatic expression is separated in two parts; a part with literal meaning, and the other part with a figurative meaning, (to know the rope means to know how a particular job should be done).

(4) Opaque Idioms

Opaque idioms are the most difficult type of idioms because the literal meanings of their parts have little to do with the actual sense of idioms. That is, the meaning of an opaque idiom cannot be derived from the meanings of its individual parts because there are items which have cultural references, (to burn one's boat means to make retreat impossible and spill the beans means to reveal a secret).

In addition, Fernando (1996, p.35) as cited in Winarto and Tanjung (2015) distinguishes three sub classes of idioms. Idioms can be grouped into three sub-classes: pure idioms, semi-idioms and literal idioms. Pure idiom is a

type of idiom whose meaning cannot be understood by combining the meanings of the words that constitute the phrase. Semi idiom, on the other hand, contains at least one constituent that contributes its literal meaning to the final meaning of the idiom. If one is not familiar to a semi idiom, he is able to guess the meaning of the idiom because of the meaning of the idiom constituent. Finally, the literal idiom is less complex than the previous two and therefore is easier to understand. This idiom's meaning is made up from the literal meaning of its parts. Even so, all expressions that belong to literal idioms are classified as idiom because they are either completely invariant or allow only restricted variation (Fernando, 1996) as cited in Fahrizky (2015).

Siedl and McMordie (1998, p. 14-240) in Setiawan (2014, p. 25-26) classify idioms into the following groups:

(a) Key words with idiomatic uses

- 1) Adjective and adverb, e.g. *bad news, a big mouth, in short, it is high time*;
- 2) Noun, e.g. *by the way, in the end, the bottom line*;
- 3) Miscellaneous, e.g. *after all, how in the world, it is too bad*.

(b) Idioms with nouns and adjectives

- 1) Noun phrases, e.g. *a blessing in disguise, a breath of fresh air*;
- 2) Adjective + noun, e.g. *a blind date, a close call, a narrow escape*.

(c) Idiomatic pairs

This kind of idiom consists of some combination. Five different types are given as follows:

- 1) Pairs of adjectives, e.g. *safe and sound*;

- 2) Pairs of nouns, e.g. *flesh and blood*;
 - 3) Pairs of adverbs, e.g. *in and out*;
 - 4) Pairs of verbs, e.g. *sink or swim*;
 - 5) Identical pairs, e.g. *all in all*.
- (d) Idioms with prepositions, e.g. *at ease, behind the scenes, in a flash, out of bounds*.
- (e) Phrasal verbs, e.g. *break up, go on, get out, settle down, get up*.
- (f) Verbal idiom.
- 1) Verb + noun, e.g. *throw a party*
 - 2) Verb + prepositional phrase, e.g. *keep in touch*
- (g) Idioms of comparison, e.g. *as black as coal, as dumb as statue, to eat like a horse, to go like the wind*

The other opinions of the types of idioms is from McCarthy and O'Dell (2003, p. 6) in Mabruroh (2015, p. 13-14). They made a syntactic classification of English idioms according to their possible combinations:

- (1) Verb + object/complement: (and or adverbial) '*kill two birds with one stone*' (achieve two aims with a single action or at the same time)
- (2) Prepositional phrase: '*in the blink of an eye*' (in an extremely short time)
- (3) Compound: '*a bone of contention*' (a subject about which there is disagreement)
- (4) Smile: (as + adjective + as or like + a noun): '*as dry as a bone*' (very dry indeed)

- (5) Binominal: (word + and + word): '*rough and ready*' (crude and lacking sophistication)
- (6) Trinomial: (word + word + and + word): '*cool, calm and collected*' (relaxed, in control, not nervous).
- (7) Whole clause or sentence: '*to cut a long story short*' (to get to the point of what one is saying quickly).

We know that there are many kinds of idioms. By understanding kinds of idioms, it will help us in identifying idiom kinds and also in identifying idioms for this study.

2.2.4 The Interpretation of Idiom

As far as idioms are concerned, the first difficulty that a learner comes across when watching a movie, as this study is related to, is being able to recognize that he or she is dealing with an idiomatic expression. This is not always obvious. Related to the types of idioms that has elaborated before, Baker (1992, p. 65) stated that the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom. Yet, there are two cases in which an idiom can be easily misinterpreted if one is not familiar with it.

The first case is that some idioms are 'misleading'; they seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text. For instance, *go out with* (which has meaning to have a romantic or sexual relationship with someone) and *take someone for a ride* (which has meaning to

deceive or cheat someone in some way). Such idioms lend themselves easily to manipulation by speakers and writers who will sometimes play on both their literal and idiomatic meanings. In this case, a learner who is not familiar with the idiom in question may easily accept the literal interpretation and miss the play on idiom.

The second case is that an idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning. The example is in the idiomatic expression *Has the cat had/got your tongue?* is used in English to urge someone to answer a question or contribute to a conversation, particularly when their failure to do so becomes annoying. A similar expression is used in French with a totally different meaning: *donner sa langue au chat* (to give one's tongue to the cat), meaning to give up, for example when asked a riddle.

Baker (1992, p. 67) also added that apart from being alert to the way speakers and writers manipulate certain features of idioms and to the possible confusion which could arise from similarities in form between source and target expressions, a learner must also consider the collocational environment which surrounds any expression whose meaning is not readily accessible. Idiomatic and fixed expressions have individual collocational patterns. They form collocations with other items in the text as single units and enter into lexical sets which are different from those of their individual words. For example, the idiom *to have a cold feet*. Cold as a separate item may collocate with words like *weather*, *winter*, *feel*, or *country*. *Feet* on its own will perhaps

collocate with *socks*, *chilblain*, *smelly*, etc. However, *having cold feet*, in its idiomatic use, has nothing necessarily to do with *winter*, *feet* or *chilblains* and will therefore generally be used with a different set of collocates. Using our knowledge of collocational patterns may not always tell us what an idiom means but it could easily help us in many cases to recognize an idiom, particularly one which has a literal as well as a non-literal meaning.

2.2.5 Definition of Movie

In conducting a research, it is better for us to have a deeper understanding about movie definition. In motion-picture production, we often hear the terms film, cinema, and movie. However, have we understood what the difference of those terms? The discussion about these difference will be summed up to find out the definition of movie.

According to Dick (1998, p. 2), asked to define film, many of us would hesitate. But so would professional filmmakers, animators, documentary filmmakers, and experimental filmmaker perceive themselves as working in the same medium—film. The films they produce, however differ totally in look, subject matter, and style from those of mainstream Hollywood. To get general public, film means “movie”—a perfectly acceptable term.

In addition, Dick (1998, p. 2) also stated that movie suggests popular culture rather than art, while cinema suggests art rather than popular culture. Ironically, cinema, though it is a French word, is derived from the Greek *kinein* (to move); thus whether we use cinema or movie, we are talking about an art

from that was once known as “moving pictures”—appropriately named because the pictures really moved. *Movie*, then, is just a synonym for the narrative film and implies nothing about artistic worth.

In short, the definition of movie is a narrative film which suggests popular culture and contains moving pictures.

2.2.6 Elements of Movie

As well as novel, short story, poetry or other written works, movie also has its own elements. According to Singh (2014), there are eight narrative elements of movie that described below.

(1) Character

Creating compelling characters is one element of good stories that is common through all ages and narrative forms. Creating an unforgettable, relatable, likeable protagonist, and making him or her face a ruthless, mean, unforgiving antagonist has been the most common recipe of several great movies. And then, we need to add to the mix an interesting ensemble of supporting characters, an 'orchestration' where the individual parts complement each other like different musical instruments playing together to create a moving symphony.

(2) Plot

The plot is the series of these events, from the beginning, through the middle, until the end, that gives us the feeling of the forward motion (or motionlessness) of the story. The most important events of the plot are often

significant irreversible incidents that change the course of the plot and push it further ahead. These events are called Plot Points. The plot can be thin or thick, and it forms the body of your story.

(3) Conflict

Conflict is the bread and butter of drama. The more you can involve the audience into the conflicted situations of your characters, the more problems you can create for your protagonists and make them overcome those one by one, the more successful your movie will be. Also, any level of conflict or drama starts appearing redundant, repetitive or lukewarm unless you keep increasing the stakes and keep coming up with bigger conflicts. Especially as a storyteller on film, we need to keep raising the tension and thickening the action to make sure the collective attention and interest of hundreds of people watching the film stays with us. How to do it without making it look manipulative or convenient is something we have been trying to learn for all these years. This is something that each film writer struggles with, even after years of experience.

(4) Resolution

In cinema, particularly, the ending is very important because hundreds of people are going to react together to it as they exit the theater. A climactic resolution to the already thickening plot, a final confrontation of the protagonist with the antagonistic forces, a final Plot Point, that is emotionally, dramatically, and visually the high point of the film is very important to complete your movie experience. This closure, this resolution of the primary conflict of the film, or

the lack of it (as is the case with tragedies), often brings forth the 'point of the movie'. The resolution should also, generally, cause a significant change in the life of the protagonist.

(5) Structure

A story should have a beginning, a middle, and an end, but not necessarily in that order. That is perhaps the simplest way to put across the importance of structure. The pleasures of structure are more apparent and impactful in a movie than any other form of narration. Determining the correct structure for a story is like deciding on how to dress yourself for a certain ceremony. From your reputation to the impact you can make may depend so majorly on that.

(6) Scenes

A scene is the building block of a screenplay, its most basic unit that has its own independent, whole existence. Technically speaking, everything happening at one place at one time in the film is a scene. The moment you change the location or jump time, you have entered a new scene. It is this wonderful ability of a scene to actually make you feel that "you were there" is what makes cinema a "live" emotional experience. Unlike all other forms of narrative, cinema is very much a "real" experience, even when it is telling an outright fantastical tale. So the importance of scenes as its units can never be stressed enough. When does the scene begin (it may enter the 'event' or the 'incident' a little late) or when it ends (we may leave earlier, abruptly, leaving something for the imagination) is as important as the internal dramatic structure

of the scene and how the events unfold in it. Also important is the transition from one scene to the other. If scenes are stitched together to form one seamless whole, we very willingly lose ourselves into the universe of our characters. Scenes from great films also create unforgettable moments that gain iconic status in cinema history. A moment or scene as cinematically powerful as this can also be among the biggest motivations for the creative talent involved in the tedious filming process.

(7) Dialogue

Dialogue or spoken lines are one of the most conspicuous elements of film narrative. Each line spoken in a film may serve several functions - from entertaining and seducing the audience to making them feel empathetic with even the coldest of characters, and dialogue, as well as conscious and economical lack of it, forms a major part of our movie-viewing pleasure. However, more often than not, bad dialogue also completely ruins the film. Cinematic dialogue is so different from any other narrative medium. If it done well, smart and tasteful dialogue becomes an inseparable part of popular culture more successfully than any other story element of films.

(8) Visuals

Perhaps the most unique of all narrative elements discussed above is something that is most integral to motion pictures - the visuals. It is no wonder that cinema is the youngest human expression - it had to wait hundreds of years, until photography was invented. Apart from making the story appear real and inviting, the visuals in cinema transcend time and cultural boundaries. A film

shows different cultures and lands and people which the audiences might never stepped out of their country. Well-done compositions, purposefully designed color-palettes, and metaphoric use of images not only enhance the aesthetic pleasure of watching a film, they also give film its own unique grammar, form, and expression. It is important to mention 'visuals' as one of the narrative elements of cinema, although its depiction mainly depends on how the film is shot because a film writer has to understand the visual potential of this medium. Unless the film writer imagines it, great and unforgettable visuals will never be created. And if not for the visual splendour that cinema is, we would remain contented with the good old novels and fables and folk tales.

Apart from those eight basic elements of movie, there is one more that some writers and many viewers put a great deal of importance to. It is the 'theme' of the film, the 'moral of the story'.

In arranging movie graphics, there are six elements according to Dick (1998, p. 9-21) which has listed as follows.

(1) Logos

In American films, the first image to appear on the screen is generally the studio's or the distributor's logo. A logo is an example of graphics, the combination of print and design. It is also studio trademark.

(2) Main Titles, Credits (and Precredits) Sequence, and End Credits

Sometimes a movie will dispense with graphic design and start immediately with a *credit sequence*, in which the credits are integrated with the

main action. The *credits sequence* also involves an image or object that takes on greater meaning in the course of the film.

A movie could be opened with a *precredits sequence*—a short of prologue preceding the credits. In this kind of sequence, the title does not appear until *after* the sequence is over.

The end credits are similar to the curtain call. They acknowledge everyone from the star's fitness trainer to the caterers. End credits can also function as epilogue, an informational or educational source, and a musical postlude.

(3) Opening Titles and End Titles

There are titles other than main titles. A title is simply printed material that appears in a movie. Often, after the main title, there is an *opening title* that can serve several functions. It can be a time-place designation, to attest movie's authenticity, used as a preface to explain an event with which the audience might be unfamiliar, as a stationary in which case it is known as a *roll-up title* or a *crawl*, and also used as disclaimers.

An *end title* can function as epilogue. It is particularly useful as a means of informing the audience of the fate of the characters, especially if extending the action would prove anticlimactic, destroy the mood the ending was supposed to create, or (from a more pragmatic standpoint) send the film over budget.

(4) Intertitles

The silent film made great use of *intertitles*, printed material that appeared periodically on the screen during the course of the movie. The intertitle was one of the ways in which the silent filmmaker supplemented the narrative or clarified the action; it is also reminder of film's early dependence on the printed word. The intertitles are also used to attest the accuracy of a particular setting, to comment on the action or play on the audience's emotions, to define terms with which the audience might be unfamiliar.

(5) Subtitles

The *subtitle* shares one of the main functions of the intertitle: the transmission of dialogue. Although subtitles—in which the translation of a dialogue appears at the bottom of the screen—are common in international movie shown in the United States, they are also used in American movie with scenes that require the characters to speak in language other than English.

(6) Other Uses of the Printed Word

Printed matter in a film is a visual; as such it can make a valuable contribution to the narrative. Naturally, print does not always operate so symbolically. Generally, print is a visual shorthand that enables the filmmaker to identify locales and impart important information without having to resort to awkward exposition. The signposts, street signs, newspapers, and plaques are used to pinpoint setting.

Seeing a narrative movie without sound would be an abomination. Even the silent movie (which were silent only in the sense that there was no spoken dialogue) had some kind of sound effects as well as musical

accompaniment. Dick (1998 p. 22-34) added that there are five elements based on the movie sound which is described below.

(1) Actual and Commentative Sound

Sound, then, can be actual (or natural) in the sense of coming from a real source that we may or may not see. It can also be commentative in that it may come from a source outside the physical setting of the action.

(2) Synchronization and Asynchronization

In synchronization, sound and image are properly matched; the sound comes from within the image or from an identifiable source. Synchronization is not just limited to a literal correlation of sound and image. In many movies, characters may be in transit (e.g., in a car or a plane) and the audience will see the car on the freeway or the plane in the air but not see the characters. Yet we hear the conversation. In postproduction, the dialogue has been added and synchronized with the image.

In asynchronization, sound and image are related symbolically, metaphorically, or ironically. With the latter, the image the viewer expects to see after hearing a particular sound turns out to be something quite different. Asynchronization allows filmmakers to contrast sound and image, substitute a sound for an image, or juxtapose sounds and images that would not normally occur at the same time.

(3) Overlap

What might seem to be asynchronization could be overlap—sound or dialogue that either carries over from one scene to the next or anticipates the

new scene by starting at the end of the previous one. Thus *overlapping sound* is really synchronous, since it emanates from a known source.

(4) Voice-over Narration

Voice-over, off-camera narration or commentary, has been a standard feature of film since the beginning of the sound era and is now so common in film and television that we scarcely notice it.

Historically, when the movies learned to talk, filmmakers seized upon voice-over as a narrative device and attempted to use it as they had used titles. As often happens, the quest for novelty led to eccentricity, and soon voice-over narration was being entrusted to everyone—and everything.

The dominant forms of voice-over are the narrating “I” and the voice of God. The narrating “I” tells the story, or a portion of the story, that we see on the screen. There can be one “I” or several. Some movies are narrated by one character, others by multiple narrators. An authoritative voice delivers the prologue, reminding the audience that the film sprang from today’s headlines and that it was shot on location. Since the voice belongs to no character, it is completely disembodied. In the semidocumentary the disembodied voice (or voice-of-God technique, as it is sometimes called) has two advantages: it can impart a feeling of objectivity, which is required by a film of this kind, and it can insinuate itself into the characters, noting their moods and emotional states. The voice tells us about something before it happens or informs us of the outcome of an event without dramatizing it for us.

(5) Other Kinds of Voice-over

Voice-over is often used in movies that are not narrated by one of the characters but, for purpose of plot, require a character's voice to be heard. Such voices are variously labeled the *epistolary voice*, the *subjective voice*, the *repetitive voice*, and the *voice from machine*.

If a film is totally epistolary, it really is an example of the narrating "I", since the epistolary voice is used only to tell the content of a letter. Movies abound with examples of the inner voice that literally speaks its mind (called *subjective voice*) because the audience requires access to the character's thought. A character, often the hero or the heroine, tosses restlessly in bed while someone's voice reverberates in his or her unconscious, repeating key dialogue from an earlier scene (in the case audience missed its significance). This kind of repetition called the *repetitive voice*. Some movies feature a "voice from the machine"; it belongs to none of the characters and materializes near the end to tie up any loose plot threads or offer some commentary on the action. The voice from the machine is not the voice of God, which is consistent throughout the film; the voice from the machine is heard only at the end.

Besides enhancing our knowledge about everything inside a movie, knowing the movie elements that have mentioned above will help in understanding the movie for students. For example, the subtitle that help to catch word by word heard by the students. It also helps in practicing the correct pronunciation according to the native speakers in the movie. The dialogues in the movie script contains what the characters are going to speak in the movie including idiomatic expressions that discussed in this study. Hence,

understanding the movie elements is also important relate to the implementation of this study.

2.2.7 Genres of Movie

Movie genres are classified based on their themes, styles, characterizations, techniques, and settings. As the time progressed, filmmakers discovered so many movie genres and sub genres. Here are some of the most common movies genre which categorized by Callow (2011) described as follows.

(1) Action

Films in this genre often involve car chases, gun fights and hand-to-hand combats. Violence is the key characteristic of this film genre. These films include kung fu movies, spy movies and disaster movies.

(2) Adventure

This genre also involves some actions, but the main aspects of the movies in this category are exotic locales, historical settings, epic expeditions and anything that brings thrills to the audience.

(3) Animation

Initially, films in this genre only consisted of movies done in 2D animation. As technology progresses and more and more computer generated movies are coming out, the animation film genre is expanding its reach to clay animation, paper animation, stop motion animation and computer generated animation.

(4) Comedy

Humor is the main driving force of comedy films. Anything with slapstick moments, witty dialogue and satirical elements are included in this genre. Parodies and spoofs are the most obvious types of comedy movies while some involve a mix of action, adventure and romance.

(5) Documentary

Documentary movies involve putting together real life events and people to tell a particular story. Movie in this genre often involve a narrator, interviews and real footages of real events. They are done to execute social commentaries or to simply put historical events into a new light.

(6) Drama

Dramatic movies with serious themes and intense character development make up films in this genre. They often portray realistic situations with realistic people, but they sometimes involve more fantastical elements.

(7) Horror

Movies in the horror genre involve blood, gore, the supernatural and things that go bump in the night. It includes ghost stories, alien invasions, zombie flicks, slasher movies and everything that makes one afraid of going to sleep at night.

(8) Musical

Musicals are often lighthearted stories with comedy and drama going hand in hand. These movies involve a lot of singing and dancing to complement the storytelling.

(9) Science Fiction

This genre involves movies that feature futuristic technology, interstellar travel, strange monsters and anything that is very imaginative that does not fit in the real world. Films in this genre may often intersect in action, adventure and horror categorizations.

(10) War

Whether it is an ancient battle or World War II, war movies always involve combat and tales of life in the battlefield. Action and drama are two key components in war movies. This film genre includes space epics, historical war stories and futuristic battles between good and evil.

(11) Western

To cap off this film genres list, we have the Western film genre. It started out as a film genre that only relied on horses, guns, dusty towns, bar fights and cowboys for categorization. However, the themes of showdowns, revenge and being outlaws are also being applied to stories not set in the Old West. The description of film genres for some may stay the same for decades, but in others, it can be revised and even redefined.

Learning English through a movie should consider the genre of the movie itself. Genre of the movie relates to the vocabularies that will be learned and the degree of difficulty. For example, action and war movie are suitable for the adults or the advance learners for having high level of difficulty. Animation and comedy movie are more suitable for teenagers or kids for they have less difficulty level. Here in my study, I choose *Diary of a Wimpy Kid* movie script as the object of the study. The reason is because this is a comedy movie that

has a light storyline and use daily conversation in school and family environment. It will be quite fun to be watched by intermediate students.

2.2.8 Definition of Movie Script

Movie script or widely known as screenplay is selected to be the object of the study. To get a better understanding of the screenplay, let us take a look on some of its dictionary and expert definitions provided below.

- (a) According to Longman Dictionary of American English (2004, p. 816), a screenplay is a story written for a movie or television show.
- (b) Based on Webster's New World College Dictionary (2002, p. 1289), screenplay defines as the script from which a film is produced.
- (c) In Merriam-Webster Collegiate Dictionary (2004, p. 1116), screenplay's definition is the script and often shooting directions of a story prepared for motion-picture production.
- (d) Referring to Oxford Advanced Learner's Dictionary (2010, p. 1326) it is stated that screenplay defines as the words that are written for a film/movie, together with instructions for how it is to be acted and filmed.
- (e) Based on Saputri (2016, p. 14), the script is a written work by screenwriters for a film, video games, or television program. These scripts can be original works or adaptations from existing piece of writing. In them the movement, actions, expressions, and dialogues of the characters are also narrated. A play for television is also known as a teleplay. One of the literary works that have structural similarity with drama. It means that the

script is a movie script also has a background, plot, characterization, and themes.

From all definitions above, we can sum up the screenplay definition as a written script for a motion-picture production that can be original works or adaptations from existing piece of writing contains the instructions of how movement, actions, expressions, and dialogues of the characters to be acted.

2.3 Theoretical Framework

This study focused on form and meaning of idiomatic expression found in the *Diary of a Wimpy Kid* movie script. The idiom forms deal with the categorization of idioms formulation. Meanwhile, the idiom meanings here relate to the type of idiom based on its meaning.

In categorizing idiomatic expression based on form of idiomatic expressions, I used idioms categorization mentioned in Adelnia and Dastjerdi (2011). Those are colloquialism, proverbs, slangs, allusions, and phrasal verbs. In meaning category of idiomatic expressions, I used Fernando's idioms types (1996) that relates to the meaning of idioms found in Winarto and Tanjung (2015). Those are pure idiom and semi idiom. The further explanations relate to those two theories have mentioned in the review of theoretical studies. The final result of this study are the data gained from the process of categorizing the idioms found in the *Diary of a Wimpy Kid* movie script.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter is the last chapter of this study. In this chapter, I would like to draw some conclusions based on the previous chapters that have been discussed. This chapter also provides some suggestions that will be useful for the students in learning idiomatic expressions.

5.1 Conclusions

After finding the meaning types and form categories of idiomatic expressions in *Diary of a Wimpy Kid* movie script, I draw some conclusions written in some points as follows.

- (1) In categorizing form of idiomatic expression found in the *Diary of a Wimpy Kid* movie script, from the total of 132 idioms, there are 22 colloquialisms (17%), 9 proverbs (7%), 22 slangs (17%), 2 allusions (1%), and 77 phrasal verbs (58%). The most frequently used idiom is phrasal verb, followed by colloquialism, slang, proverb, and allusion.
- (2) In identifying meaning type of idiomatic expression found in the *Diary of a Wimpy Kid* movie script, from the total of 132 idioms, there are 83 pure idioms (63%) and 49 semi idioms (37%). The most dominant idiom is pure idiom followed by semi idiom.

5.2 Suggestions

Based on the data and conclusions, some suggestions can be provided as follows:

(1) The next researchers

This study can be used as a reference for the next study that relates to idiomatic expressions in a movie script. I hope, in the future, there will be better studies relate to idiomatic expressions in a movie script.

(2) For pedagogical implication

There are many idioms with different form and meaning. The form and meaning of each idiom comes from a different formal and informal level, different culture background, different environment, and even different country. Therefore, it is important for students to know how to use English idioms in a right situation and context. If students understand the contextual meaning of the idioms, they will adjust the use of idioms to improve their English basic skills namely listening, speaking, reading and writing. For example, if a student has improved his listening skill, he will be able to recognize English spoken by native speakers that contains many idiomatic expressions easily. Furthermore, their speaking skill will be improved and sounds natural. Understanding the idioms in a right context also helps students to improve their reading comprehension for there are various resources of literacy that students have to read in their learning process. In improving their writing skills, students can apply idioms to produce better English writings.

Idioms have elusive meanings and varied forms. Learning English idioms is quite difficult for the beginners, but it is not impossible to be learned. In this case,

teachers' role is truly important to encourage students in learning idioms and enriching their vocabulary. A lot of practices in listening, speaking, reading and writing are also needed in order to familiarize the usage of idioms and their contextual meaning. Using English dictionary is truly helpful for the learners in order to know idioms meaning in their learning process. Teachers can suggest the students to look up the meaning of idioms and difficult words in the dictionary as much as possible to enrich their vocabulary.

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