

AN ANALYSIS OF FIGURATIVE LANGUAGE IN ALADDIN MOVIE

THESIS

**Submitted in Partial Fulfillment of the Requirement for the Degree of
“Sarjana Pendidikan” (S1)**

By

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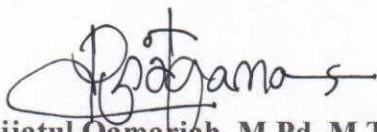
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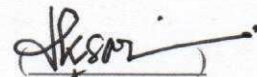
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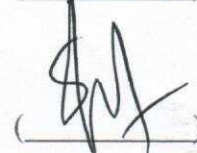
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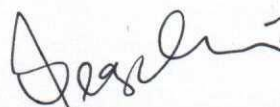


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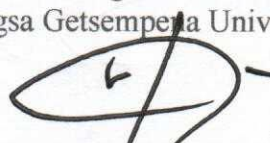


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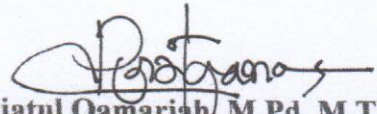
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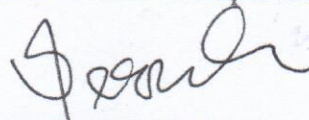
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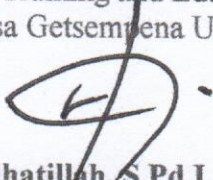
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The researcher hereby declares that this thesis is her own writing, and, it is true and correct that there is no other's word or statement, except word or statement that is referred in the references. All cited words were quote in accordance with the ethical of academic writing.

Banda Aceh, August 10th 2022



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ACKNOWLEDGEMENT

Praise to the almighty ALLAH because of his blessing the researcher is able to finish this thesis with the title “An Analysis of the Figurative Language in Aladdin Movie”. Peace and blessing upon our prophet Muhammad SAW who has guide us from the darkness to the brightness, who have being motivation, inspiration and encouragement in order to the researcher could do the final project. This thesis is presented to English Department of Bina Bangsa Getsempena University Banda Aceh as partial fulfillment of requirement for degree of Sarjana Pendidikan (S1).

This thesis cannot be completed without a great deal of help from many people, especially to Dr. Maulizan Za, M.Pd. as the advisor I and Hijjatul Qamariah, M.Pd., M.TESOL as the advisor II who always give their help, guidance, correction and suggestion for the completion of this thesis. Furthermore, the researcher wants to express gratitude to all of lecturers of Universitas Bina Bangsa Getsempena exactly English Department who always give their knowledge and advise me during the learning process and also outside of the learning process.

In this opportunity, the researcher also would like to say thanks to people who have helped the researcher in finishing this thesis, they are:

1. My beloved parents, Mr. Iskandar and Mrs. Juhaini who always support and strengthen me in every circumstance. They also give me a chance to continue my study and fight for facilitating my education. Then, my beloved brother (riza) who also support me either morally or materially. They are my biggest motivation in my life to survive in the world of education. And also for all of

my relatives that also support my education.

2. My beloved friends; Lusy Sulita, Fadilla Sari, and Feby Yulyanti who always supporting me.
3. Mrs Sri Wahyuni, M.Pd, as the head master of English Department and who always advises me and helps me in every circumstance, especially in my achievements.
4. Mrs Hijjatul Qamariah, M.Pd, M. TESOL, who had given me inspiration and guided me in the arrangement of this thesis.
5. Sir Dr. Maulizan Za, M.Pd, as the lecturer, and also as my supervisor that help me to finish this thesis.
6. All lecturers in Universitas Bina Bangsa Getsempena, especially in English Department who always support me to finish my study.
7. My beloved friends, (Lusy, Fadilla, Feby, Iva, and Nora) that always beside me during the progress of my thesis.
8. The big family of English Department of Universitas Bina Bangsa Getsempena, especially for all my classmates of English Department members of 2018 who are my friends on struggling together in the process of education.

Finally, the researcher realized that this thesis is still far from the perfect. Therefore the suggestion and criticism are always welcome to improve the quality of the thesis in the future.

Banda Aceh, 10th August 2022

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ABSTARCT

Juni Febriyanti. 2022. An Analysis of Figurative Language in Aladdin Movie. Skripsi. English Education Department, Bina Bangsa Getsempena University. Advisor I. Dr. Maulizan Za, M.Pd. Advisor II. Hijjatul Qamariah, M.Pd., M.TESOL.

This study is aimed to analyze the figurative language in Aladdin Movie. It is conducted to find the meaning of the figurative language used in Aladdin movie and to explain how the figurative language is used in “Aladdin” movie. The method used in this study was qualitative research. The research design was content analysis using the hermeneutic analysis technique. The primary data were the action and utterances of the characters in the Aladdin movie. The method used in collecting the data is (1). watching and reading the script of the Aladdin movie (2.) Understanding the movie script's figurative language. (3.) Highlight the word with blue color, phrase with orange color, and sentence with red color that contains figurative language. (4.) Making notes based on their categorizing. The data were analyzed using a hermeneutic analysis based on Danner's instructions. The data analysis results show that there are seven types of figurative language found in Aladdin Movie. They are symbol, irony, simile, personification, metaphor, idiom, and ambiguity. Furthermore, the researcher also describes the meaning of these types of figurative language and how it is used.

Keywords: *Figurative Language, Aladdin Movie.*

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CHAPTER I

INTRODUCTION

This chapter focuses on the background of the study, the problem of the study, the aims of the study, the scope of the study, the significant of the study, and the definition key of term.

1.1 Background of the study

People who live in this world use language as their means of interaction between people. Language is also enriched by the different ways that people use it. Nancy (2019:1) claimed that “People share their feeling, idea, interaction, and aspiration with others using language”. This means people are very attached to language. A language where people of different minds can come together, share great ideas and problems to solve.

As social beings, people will find it easier to establish closeness if they understand the language as native speakers. However, as a foreigner, it is difficult to get closer to the people around them. In addition, if they want to make good communication in certain languages such as English, they should improve their skills not only in spoken but also in writing. There are many kinds of written language such as newspapers, ads, novels, screenplays, and magazines. So, it is nearly impossible that in our life we do not use language.

People often use sentences, descriptive words, and phrases to convey a message that means something without saying it right away. It is called figurative language. Moreover, Figurine is a literary device used throughout our society and

helps convey essential ideas in a meaningful way. Then, many people try to use figurative languages in literature like poetry, drama, prose, and even speeches. in order to make their speech or writing looks attractive and the meaning is conveyed.

According to Honeck and Hoffman (2018, p.3) Figurative language is fun. It leads one to find all sorts of intriguing phenomena. Figurative language also created a certain effect in a word. It means that figurative language is being perceived by understanding the literal meaning of a word or a phrase in a sentence and then related to the context in which the figurative language takes place to find out the hidden meaning and message that a writer or speaker wants to convey. Figurative language is commonly used in literature form, especially in movies.

Movie is a medium of communication that show moving pictures and sounds that educate people and improve the understanding of the specific subject through visuals. Its also showing of a motion picture or a recording of moving images to tell a story. People usually watch on a screen or television, and also in a theater (Meriam-Webster Dictionary). The movie has an impact on giving information and divide the messages to the audience or people. The messages perhaps are positive or negative based on the audience's perspective.

People use movies for entertainment. Usually, they watch movies according to the genre they like. As we know that there are many types of films such as drama, romance, action, comedy, fantasy, etc. The audience will gain the values implied movie itself even it can influence someone's mindset indirectly. For example, when the children watches the Bawang Putih and Bawang Merah movie. After that, they will think that Bawang Putih is a kind person, and the stepmother and Bawang

Merah are the evil characters that cannot be followed. Through the Bawang Putih and Bawang Merah movie, the audiences want to be a Bawang Putih and never wish to be the stepmother or Bawang Merah. For this reason, literary works and movies cannot be separated.

However, movie is interesting to discuss. Therefore the researcher will choose the movie in this research. A movie can generate a strong emotional impact on people. When we see how other people live and express their emotions, we can review and reflect on them without feeling judged. Movies are full of chances to learn to identify the feelings of their different characters, to empathize, to see how the emotions of others influence our own. For this reason, the movie is a great tool to educate in emotions.

On the other hand, a movie is in great demand. Many people are bored because of all the activities they do from home, whether it's school, work, and others. It is because of the covid-19 pandemic. For this reason, movies would be the best alternative for them. Mostly, people will watch a movie on television or at the cinema. Nevertheless, because of the pandemic. Nowadays, there are so many platforms that support the movie itself, for example, Netflix, Viu, iflix, wetv, Disney+,Etc (Imanisa, 2021). Therefore, the researchers believe that the movie is the most attractive thing to be analyzed in this study.

In addition, to make this research more attractive, the researcher will explain some previous research. First, is done by Uun Hunayah (2016) in *An Analysis Of Figurative Language In The Song of "a Whole New World" By Tim Rice*. Her research explains the various types of figurative language used in The Song Of a

Whole New World By Tim Rice in order to describe the meaning and message of the figurative language. Her research comes to the conclusion that she found. Hyperbole 2 data, Alliteration 2 data, Metaphor 4 data, Simile 1 data, and Personification 1 data. Based on kinds of figurative language that found the writer in the Song of “a Whole New World” By Tim Rice, the writer would like to conclude that every kinds of figurative language has contextual meaning, and the purpose is to improve understanding of a written work.

Another research is done by Dewi Syafitri and Melisa Marlinton (2018) entitle “An Analysis Of Figurative Language Used In Edgar Allan Poe’s Poems. Based on the finding and analyzing Edgar Allan Poe’s Poems. The researchers found 8 kinds of figurative language. They are: (25) personifications used in 8 Edgar Allan Poe’s poems, 6 similes used in 3 Edgar Allan Poe’s poems, 16 metaphors used in 8 Edgar Allan Poe’s poems, 12 hyperbole used in 6 Edgar Allan Poe’s poems, 2 Ironies used in 2 Edgar Allan Poe’s poem, 9 paradoxes used in 7 Edgar Allan Poe’s poems, 6 metonymy used in 6 Edgar Allan Poe’s poems, and 21 symbolism used in 8 Edgar Allan Poe’s poems. Personification is the most figurative language in this Poems.

The other previous research is done by Vera, Evie, and Nai (2019) entitle “Figurative Language Analysis In Disney Songs”. Their research explains figurative language found in Disney Songs. They found 5 language styles. In the “Let It Go ” song there are (1) Idiom. (2) hyperbole, (1) personification, (4) simile. On the other hand, in the “I See the Light ” song they found that (2) simile, (1) alliteration, and (1) hyperbole. The researchers describe that almost all of the

figurative language in Disney movie songs is positive, describing happiness, joy, and enthusiasm.

The comparison of this thesis with the three pieces of research is the object and the technique of data analysis of the research. The thesis of Dewi Syafitri and Melisa Marlinton use Edgar Allan Poe's Poems as an object of their research, the research is done by Uun Hunayah uses songs a Whole New World, and the thesis of Vera, Evie, and Nai use Disney songs as their research. While, in this research, the researcher uses the "Aladdin" movie as an object. the similarity of this thesis with the three theses is the analysis of figurative language.

Aladdin was an American musical fantasy film in 2019, was directed by Guy Ritchie. He was also the screenwriter and collaborated with another writer, namely John August. The genre of Aladdin is adventure, comedy, family, musical, and romance. This movie was produced by Dan Lin and Jonathan Eirich and premiered on May 24, 2019. In addition, its starred famous Hollywood actresses and actors such as Will Smith, Mena Massoud, Billy Magnussen, Naomi Scott, so forth. Therefore, this movie is included in one of the highest-grossing movies in 2019. This movie is one of the films that present elements of magic, such as magic carpets that can fly, magic lamps, and genies that grant requests. Because of that, many people are attracted to this film, not only adults but also teenagers.

Based on the explanation above, it can be concluded that many people are interested in Aladdin movies. So Aladdin can be used as a language learning media for the students, especially the figurative language. Because Aladdin movie is themed about the kingdom, figurative language will inevitably be used. When this

movie is used as a learning media, it will be easy for students to understand figurative language because they are interested in Aladdin movies.

Consequently, it is so important to highlight the movie Aladdin, as the research, because it has figurative language that has different meanings and it also can send signals to the audiences about the importance of the meaning. through this movie, the audience can learn about the type of figurative language found in the Aladdin film and the meaning contained in it. Because of those kinds of reasons, so the researcher takes this movie and analyzes it as the research. Therefore, the researcher takes the title **“An Analysis of figurative language in Aladdin movie”**

1.2 Research problem of the study

Based on the background study above, the researcher question is

1. What are the meanings of figurative language used in “*Aladdin*” movie?
2. How does the use of figurative language in Aladdin movie?

1.3 The aims of study

Based on the problems of the research, the objectives of the research is

1. To find the meaning of figurative language used in “*Aladdin*” movie.
2. To explain how the figurative language are used in “*Aladdin*” movie.

1.4 The scope of study

The research focuses on investigating the figurative language in Aladdin movie which consists of nine teen types they are simile, metaphor, hyperbole, personification, metonymy, alliteration, idiom, onomatopoeia, irony, litotes, synecdoche, understatement, paradox, allegory, ambiguity, euphemism, symbol, allusion, and oxymoron.

1.5 Significance of the study

The significance of the study can be explained in theoretically and practically aspects, as described below:

1. Teachers

Teachers can use this research as teaching materials and additional references while teaching the students, especially in literature courses and English courses.

2. Students

This research will be helpful for students as additional references in the literature course and movie analysis.

3. Researchers

This study will be helpful for the researchers who need the additional idea or information and new references about the figurative language or the literature in their study.

4. Other Stakeholders

The results from this research are expected to be beneficial to all stakeholders, whether for reference, entertainment, or new inspiration. It can also aid in improving understanding of figurative language.

1.6 Definition key of term

To avoid misunderstandings about the title's meaning, the author provides the following key terms:

1.6.1 Figurative Language

A figurative language is one that employs figures of speech (a way of saying one thing while implying another). According to Honeck and Hoffman (2018, p.3)

Figurative language is fun. It leads one to find all sorts of intriguing phenomena. The author creates a literary work using language. It has the potential to have a positive impact on the reader. Figurative language includes simile, metaphor, hyperbole, personification, metonymy, alliteration, idiom, onomatopoeia, irony, litotes, ellipsis, euphemism, synecdoche, understatement, paradox, and so on.

1.6.2 Movie

Movie is a medium of communication that show moving pictures and sounds that educate people and improve the understanding of the specific subject through visuals. Its also showing of a motion picture or a recording of moving images to tell a story. People usually watch on a screen or television, and also in a theater (Meriam-Webster Dictionary). The movie has an impact on giving information and divide the messages to the audience or people. The messages perhaps are positive or negative based on the audience's perspective.

CHAPTER II

LITERATURE REVIEW

This chapter will discuss the review of the related theories and related studies. The review is very important because it was used as the basis of the study's analysis.

2.1 Language

Language is a communication of human life as members of a social group. it is used to communicate with other people and sometimes people utilize it to gain information. Mihelj & Stanyer (2019) argue that the use of language is an essential part of human conduct. It is the most common way for individuals to communicate with one another. Language is used by speakers to communicate their emotions, thoughts, intentions, and wishes to another. In a dynamic, reflective process, language connects interlocutors. We learn about individuals by listening to what they have to say and how they say it, and we learn about our relationships with others by participating in communicative encounters.

There are two forms of language, it is written and spoken. movie, conversation, dialogue, song, speech are defined as spoken language. Besides, written language can be found in newspaper, novel, journal, poem, and script. In addition we get the spirit and symbolic emotions from language. Language allows us to communicate with others more easily. Furthermore, we can use language to describe our feelings or ideas. There are numerous distinctions between the language used in daily life and literary language. It contains a lot of originality and

interesting expressions.

2.2 Figurative Language

A figurative language or as known as a figure of speech is a transformation from the usual manner of expression, it uses words other than their literal sense to enhance the way a thought is expressed. According to Stanford (2003), in (Agustin, 2020), Figurative language refers to words or expressions that convey more meaning than their literal meaning (p.48). An author expresses and describes something in a unique way, such as an idea, theme, or the author's feelings. The author employs the situation and factual condition. The literary work is written by the author using language. It can have a positive impact on the reader.

Every day, people use figurative language. It pervades our conversations and writings. We usually understand it quickly and easily on the fly (Colston, 2015:3). Occasionally, however, our ears will miss something and confusing. Other times, people understand figurative utterances, but their interpretations differ from or are completely inappropriate to the ones intended by the speaker or writer, such as misinterpreting a depressed person's sarcastic remark, "I couldn't be better," as positive.

In some cases, people understand nothing from figurative languages, such as novel metaphors used in poetry, but they see it for what it is and uncaring (or even without noticing) move on to other things. Why would we then speak or write in this manner if we can easily cause confusion, misinterpretation, a complete lack of comprehension, or outright dismissal, especially when more direct language is available?. The short answer is that figurative language has numerous advantages.

Figurative language expresses a meaning that goes beyond its correct figurative interpretation, such as correctly understanding "I couldn't be better" as negative when spoken by someone who is unhappy. Therefore, in this study examines we need to know how to use figurative language and find the meaning of it. There are some figurative languages in Aladdin movie. Furthermore, the researcher wishes to demonstrate the figurative language used in the film.

2.3 Types of Figurative Language

The following are kinds of Figurative Language according to Abrams (1999) in Wati (2020).

2.3.1 Simile

According to Webster's Encyclopedic Unabridged Dictionary of the English Language, simile is a phrase that uses the words like or as to make comparisons someone or something to someone or something else that is similar. One of the most common types of figurative language is the simile. Similes can be found almost anywhere, from poems to song lyrics to everyday conversations. For example: For example, when someone says, "**He's as busy as a bee.**" it means he's working extremely hard, as bees are notorious for being extremely busy. When someone says, "**I am as snug as a bug in a rug.**" they are referring to how comfortable and cozy they feel or how tightly they are tucked up in bed.

According to (Mary, n.d.) there are several examples of simile in everyday language:

1. as cute as a kitten
2. as happy as a clam

3. as big as a house
4. as sweet as sugar
5. rain fell like teardrops
6. love is like a rose

2.3.2 Metaphor

A word or phrase for one thing that is used to refer to another in order to demonstrate or imply that they are similar (Merriam-Webster.n.d.). according to Littlehal (n.d.) Metaphor is direct comparisons of two things that cannot be expressed with the words 'like' or 'as' For instance, **“She is the most beautiful lady in my village.”** It means that she is the most beautiful lady in their village when compared to the other ladies.

2.3.3 Personification

Personification is a type of figurative language in which inanimate objects, animals, or ideas are given human characteristics. According to DeGuzman (2021) Personification is a literary element in which nonhuman or inanimate objects are given human characteristics. Nonhuman things can include animals, objects, or even concepts.

For example, **“The sun greeted me when I woke up in the morning.”** The sun is a non-human object that has been endowed with human characteristics because greetings can only be performed by living beings.

2.3.4 Hyperbole

Hyperbole attempts to emphasize something by making it more dramatic, tragic, or exaggerated, but no one believes it to be true. Hyperbole is a type of

figurative language that uses exaggerated pronunciation to emphasize specific statements or situations in order to increase their impact and value (Ruminda & Kharimah, 2017).

For example, **“I would die for you.”** The sentence does not necessarily imply that one person is willing to die for the other, but it is used to exaggerate the amount of love that one person has for another. Death is only used to demonstrate the depth of affection.

2.3.5 Idiom

An idiom is a phrase with a figurative meaning that differs from the words used (Literary Terms, 2015). Idiom also is a common expression that is understood figuratively because the literal definition is meaningless. On the other hand, according to spacey (2021), an idiom is a figurative language that is so well known among native speakers that it can be assumed to be a feature of the language. Therefore, understanding English idioms is important because it requires a deeper understanding of the English language to understand what someone means when they use idioms in conversation.

Native speakers use English idioms more than non-native speakers because they are better at using them and are more familiar with the context in which they should be used. As a result, using idioms makes you sound more like a native speaker. Idioms are frequently used in both formal and informal conversations. They are commonly used in movies, television, journalism, literature, advertising, and everyday life.

For example, **“under the weather”**. It means that the student may miss a

day of school because she is “**under the weather**”. The expression’s meaning has nothing to do with the weather. It denotes that she is ill.

2.3.6 Onomatopoeia

The term “onomatopoeia” refers to the practice of naming an action or a thing based on how it sounds (Donasari&Renita, 2014:7). Onomatopoeia is sometimes called words that mimic the sounds associated with the objects or actions to which they refer (such as hiss or murmur). It can also contain made-up words or simply a series of letters, such as zzzzzzz to represent someone sleeping or snoring.

2.3.7 Understatement

The term "understatement" contrasts with the more general term "hyperbola." The main idea behind understatement is to say less while meaning more (Majed, 2017). For example:

1. "Deserts can be hot, dry, and sandy at times." (Describe the world's deserts.)
2. "He isn't overly thin." (Describes a person who is overweight.)
3. "There was a little more rain than usual." (Describes an area that has been flooded by heavy rain.)
4. "It was fine," said the student who received the highest test score.
5. "It's a little chilly today." (Describe the temperature, which is 5 degrees below zero.)

2.3.8 Allegory

According to Heckman (2020), an *allegory* is a storytelling technique that uses symbols to convey information to the audience. It also is a story that points to a deeper meaning, idea, or concept, with the deeper meaning serving as the story's moral. An allegory's purpose is to help the reader understand a deeper concept while making our writing more interesting. for example:

1. In the story A Tortoise and the Hare, the deeper meaning is moral, which is that slow and steady wins the race.
2. The beauty has a genuine love for the beast. The beast is a boy with an ugly face, while the beauty is a girl with a beautiful face.
3. Ronald is hoping for Santa Claus's arrival on Christmas Eve. Santa Claus is an allegory because it shows how one person can make a difference in the world by giving gifts.

2.3.9 Alliteration

Alliteration, according to Fuhrken in (Lubis, 2018), is the repetition of the initial sound in two or more sounds. For example, the letter "b" in "Bob brought the box of bricks to the basement." The repeating sound must appear in either the first letter of each word or the stressed syllables of those words.

2.3.10 Metonymy

Metonymy is sometimes defined as part-whole relationships (Dancygier & Sweetser, 2008). More broadly, metonymy is concerned with relationships of correlation between things that occur together in experience, allowing us to associate them and use the word for one to evoke the other. In a nutshell, metonymy

is a part of speech that occurs when the names of objects or concepts are replaced with names that are closely related.

For example, **“The ham sandwich wants another soda.”** The sentence meaning does not refer to a sandwich, but a customer used the phrase ham sandwich ordering another soda.

2.3.11 Paradox

According to (Syafitri & Marlinton, 2018), the term paradox comes from the Greek word "paradoxon," which means "contrary to expectations, existing beliefs, or perceived opinions. Paradox is a figure of speech that consists of statements with opposing facts but both of which may be true.

For example, **“This is the beginning of the end.”** The statement contains the words "beginning" and "end," which have opposing meanings, but the truth is that someone's action or behavior is careless, which is the beginning of the end.

2.3.12 Irony

Hunayah, (2021) thought that irony is a type of figurative language that depicts the inverse and contradictory meaning of reality. According to some of the other explanation the use of words to express something other than their literal meaning, especially the opposite of it (Merriam-Webster. n.d.).

For example, **“The food was so delicious, I didn't want to eat it anymore.”** The preceding sentence is a satirical sentence that conceals the true facts by stating the inverse of these facts. This statement implies that the food is not tasty enough to make one want to eat it any longer.

2.3.13 Synecdoche

Synecdoche is a figure of speech in which a part of something defines the whole or the whole represents a part of something (Hunayah, 2021). For example, **"What's the head count?"** The person asking this question is more interested in the number of people to whom the heads belong than in the number of heads themselves.

2.3.14 Litotes

According to Hornby, as cited in Arditami (2017), litotes are figures of speech that use a negative statement or a positive statement to express something by eliminating the opposite expression so that someone's speech gives a strong impression. More specifically, this figure of speech contains a statement that is smaller than the actual statement to be humble.

For instance , **"Thank you for visiting our little hut."** The word "hut" in the preceding sentence does not refer to an actual hut, but rather to a derogatory term used to describe someone who claims to own a house that could be very large and luxurious.

2.3.15 Ambiguity

According to Abrams (1999) in (Wati, 2020) The use of a single word or expression to represent two or more distinct references is referred to as ambiguity. Multiple meaning and pluralization are other terms for the same thing. For instance:

1. "Brian visits the bank." Bank is ambiguous because it can be a place for saving money or a river.
2. "What season it is?" The season is ambiguous because it can refer to the

weather or the season for cooking.

2.3.16 Euphemism

Abrams (1999) in (Wati, 2020) thought that a euphemism is a figure of speech wherein indirectness replaces directness in a statement. The use of euphemisms is an attempt to avoid becoming too direct, which can be uncomfortable or taboo. With such a religious subject, euphemism is frequently used. For example:

1. *She has unique face.* This is a euphemism because 'unique face' has been replaced by 'ugly face.'
2. *Last year is the highest data for pregnancy termination.* This is a euphemism because "pregnancy termination" is used instead of "abortion."

2.3.17 Symbol

A symbol is a type of figurative language that points to a person's ideas or mind. The ideas can be directed by a specific object, image, person, sound, event, or location (Khoiriyah, 2016). A complex set of ideas, attitudes, and feelings are suggested or triggered by the other of ideas. As a result, the symbol can express a set of associations and communication methods that are used. For instance:

1. The color red connotes anger.
2. The flag is a symbol of a country.

2.3.18 Allusion

Allusion in prose refers to something else without identifying important it as a literary or historical person, place, or event, or another literary work as cited in Abrams (1999) in (Wati, 2020). For instance:

1. *Make up is her kryptonite.* Superman is a classic comic book hero who has a weakness known as kryptonite. As a result, makeup is her weakness.
2. *Her house is just like Disney Land.* Disney Land is an amusement park based on the scenery from Walt Disney's film.

2.3.19 Oxymoron

Abrams (1999) in Wati (2020) stated oxymoron is an expression that contains the opposite expression and is used in the same sentence to produce the opposite effect. It is the association of words or smaller verbal units in a single sentence. The context of an oxymoron is typically , adj–adj, noun–noun, adverb–adverb, adverb–verb, or adj–noun. For instance:

1. *Rio clearly confused in grammar class.* This sentence is an oxymoron because it contains two opposing words, "Clearly and Confused."
2. *My neighbor's dog found missing today.* This sentence is an oxymoron because it contains two opposing words, "Found and Missing."

2.4 Meaning

Meaning is the message intended to be conveyed, primarily through language (Merriam-Webster.n.d.). Meaning is a representation of something's intent or purpose, That something could be a book, a conversation, a television show, or even life itself.

2.4.1 Types of meaning

According to Leech (1981, 9) defined seven types of meaning (Maisel and exicology, 2018): conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

1. Conceptual meaning

Conceptual meaning is also known as cognitive meaning, referential meaning, or denotative meaning (Nordquist, 2020). Denotation of a word refers to its most fundamental or specific meaning (Rao, 2017). Understanding a word in context is also essential. The passage in which the term is used will help you choose between various conceptual meanings to determine the writer's or speaker's overall meaning. In writing and conversation, it's essential to understand the difference between a word's literal, conceptual meaning and its connotations before using it to avoid misunderstandings or offenses, especially if a comment is loaded with negatives or stereotypes about a group of people.

2. Connotative meaning

According to Rao, (2017) connotation is an idea implied or associated with a word. Connotation allows for creativity in literature by utilizing figures of speech such as metaphor, simile, symbolism, personification, etc. In short, denotation is a word's true meaning or "dictionary definition." However, a connotation is an idea suggested by or associated with a word that expresses rhetorical or emotional feelings. On the other hand, connotative is also known as intent or sense. The connotation of a word can be positive, negative, or neutral. It can also be cultural or personal (Nordquist, 2021).

Some words can give a sentence a more positive tone and express more admiration or appreciation than neutral words could (Barron, 2022). For example, The slender girl walked over to the water. "Slender" means "thin," but it has a more positive connotation than "skinny," which usually refers to an unattractive quality.

In another instance, Sarah is a thrifty shopper who understands how to save money. "Thrifty" refers to someone who knows how to save money skillfully, generally regarded as a commendable trait. Someone who is "cheap" or "stingy" is someone who pinches their pennies a little too much.

Kund (2021) stated that A negative connotation is a negative feeling or emotion that people experience when they hear or read a specific word or phrase. To avoid a negative impact on the reader, the writer must exercise extreme caution when selecting words with opposing meanings/connotations. For example, Carla was a picky dater. The word "picky" has a negative connotation, implying that someone is possibly overly discriminatory. A more positive wording for the same sentence would be "selective." In another sentence, please do not be so pushy! "Pushy" has a negative connotation, implying someone who is both annoying and uses excessive force. "Determined" has a much more positive connotation. To sum up, If we want to present our ideas clearly and avoid misunderstandings, we must be careful with our word choice and understand the connotation of our words. If we understand the power and variety of words, we can use literary devices such as similes and metaphors to convey our message creatively.

3. Social meaning

Social meaning refers to the two aspects of communication derived from the situation or environment in which an utterance or sentence was produced in a language (Umagandhi & Vinothini, 2017). The information that a piece of language (e.g., a pronunciation variation, a word, phrase, sentence, etc.) contains was defined as the social meaning of language (i.e., a pronunciation variation, a word, phrase,

sentence, etc.) conveys information about the social context in which it is used. Understanding the social meaning was aided by recognizing different dimensions and levels of style within the same language. Social or regional dialect variation and style variation, such as formal, informal, colloquial, slang, and so on, are examples of language variation. Due to its elocutionary force, a sentence's functional meaning in a social situation may differ from its conceptual meaning.

4. Affective meaning

Affective meaning refers to the aspect of meaning that reflects the speaker's personal feelings, such as the listener's attitude or his attitude toward something the listener was discussing (Umagandhi & Vinothini, 2017). It is crucial to remember that each person's interpretation of a word will be different. As a result, only the person who uses a word understands its specific meaning. For example, if we talk with a child who has never had a mother, we will be very emotional and talk in a soft voice. Similarly, when we become angry, we raise our voices.

5. Reflected meaning

Reflected meaning is a semantic concept in which a single word or phrase is linked to multiple senses or meanings. It is a kind of irony. When a word has multiple conceptual meanings or is polysemous, one sense of a word becomes part of our response (or reaction) to another sense, and the reflected meaning emerges (Umagandhi & Vinothini, 2017)..

6. Collocative meaning

Collocative meaning is the association that a word develops due to the meaning of words that frequently occur in its surroundings. According to Hossain

(2021), collocation is a common grouping of words, especially words that appear together frequently and convey meaning through association. In collocative meaning, a specific word goes with another specific word. For example, Pretty and handsome have the same meaning as 'good-looking, but they have different meanings when used in different situations. Pretty suits a girl or a woman, and handsome is suits a man or boy.

7. Thematic meaning

The thematic meaning was how a speaker or writer organized the message in terms of the order, focus, and emphasis communicated. Stress and intonation can also emphasize information in one part of a sentence to convey thematic meaning (Umagandhi & Vinothini, 2017). Thematic meaning is a preference for one grammatical structure over another, such as active-passive, simple-complex, complex-compound, and so on (Hossain, 2021). That is to say, a sentence's meaning will be the same, but its structure will be different. It concerns how the speaker conveys the message through word choice, word order, and emphasis.

2.5 The Use of Figurative Language

According to Kennedy (1979), as cited by Ratna (2017), figurative language is the art of saying an utterance other than its literal meaning. In order to avoid using denotation words, the speaker or writer uses figurative language. There must be some reason why figurative language is used in many different types of literature, such as poetry, prose fiction, and even non-fiction. It is because *figurative language* is defined as a way of saying something other than its ordinary way to make the language sound more beautiful, according to its definition (Perrine, 1982)

as cited by Ratna (2017). There are other reasons why figurative language is used in many works of literature besides making the language sound more beautiful; it provides imaginative pleasure, brings additional imagery into verse, and conveys attitudes along with information.

Using figures of speech in education or the workplace is required to help with writing, especially for students who are novelists or poets. Figurative language is used in all forms of communication, including everyday conversation, newspaper articles, advertisements, novels, poetry, and so on. Speech is not a tool for expressing what has been proven false. Indeed, they frequently reveal truths that a more literary language cannot convey, they draw attention to such truths, and they emphasize them. We use figurative language because it allows us to say what we want to say more clearly and powerfully by number rather than directly, and we can get a lot more out of it than literal statements. Figurative language is yet another way to add depth to the language.

The writer employs figurative language to fully and effectively describe something to the reader. The difference between literal and figurative language is that literal language is used when speaking, reading, or writing. Any word or phrase that should not be taken literally is included. It improves the quality of your writing and can be used to convey an image or make a point more clearly. However, it has been misapplied. It entails Imagery, a word or phrase that refers to real life, aids in creating a physical experience, and adds words to literary language for the reader. It stimulates the imagination by causing the likeness to be incompatible with unrelated objects.

The ability to interpret figurative language is one of the necessary abilities to understand literature. Every use of figurative language carries the risk of being misunderstood, but it is a risk worth taking. The benefits to the person who can translate the figure are enormous. Fortunately, everyone has some level of imagination, and imagination can be developed. The ability to interpret figures of speech can be improved with practice.

2.6 Definition of the Movie

Movie is a story or event as a set of moving images and generally presented in a theater or on television (Oxford Dictionaries). Movie is also a motion-picture show that combines a storyline, moving pictures, and sound. The movie can quickly affect the audience. It makes the audience feel what happened to the characters. It means that it is very influential on the ups and downs of the audience's emotions. The movie also influences individuals' beliefs and values. Gomery and Pafort-Overduin (2011) argues that movie is an aesthetic work of cultural and art. its contain meaning and include (moral) values and opinions. It means movie also influences individuals' beliefs and values. Through it, people can enjoy their time and make the movie as their entertainment.

The audience can take many benefits. First, looking for inspiration. Some people can get inspired by fashion styles, speaking styles, and other things in the movie. Therefore, it can provide a change in themselves and inspiration in other fields. Second, increasing knowledge and information. There is much information presented in the movie. Each genre of the movie provides insights and information we didn't know before. Such as from language, culture to things related to life, etc.

The last, movies can reduce stress. Watching movies can reduce stress and fatigue, especially if you watch comedy genre movies that can make you laugh and create positive things both physically and psychologically that can reduce stress hormones and increase Endorphin.

2.7 Movie and Literary Works

Literary works and movies have the same function, to entertain and provide specific insight to the reader or audience. In addition, movies also have narrative elements. It's commonly found in literary works, especially novels and short stories. Astiantih, Rahman, & Makka, (2017) said that movie is a new way for enjoying the arts. Because so many people usually like enjoying literary works from novels. Nowadays, the most literary text is adapted into movies. There are many movies adapted from literary works. The literary texts have exciting stories and attractive plots, thus making the director adapt these literary works into films.

Zinnatullina, Davletbaeva, & Mukhametshina, (2019) stated that: Nowadays novels are most popular. novels also give an impact on the promotion of the movie. Many movies adapt stories from novels, especially famous novels such as harry potter, The Lord of The Rings, The Chronicles of Narnia, so forth. In addition, as we know, films have several genres such as Science Fiction, Romance, Horror, Comedy, and Mystery. Novels also have the same genre as movies and are also popular among the public. Therefore, if adapted into a movie, many will be interested, especially if present with audiovisuals.

2.8 Aladdin

This movie was directed by Guy Ritchie and produced by Walt Disney

Pictures, and it was produced in 2019. of the same name, it is a live-action/CGI adaptation of Disney's 1992 animated film (Wikipedia.org). Besides, this film tells about the love story of Aladdin and Princess Jasmine. The 128 minutes film lifts the life story of a young man named Aladdin, a street urchin who falls in love with Jasmine, befriends a wish-granting Genie, and battles the wicked Jafar.

In October 2016, Disney announced Ritchie would direct a live-action Aladdin remake. Smith was the first member of the cast to join, signing on to portray Genie in July 2017, and Massoud and Scott were confirmed for the two lead roles later that month. Principal photography began that September at Longcross Studios in Surrey, England. Filming in the Wadi Rum Desert in Jordan and lasted until January 2018. Additional filming and pick-ups took place in August 2018.

Aladdin only lives alone with a monkey who is very good at stealing, and his name is Abu. One day Aladdin met a girl and took her around town. Aladdin also invited the girl to his house. They get to know each other, tell about their lives, and so on. Nevertheless, she lies because she says that her name is dahlia and a servant in the kingdom while she is a princess. On the other day, Aladdin comes to the palace and meets Princess Jasmine. He wants to give back the bracelet that Abu stole. After that, on the way home from the palace then Aladdin met with Jafar. Jafar is a royal advisor and an ambitious person. The next day, Jafar took Aladdin to a desert. He wants Aladdin to take a lamp in a cave to fulfill his ambition. The lamp can grant 3 wishes that its master wants.

On the other hand, Jafar is not the owner of that magic lamp but Aladdin.

Now Aladdin is the master of the genie then he can grant all Aladdin's request. Long story short, his first wish was to become a prince to marry Princess Jasmine. The genie turned him into a prince, and his name was Ali from the land of Babua. Therefore, Aladdin came to the palace to propose to the princess. Nevertheless, Jafar knew that the one who came in was not Prince Ali but Aladdin. Jafar also tried to do evil to Aladdin by throwing him into the sea. After being dumped by Jafar, Aladdin uses his second wish to save him. Now Aladdin only has one choice.

Long story short, Jafar took the magic lamp from Aladdin. Jafar's first request was to become the ruler of the land of Agrabah. Then the second made him the most powerful magician in it. Jafar has bewitched all members of the royal family and forced Princess Jasmine to marry him. Aladdin learns of Jafar's actions, and he tries to take the magic lamp and save the princess. At the end of the story, Jafar asks the genie to turn him into the strongest person on the earth, but Jafar's request becomes a disaster for him. He became a genie trapped in a magic lamp. Finally, Aladdin and Princess Jasmine live happily ever after. Now, the genie has become human because Aladdin set him free.

2.8.1 Background of Producer and Director of Aladdin movie.

Aladdin movie was released in the United States on May 24, 2019. It grossed over \$1 billion worldwide, becoming the ninth-highest-grossing film of 2019 (Wikipedia.org). The producers of this movie is Walt Disney Pictures. Walt Disney Pictures is a subsidiary of Walt Disney Studios, and its owner is The Walt Disney Company. The company is also an American film production studio that distributes and markets the films produced by Walt Disney Pictures. It was founded on October

16, 1923, 97 years ago as Walt Disney Productions dan pada April 1, 1983; 38 years ago as Walt Disney Pictures.

However, the making of this film is in collaboration with Guy Stuart Ritchie. he was born on 10 September 1968 is an English film director, producer, screenwriter, and entrepreneur. His work includes British gangster films. He directed the short film, *The Hard Case*, followed by the crime comedy, *Lock, Stock, and Two Smoking Barrels* (1998), his feature-length directorial debut. he directed two box-office hits, *Sherlock Holmes* and its sequel, *Sherlock Holmes: A Game of Shadows*, respectively In 2009 and 2011. The former was nominated for Academy Awards for Best Original Score and Best Art Direction. He directed the film, the live-action adaptation of Disney's *Aladdin* (2019). *Aladdin* earned more than \$1 billion worldwide, becoming one of the highest-grossing films of 2019 and the 34th highest-grossing film during its theatrical screenings of all time.

2.9 Intrinsic Elements of the Movie

According to Yulfani and Rohma (2021), intrinsic elements must-have in a film to build its totality. The author also uses intrinsic elements to express his ideas. On the other hand Indriani, at al (2019:14) stated that there are five classifications of intrinsic elements in the movie, those are plot, character, setting, point of view, and theme.

a. Plot

Plot is the way in which events are arranged in a work of literature. Indriani, at al (2019:14) stated that there are five kinds of plot such as exposition, rising action, climax, falling action, and resolution. Firstly, Lisiecka (2019) stated that

exposition contains elements that introduce the action of the film. The expositions contain essential background information about the film's story, such as the setting's information, character background, previous events, general historical background, so on. Secondly, rising action is the attention, excitement, or involvement in various situations which causes the character to increase the difficulty. Thirdly, Climax is the greatest moment of tension the characters must face in the story. It is the peak of a story situation that will have an effect that the character must accept. The fourth is falling action which is the tension of the story going down or calm down. The last one is resolution. As the ending of the story, this section contains an explanation of the fate of the characters after experiencing the peak event. But there are also films where the ending of the story is left to the audience's imagination. So, the end of the story was left hanging without any resolution.

b. Character

Characters are an essential thing in a story. It helps to send the message of the story through the behavior and expression of the character. Moreover, characters classify into minor characters (antagonist) and major characters (protagonist). The antagonist characters are usually known as evil characters in the story. Meanwhile, the Protagonist is a good character. This character usually solves the problem of a story and fights against the antagonist.

c. Setting

The setting has two dimensions, the setting of the place and time. The setting of the place is where events inform in a work of fiction. Meanwhile, time settings relate to the question of "when" the events told in a work of fiction happen.

d. Point of view

According to McGregor (2017) in (Dhuhaisna, Qamariah, & Syahputra, 2020), Point of view is a writer's angle in delivering a story. In order to, the story is alive and well conveyed to the reader or listener. In other words, point of view is the way the writer views/places himself in a story. However, All films and television shows present their stories from a certain point of view. If that changes, it can completely alter the story or at least how the audience feels about a character or situation.

e. Theme

The theme is the main idea in the story. It is also the message that the author wants to convey by making a story and telling it. According to Webster's Encyclopedic Unabridged Dictionary of the English Language, Theme is the subject of discourse, discussion, meditation, or composition. In other words, the theme is the idea, premise, or purpose of a film. It is the whole reason why a movie is made.

CHAPTER III

RESEARCH METHODOLOGY

This chapter presents the method of the study which is composed of data design, source of data, technique of collecting data, technique of data analysis and technique of data validity.

3.1 Research Design

In this research, the researcher used qualitative method to describe the figurative language meaning and how it is used in Aladdin's movie. Additionally, this research was present in form of description and interpretation from the observation data without any number that involves it. This statement is supported by Williams (2007:67) who stated that qualitative research includes functional use for describing, explaining, and deciphering accrued information. The research design of this study is using the hermeneutic analysis technique. The analysis is used to examine a specific object to understand its meaning objectively and follow the context of its use. Boell and Cecez-Kecmanovic (2010) state that Hermeneutics is concerned with the process of creating interpretive comprehension.

Film hermeneutics focuses on the process of film interpretation and is concerned with the problem of how different meanings of the same film can emerge and coexist. Film hermeneutics views interpretations as relative and contextualized when faced with movies as worlds and film goes as interpreters (Baracco, 2017). When attempting to interpret a work of art or a book, including nonfiction, genre can be an essential consideration. The use of genre can assist authors or creators in

organizing the meaning of their texts. Looking at genre can help readers, viewers, or listeners figure out what the author is trying to say, and this also applies to movies. This follows the aims of this study which is to know the meaning of figurative language found in Aladdin's movie and how the figurative language is used in it. The figurative language in this movie will be interpreted according to the dialog delivered by actors and artists.

3.2 Research Object

The object of this research was the figurative language of the “Aladdin” Movie . This movie was produced by Walt Disney Pictures and released on May 8, 2019, Aladdin had its world premiere at the Grand Rex in Paris, France. This movie which was directed by Guy Ritchie got It achieved more than \$1 billion in worldwide income, making it the ninth highest-grossing film of 2019 (Wikipedia.org).

The researcher chooses the Aladdin movie because the previous research from Siti Nursolihat and Evie Kareviati under the title an analysis of figurative language used in the lyric of “a whole new world” by Zayn malik and Zhavia ward. The result that research is found there are a few kinds of figurative languages in it. Therefore, the researcher is going to do the same research but with difference object. The researcher decided to take this for the field of this study to investigate what are the types which the author used and what kinds of figurative within.

3.3 Data Source

The sources from which the data was obtained are referred to as the data sources. According to Suryati (2018:28), data sources can be divided into two categories: primary data and secondary data. As a result, this study employs both types of data sources.

3.3.1 Primary Data

In this research, the primary data is the action and utterances of the actor in the Aladdin movie. The movie was analyzed based on the kinds and meanings of figurative language used in Aladdin movie.

3.3.2 Secondary Data

Secondary data is the data that is obtained from other sources except for the primary data. It can be found in the book or media through learning or understanding the sources themselves. In this research, the secondary data is coming articles, books, journal and other literature.

3.4 Technique of collecting data

The data for this research were taken from the movie Aladdin. The figurative languages contained in the film are in the form of words, phrases, and sentences.

The following steps are used to collect data for this study:

1. watching and reading the script of the Aladdin movie
2. Understanding the movie script's figurative language.
3. Italicizing sentences/phrases/words that contain figurative language.
4. Making notes based on their categorizing.

3.5 Technique of data analysis

In this part, the researcher explains the procedure of the process of data analysis that has been collected. This study used hermeneutic analysis based on Danner's rules (2006). Danner provides some rules for the understanding a text:

- a. Preliminary interpretation: to consider the publication of the text (first or second version), to have your own opinion about the text, and to write on the general sense of the text (first impression);
- b. Interpretation of the inherent text: to search for the meaning of words and grammatical relations, to observe the logic of the text, to observe contradictions;
- c. Coordinated interpretation: to observe the context of text and affirmations and negations of hypothesis.

It is worth noting that these rules are not normative and categorical, and the author's understanding will guide the paths of text understanding (Vieira & De Queiroz, 2017). For scientific works, Danner points out even instructions for work more practical could be given beyond hermeneutic rules to help in the interpretation of the text.

- (1) Make sure to read all text;

In the first step of collecting data, the researcher reads and recognizes the Figurative languages used in the movie script.

- (2) Study the text sentence-by-sentence, impression after impression; to perform the explanation of contradictions at least;

To analyze the meaning, the researcher reads every conversation that consists of figurative language. The researcher studies the significance by

examining the contextual meaning in the script. After that, the researcher tries to find the meaning of the figurative language used in the script.

(3) Reread the text as a whole;

This aim is to avoid misunderstanding interpretation so that the researcher will reread and re-watch the movie. the researcher also reanalyzes the figurative language that has been classified to avoid the mistakes by using the theories from experts. It is essential to be done by the researcher because an error might occur in the classification process. That is why it needs to be analyzed to strengthen the argument.

(4) Consult secondary literature, possibly a similar text from the same author;

The researcher will identify whether the sentences in the movie have been used or not by other writers.

(5) Concluding.

The result of the data analysis will be presented in the table, and the explanation of the meaning and figurative language used in the Aladdin movie will be explained in a paragraph.

Table 3.1 Analysis of figurative languages

No	Minutes	Sentences	Types of figurative language

3.6 Data Validity Technique

To verify the data, the researcher must explain the data collection techniques. The researcher also chooses the technique that will be use in this study. The data validity technique in this study is a triangulation of observers technique, where other observers besides the researcher analyze the data collection results. Bachri (2010:56) stated that Triangulation is a method of obtaining completely valid data by applying a multi-method approach that involves using something other than the data to check or reference the data. Its purpose is to minimize study bias. The Triangulation of observers refers to the presence of additional observers and the researcher who examines the data collection results (Fitrasari et al., 2021). Thus, the researcher will be helped by the supervisor to observe the result of the data.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

This chapter shows the data analysis of the figurative language in the movie. The discussion focuses on the data analysis obtained from the figurative language in the Aladdin movie. The data were analyzed in order to provide answers to the research questions. The research problems are analyzing the figurative language meanings and how it is used.

4.1 Research Finding

Based on the research problem that has been formulated and after watching Aladdin movie repeatedly that contained the figurative language. The results of the study are presented in the form of tables and descriptions.

Table 4.1 Analysis of figurative language

No	Minutes	Sentences/ phrase//word	Types of figurative language
1.	07.10	Keep your little street nose out of it!	Idiom
2.	12.21	A man as great as you	Simile
3.	14.31	Only someone from the palace could afford a bracelet like that.	Simile
4.	26.32	We would only ever be as happy as your least happy subject.	Simile
5.	29.50	When the moon is above the minaret.	Symbol
6.	40.16	You cunning little monkey	Personification
7.	42.21	No, no, you look like you should be my master.	Simile
8.	47.05	I said I was all powerful. The most powerful being in the universe	Metaphor
9.	48.33	Kind of a package deal	Idiom
10.	48.50	That's my little cherry on top	Idiom
11.	50.31	I'll keep my eye on you	Idiom
12.	50.56	Treat your women like a queen	Simile

13.	51.21	There is a lot of gray area in make me a prince.	Idiom
14.	53.11	The crowd goes wild	Idiom
15.	53.16	The genie on fire	Idiom
16.	55.11	Clear the way	Ambiguity
17.	01.02.44	May I have a word?	Ambiguity
18.	01.03.08	You're a man of great ambition like myself	Simile
19.	01.03.32	This offer will not be on the table for long.	Idiom
20.	01.09.16	Keep a close eye on prince ali	Idiom
21.	01.10.53	They're beautiful . she will hate them.	Irony
22. 1	01.30.13	You pulled yourself back together a little bit	Idiom
23.	1.41.04	Genie! I wish to become the most powerful sorcerer there is.	Metaphor
24.	01.50.56	I wish to become the most powerful being in the universe	Metaphor
25.	01.51.03	A lot of gray area in that wish	Idiom
26.	01.57.16	I feared losing you like I lost your mother	Simile

Table 4.1 shows the classification of the figurative language found in Aladdin's movie. Furthermore, the types of figurative language found are 11 idioms, seven similes, one symbol, one personification, three metaphors, one irony, and two ambiguity. These figures of speech are applied in the movie to create and store meaningful messages and make the dialogue sound more beautiful so that the watcher of the movie will be excited to watch the movie.

4.1.1 Figurative Language and its meaning

Furthermore, after understanding the different types of figurative language used in the Aladdin movie, it is crucial to understand the literal meaning behind those figures of speech so that the viewer can comprehend the messages in the film. As a result, the

researcher will explain the meaning of those figures of speech, which will be presented below.

Data 1

Jamal : Khalil walks away from the stall, and this one...this one..she steal the bread!

Jasmine : Those children were hungry! I

Aladdin : okay, give me a minute

Jamal : you *Keep your little street nose out of it!* Huh?

"Keep your little street nose out of it!" belongs to the idiom. "keep your little street nose," which is meant here not to say that someone has to keep their little street nose, but "keep your little street nose" that is used in the Aladdin's movie tells someone not to get involved in something or to keep something private.

Data 2

Prisoner: Majazeer, perhaps this diamond in the rough does not exist.

Jafar : He is out there.

Prisoner : But we've searched for months. I do not understand what could possibly be in that cave that could help *a man as great as you*. You are already second only to the Sultan.

"A man as great as you" belongs to simile. It belongs to simile because the word "as" is used to compare two different things; there is a man who is excellent compared to another person.

Data 3

Aladdin : From the palace.

Jasmine : How could you tell?

Aladdin : Well, *only someone from the palace could afford a bracelet like that*. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess.

Jasmine : Impressive.

"Only someone from the palace could afford a bracelet like that." belongs to simile. It belongs to simile because there is the word "like," which is used to make a comparison between two different things. This means significant differences between the people from the palace and the ordinary people.

Data 4

Dalia : You want to be sultan. But why?

Jasmine : You remember my mother used to say, "*We would only ever be as happy as our least happy subject.*" If she saw what I saw today, she would be heart-broken.

Dalia : She would also want you to be safe. And clean. I'll draw the bath.

"We would only ever be as happy as your least happy subject." belongs to simile. It belongs to simile because the word "as" is used to make a similarity between two different things or conditions. It mean that the royal family will be happy when the people are happy. This sentence aims for happiness for two groups: the royal family and the people.

Data 5

Aladdin : Oh, okay, but I'm coming back tomorrow night.

Jasmine : What? No, you can't.

Aladdin : Meet me in the courtyard beside the fountain. *When the moon is above the minaret.* To return this. I promise. Can you believe it, Abu? The most heavily guarded place in all of Agrabah.

"When the moon is above the minaret." It belongs as to symbol because usually, the moon is closely related to night. As we know, the moon is only available at night. Therefore, it can be interpreted that the moon is a symbol of night.

Data 6

Aladdin : Now, your hand!

Jafar : How about my foot?

Aladdin : No!

Jafar : Get off me, monkey! Dirty monkey.

Aladdin : Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? *You cunning little monkey.* Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?

“You cunning little monkey.” is the sentence that Aladdin said when praising his little monkey for taking the magic lamp from Jafar. This sentence belongs to personification. In this case, the monkey is a non-human animal gifted with human nature because cunning is one of the traits only humans have.

Data 7

Genie : You're my master.

Aladdin : I'm your master?

Genie : Downward dog!

Aladdin : No, no, no. *You look like you should be my master.*

Genie : Right, but that's not quite how it works, though.

“you look like you should be my master.” belongs to simile. It belongs to simile because there is the word “like” is used to make a comparison between two different things. Therefore, it mean there is someone who has the power that is more suitable to be a master.

Data 8

Genie : I don't know! Who cares? You don't know.

Aladdin : I thought you were all-knowing?

Genie : That's 'cause you don't listen. I never said I was all-knowing. I said I was all-powerful. *The most powerful being in the universe.* Look, whatever I don't know, I know I can learn it.

“The most powerful beings in the universe” belongs to metaphor because this sentence contains the comparison between two different things. The most powerful being means that Genie can grant Aladdin a wish with his magic.

Data 9

Aladdin : So, is this magic? Or are you magic?

Genie : Eh, kind of *a package deal*.

Aladdin : Can you warn me before you do that?

Genie : Oh, you'll get used to it.

This phrase belongs to an idiom. "a package deal" can be interpreted as a collection of terms, arrangements, conditions, and so on that must have a relationship.

Data 10

Aladdin : Right. So, do I have to make all my wishes here? I mean, if I take you back to Agrabah, won't people...?

Genie : No, no, no, no, no. I can look totally normal.

Aladdin : Right. Totally normal. Still blue. Do we need the top knot?

Genie : That's my little *cherry on top*.

This Cherry on top belongs to an idiom. "cherry on top" can be interpreted as the thing that caps something off. . In this movie, it is used by the genie to tell Aladdin that what is covering his head is his Head accessories.

Data 11

Aladdin : I'll do it. I've got three, right?

Genie : Actually, you have two left. You used one to get out of the cave, remember?

Aladdin : Did I? Or did you? I thought I had to be rubbing the lamp?

Genie : Okay, little street boy. Let's rewind the tape. Okay, Genie. Oooh! The old monkey-with-the-lamp trick. Never seen that one before. *Keep my eye on you.*

"keep my eye on you" can be interpreted as overseeing someone or something. This sentence belongs to an idiom. Moreover, as we know, an idiom is whose meaning cannot be inferred from the meanings of the constituent words, so if we translate the word, then the meaning will not be sustainable.

Data 12

Genie : Uh-oh. Seen that face before. Who is she? Who's the girl?

Aladdin : She's a princess.

Genie : Aww, aren't they all? *Treat your woman like a queen*, I always say.

Aladdin : No. No, she's an actual princess.

“Treat your women like a queen.” belongs to simile. It belongs to simile because there is the word “like” is used to make a comparison between two different things. This is interpreted as advice that Genie gives to Aladdin to treat the person he loves like a queen. It means that Aladdin has to treat his woman and fulfill her wish.

Data 13

Aladdin : She is smart and kind and so beautiful. But she has to marry a...Hey, can you make me a prince?

Genie : There's a lot of *gray area* in "make me a prince". I could just... make you a prince.

Aladdin : Oh, no.

Genie : Right, you'd be snuggled up with that dude for the rest of your life.

"a gray area" can be interpreted as a concept or topic that is not clarified. This phrase belongs to an idiom. as the explanation, an idiom is whose meaning cannot be inferred from the meanings of the constituent words, so if we translate the word, then the meaning will not be sustainable. If translated in general, the phrase "a gray area" will relate to color.

Data 14

Aladdin : Genie!

Genie : You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the crowd goes *wild!* Oho! The Genie! The Genie's

on fire! The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

"The crowd goes wild" can be interpreted as feeling extremely happy or energetic (about someone or something). This sentence belongs to an idiom. as the explanation, an idiom is whose meaning cannot be inferred from the meanings of the constituent words, so if we translate the word, then the meaning will not be sustainable. The word "wild" is usually used to illustrate an animal's behavior.

Data 15

Aladdin : Genie!

Genie : You slipping.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion.

It's a little heavy. Oh! And the crowd goes *wild*! Oho! The Genie! The Genie's *on fire*! The Genie's on fire, folks. Somebody cool me down!Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

if taken literally, "on fire" means flames. This sentence belongs to an idiom because it can be interpreted as a highly energetic, adept, or successful performance.

Data 16

Aladdin : Whoa. Prince Ali... of Ababwah.

Genie : And now, for your entourage.

Aladdin : What? What's happening? Genie?

Guards : *Clear* the way!, Clear the way!, Clear the way!

the word "clear" is ambiguous because it can be removing an unpleasant item or getting out of the way or away from someone. Therefore, "clear the way" belong to ambiguity.

Data 17

Jafar : Prince Ali. May I have a word?

Privately? This doesn't concern your servant.

Genie : Be over there, minding my business.

“may I have a word?” belongs to ambiguity. It is because “word” can be interpreted as a term/syllable and a desire to have a conversation.

Data 18

Jafar : I know who you are.

Aladdin : You do?

Jafar : Yes. *You're a man of great ambition, like myself.*

“You’re a man of great ambition like myself” Belongs to simile. It belongs to simile because the word “like” is used to compare/as a parable between two different things.

Data 19

Aladdin : uh, I don't believe we've been properly introduced.

Jafar : Jafar. Vizier to the Sultan. I could be a valuable ally to help you get what you want.

Aladdin : I, uh, I will think on that. I don't wanna keep the Princess waiting.

Jafar : Perhaps I'm not making myself clear. This offer will not be *on the table* for long, you see.

This offer will not be on the table for long. It is classified as an idiom. This sentence does not mean that the offer is on the table, but "on the table" means discussing a suggestion or plan being talked about or offered.

Data 20

Jafar : Something very strange about him. *Keep a close eye on Prince Ali*

" Keep a close eye on" has the same meaning as "keep an eye on." Both can be interpreted as overseeing someone or something. This sentence belongs to an idiom. Moreover, as we know, an idiom is whose meaning cannot be inferred from the meanings of the constituent words, so if we translate the word, then the meaning will not be sustainable.

Data 21

Genie : I don't know why I said that

Dalia : *They're beautiful. She will hate them.* Tell Prince Ali, the way to her heart is through her mind.

Genie : Actually, these are from me... to you.

"They are beautiful. She will hate them." This statement by Dalia implies that the flowers are not pretty, so Princess Jasmine will not like them. The sentence is a satirical sentence that conceals the facts by stating the inverse of these facts. Therefore, this is classified as irony.

Data 22

Genie : So you got the girl. I mean, trust me, I had my doubts after your whole jam debacle. But y-you *pulled yourself back together* a little bit.

Aladdin : I did, didn't I? I think I finally got the hang of being a prince.

The sentence "You pulled yourself back together a little bit" is an idiom because it has its meaning and cannot be translated word by word. This sentence means to control emotions, which instructs that a person must control his emotions or instead suggests keeping calm.

Data 23

Jafar : So this is how it will be. Not even the title of sultan would wake the herd from their sleep. I should have known. If you won't bow before a sultan, you will cower before a sorcerer. Genie! *I wish to become the most powerful sorcerer there is.*

Genie : As you wish, master.

The sentence "I wish to become the most powerful sorcerer there is" belongs to the metaphor. there was an obvious comparison that this one's wish would make him the strongest sorcerer if compared to anyone else.

Data 24

Aladdin : For now. But you'll never have more power than the genie. You said it yourself, you're either the most powerful in the room, or you're nothing. You will always be second.

Iago : Second. Second.

Jafar : Second?! Only second?! HE SERVES ME!! I will make sure no one will ever say these words again! Genie, for my final wish, *I wish to become the most powerful being in the universe!* More powerful than you!

"I wish to become the most powerful being in the universe" belongs to the metaphor. it is also the same with datum no 34. There was an obvious comparison that this one's wish would make him the most powerful being in the universe if compared to anyone else.

Data 25

Genie : A lot of *gray area* in that wish. But, uh, the most powerful being in the universe, coming right up!

[Genie transforms Jafar into a genie]

Jafar : The most powerful in the universe! At last! Second to no one! And I thought I had power before! First, I'll lay waste to those fools in Sherabad.

"A lot of gray areas in that wish." This sentence is also found in datum no 22. "a gray area" can be interpreted as a concept or topic that is not clarified. This phrase belongs to an idiom. as the explanation, an idiom is whose meaning cannot be inferred from the meanings of the constituent words, so if we translate the word, then the meaning will not be sustainable. If translated in general, the phrase "a gray area" will relate to color.

Data 26

Sultan : Sit with me, my child. I'm sorry.

Jasmine : Baba, why are you...?

Sultan : Please, let me finish. *I feared losing you. Like I lost your mother.* All I saw was my little girl. Not the woman you have become. You have shown me courage and strength.

"I feared losing you like I lost your mother" belongs to simile. It belongs to simile because "like" is used to compare/as a similarity between two different things. The use of simile in this movie is to tell that the sultan fears losing his daughter. He does not want to lose someone he loves for the second time.

4.1.2 The use of figurative language in Aladdin Movie

The use of figurative language in the Aladdin movie not only sounds more beautiful and pleasant to be heard by the viewers. Nevertheless, it has a different purpose in each type.

Data 1

Jamal : Khalil walks away from the stall, and this one...this one..she steal the bread!

Jasmine: Those children were hungry! I

Aladdin: okay, give me a minute

Jamal : *you Keep your little street nose out of it!* Huh?

Based on the data 1, the researcher knows the use of "Keep your little street nose out of it!" in this film tells Aladdin not to interfere in other people's business which is said by the merchant brother who sells bread in the market.

Data 2

Prisoner: Majazeer, perhaps this diamond in the rough does not exist.

Jafar : He is out there.

Prisoner: But we've searched for months. I do not understand what could possibly be in that cave that could help *a man as great as you*. You are already second only to the Sultan.

This sentence in the movie wants to illustrate Jafar, who is excellent if compared with something in the cave. Something in the unknown cave was a treasure Jafar desperately wanted to help him.

Data 3

Aladdin : From the palace.

Jasmine : How could you tell?

Aladdin : Well, *only someone from the palace could afford a bracelet like that*. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess.

Jasmine : Impressive.

The use of simile in this movie compares someone who lives in the kingdom and does not. The sentence explained that only people who were in the palace could wear the luxury bracelet while those who were not from the palace could not possibly have the bracelet.

Data 4

Dalia : You want to be sultan. But why?

Jasmine : You remember my mother used to say, "*We would only ever be as happy as our least happy subject.*" If she saw what I saw today, she would be heart-broken.

Dalia : She would also want you to be safe. And clean. I'll draw the bath.

The use of simile in this case to describe that if happiness for the kingdom is when seeing its people happy. This sentence was uttered by Princess Jasmine to emphasize that her people should be happy.

Data 5

Aladdin : Oh, okay, but I'm coming back tomorrow night.

Jasmine: What? No, you can't.

Aladdin : Meet me in the courtyard beside the fountain. *When the moon is above the minaret.* To return this. I promise. Can you believe it, Abu? The most heavily guarded place in all of Agrabah.

The symbols in this movie convey Aladdin's desire to reunite with Princess Jasmine in the courtyard beside the fountain at night to return her head accessories.

Data 6

Aladdin : Now, your hand!

Jafar : How about my foot?

Aladdin : No!

Jafar : Get off me, monkey! Dirty monkey.

Aladdin : Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? *You cunning little monkey.* Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?

Data 6 shows that Aladdin used this sentence to express his compliment for Abu, who has succeeded in taking the magic lamp from Jafar.

Data 7

Genie : You're my master.

Aladdin : I'm your master?

Genie : Downward dog!

Aladdin : No, no, no. *You look like you should be my master.*

Genie : Right, but that's not quite how it works, though.

This sentence is used in this movie by Aladdin to compare himself to the genie. Aladdin feels that the genie is more suitable to be the master because he has power while he is just a street boy and a thief who has no power.

Data 8

Genie : I don't know! Who cares? You don't know.

Aladdin : I thought you were all-knowing?

Genie : That's 'cause you don't listen. I never said I was all-knowing. I said I was all-powerful. *The most powerful being in the universe.*

Look, whatever I don't know, I know I can learn it.

The used of this sentence "The most powerful beings in the universe" is said by Genie to make it clear that he is the most powerful in the universe compared to others.

Data 9

Aladdin : So, is this magic? Or are you magic?

Genie : Eh, kind of *a package deal*.

Aladdin : Can you warn me before you do that?

Genie : Oh, you'll get used to it."

The used of this phrase was said by Genie to explain to Aladdin that he and the Magic Lamp had a close relationship. The Genie and Lamp have magic that can take Aladdin out of the cave.

Data 10

Aladdin : Right. So, do I have to make all my wishes here? I mean, if I take you back to Agrabah, won't people...?

Genie : No, no, no, no, no. I can look totally normal.

Aladdin : Right. Totally normal. Still blue. Do we need the top knot?

Genie : That's my little *cherry on top*.

In this movie, it is used by the genie to tell Aladdin that what is covering his head is his Head accessories.

Data 11

Aladdin : I'll do it. I've got three, right?

Genie : Actually, you have two left. You used one to get out of the cave, remember?

Aladdin : Did I? Or did you? I thought I had to be rubbing the lamp?

Genie : Okay, little street boy. Let's rewind the tape. Okay, Genie. Oooh! The old monkey-with-the-lamp trick. Never seen that one before. *Keep my eye on you*.

The use of the idiom in this case is to use to warn Abu to be careful with his cunning attitude.

Data 12

Genie : Uh-oh. Seen that face before. Who is she? Who's the girl?

Aladdin : She's a princess.

Genie : Aww, aren't they all? *Treat your woman like a queen*, I always say.

Aladdin : No. No, she's an actual princess.

The use of simile in this sentence to compare someone Aladdin loved with another girl. It

Data 13

Aladdin : She is smart and kind and so beautiful. But she has to marry a...Hey, can you make me a prince?

Genie : There's a lot of *gray area* in "make me a prince". I could just... make you a prince.

Aladdin : Oh, no.

Genie : Right, you'd be snuggled up with that dude for the rest of your life.

The used of idiom is to describe the genie's confusion about Aladdin's request that he wants to be a prince.

Data 14

Aladdin : Genie!

Genie : You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the crowd goes *wild!* Oho! The Genie! The Genie's on fire! The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

in this movie, phrase is used to describe Genie's happiness because he has succeeded in turning Aladdin into a dashing and stunning Prince Ali.

Data 15

Aladdin : Genie!

Genie : You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the *crowd goes wild!* Oho! The Genie! The Genie's *on fire!* The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

In this movie, it is used as the genie's energetic feelings that have succeeded make Aladdin become a prince.

Data 16

Aladdin : Whoa. Prince Ali... of Ababwah.

Genie : And now, for your entourage.

Aladdin : What? What's happening? Genie?

Guards : Clear the way!, Clear the way!, Clear the way!

In this movie, this word used as an order from Prince Ali's bodyguard to the people of Agrabah to stay away from the path that Prince Ali and his troops will pass.

Data 17

Jafar : Prince Ali. *May I have a word?*

Privately? This doesn't concern your servant.

Genie : Be over there, minding my business.

this movie used “word” as Jafar’s desire to be able to talk to Aladdin privately.

Data 18

Jafar : I know who you are.

Aladdin : You do?

Jafar : Yes. *You're a man of great ambition, like myself.*

The use of simile in this movie is to tell that Jafar and Aladdin have the same great ambition. In this case, the sentence “You are a man of great ambition like myself” what Jafar said is a form of a parable about himself that has similarities with Aladdin.

Data 19

Aladdin : uh, I don't believe we've been properly introduced.

Jafar : Jafar. Vizier to the Sultan. I could be a valuable ally to help you get what you want.

Aladdin : I, uh, I will think on that. I don't wanna keep the Princess waiting.

Jafar : Perhaps I'm not making myself clear. This offer will not be *on the table* for long, you see.

In this movie, Jafar uses this sentence to tell Aladdin if his offer to be a valuable ally to help him get what he wants does not exist for long.

Data 20

Jafar : Something very strange about him. *Keep a close eye on Prince Ali*

The idiom in this movie used as Jafar's order to the royal guards to keep an eye on Prince Ali during the royal party of Agrabah.

Data 21

Genie : I don't know why I said that

Dalia : They're beautiful. She will hate them. Tell Prince Ali, the way to her heart is through her mind.

Genie : Actually, these are from me... to you.

In this case, irony is used as an explanation that princess jasmine will not like the flower.

Data 22

Genie : So you got the girl. I mean, trust me, I had my doubts after your whole jam

debacle. But y-you *pulled yourself back together* a little bit.

Aladdin : I did, didn't I? I think I finally got the hang of being a prince.

In this movie, the idiom is used as Genie acknowledges Aladdin's ability to control his feelings and becomes calmer when the Sultan approves him with Princess Yasmin.

Data 23

Jafar : So this is how it will be. Not even the title of sultan would wake the herd from their sleep. I should have known. If you won't bow before a sultan, you will cower before a sorcerer. Genie! *I wish to become the most powerful sorcerer there is.*

Genie : As you wish, master.

The use of metaphor in this sentence as wish of Jafar to the Genie, who wants to be the most powerful sorcerer. Therefore, Jafar can be in power and easily make others obey him.

Data 24

Aladdin : For now. But you'll never have more power than the genie. You said it yourself, you're either the most powerful in the room, or you're nothing. You will always be second.

Iago : Second. Second.

Jafar : Second?! Only second?! HE SERVES ME!! I will make sure no one will ever say these words again! Genie, for my final wish, I wish to become *the most powerful being in the universe!* More powerful than you!

The use of the metaphor in this sentence is as Jafar's wish to Genie, who wants to be the most powerful being in the universe.

Data 25

Genie : A lot of *gray area* in that wish. But, uh, the most powerful being in the universe, coming right up!

[Genie transforms Jafar into a genie]

Jafar : The most powerful in the universe! At last! Second to no one! And I thought I had power before! First, I'll lay waste to those fools in Sherabad.

In this movie, this idiom used to describe the genie's confusion about Jafar's request that he wants to be the most powerful being in the universe.

Data 26

Sultan : Sit with me, my child. I'm sorry.

Jasmine : Baba, why are you...?

Sultan : Please, let me finish. *I feared losing you. Like I lost your mother.* All I saw was my little girl. Not the woman you have become. You have shown me courage and strength.

In this case, the sentence "I feared losing you like I lost your mother" is used as a form of similarity condition about himself who has lost his wife and does not want to lose princess jasmine too.

4.2 Discussion

This discussion describes all the results of the research that has been found. According to the research question in chapter one, the researcher found out the figurative language Aladdin movie.

4.2.1 idiom

The researcher found 11 idioms contained in the Aladdin movie. there are:

1. "Keep your little street nose" has meaning in Aladdin's movie that tells someone not to get involved in something or to keep something private.

2. Kind of a package deal. It has the meaning of a package, and in Aladdin movie, it means the genie and the magic lamp are one unit that has magic.
3. That's my little cherry describes something that covers something. In Aladdin Movie, Cherry on Top means something that covers the Genie's head, namely his head accessories.
4. I'll keep my eye on you. means to control someone or something. It has the same meaning that is monitoring someone.
5. There is a lot of gray area in make me a prince. is defined as the word ambiguity because it cannot be clearly defined. In Aladdin, this movie means desires that cannot be clearly defined.
6. The crowd goes wild. This means feeling happy and energetic. This also means the same in the Aladdin movie, expressing the feelings of pleasure from the genie.
7. The genie on fire. On fire is defined as a feeling of excitement. In this movie, this is interpreted as the spirit of the genie for turning Aladdin into a prince.
8. This offer will not be on the table for long. On the table is about discussing a suggestion or plan being discussed or offered. In Aladdin movie, on the table is interpreted as discussing the offer that Jafar submitted.
9. Keep a close eye on prince Ali means to control someone or something. It has the same meaning that is monitoring someone.
10. You pulled yourself back together a little bit. Means to control emotions, which instructs that a person must control his emotions or instead suggests keeping calm. In this movie, it means feeling calm when facing a tense situation.
11. A lot of gray areas in that wish is defined as the word ambiguity because it cannot be clearly defined. In Aladdin, this movie means desires that cannot be clearly defined.

All of the sentences or phrases above are closely related to idioms because if they are interpreted in general terms, they are unrelated to the message the cast wants to convey. In addition, the idiom is a common expression understood figuratively because the literal definition is meaningless (Literary Terms, 2015). because of the explanation, it can be concluded that the eleven sentences in the Aladdin movie are idioms.

On the other hand, idioms are the most common type of figurative language found in the Aladdin movie. according to spacey (2021), An idiom is a figurative language that is so well known among native speakers that it can be assumed to be a feature of the language. So the researcher can conclude that many idioms are found in this film because native speakers widely use idioms. Not only that, because idioms already have their meaning, idioms can communicate something simple and excitingly.

4.2.2 Simile.

The researcher found seven similes contained in this movie. There are:

1. A man as great as you. This means an expression that states there is no one better than him. The comparison refers to the power he has that others do not have.
2. Only someone from the palace could afford a bracelet like that. This is an expression that compares a person's place of origin which someone from the palace and not.
3. We would only ever be as happy as your least happy subject. This means the royal family will be happy when the people are happy. It can be concluded that the people's happiness is essential for the palace.
4. No, no, you look like you should be my master. This means an expression that states a person's eligibility to become a master. The comparison refers to the power he has that others do not have.
5. Treat your women like a queen. This means expressing the obligation to treat someone you love well. The comparison refers to someone he loves and another woman

6. You're a man of great ambition like myself. This means an expression that states the similarities that exist in two people.

7. I feared losing you like I lost your mother. This is an expression that states the unwillingness of a person to lose his daughter. The comparison referred to the situation when he lost his wife and when he was about to lose his daughter.

Littlehal (n.d.) stated that a simile is a comparison of two dissimilar things that uses the words "like" or "as." It is a technique for connecting two ideas or things and providing the reader with a deeper level of meaning. Therefore, the sentence or phrase above is included in the simile because it contains "like" and "as." Similes in this movie are pretty much found in scenes that discuss a comparison of a person or situation. Many comparisons use the word "as" or "like" in the sentence or phrase the cast spoke, which is related to the simile.

Similes aim to convey a comparison between someone and someone and conditions in the past and now. In addition, this film also finds many similes because of a significant comparison between the royal family and the ordinary people. There is a comparison of someone's situation in the past related to the present.

4.2.3 Metaphor

The researcher found three metaphors contained in this movie. There are:

1. I said I was all-powerful. The most powerful beings in the universe
2. Genie! I wish to become the most powerful sorcerer there is.
3. I wish to become the most powerful beings in the universe.

Based on data, the three sentences it has the same meaning where someone wants to be the strongest than anyone else. According to Littlehal (n.d.) A metaphor directly compares two things that cannot be expressed with the words 'like' or 'as.' Based on this explanation, it can be concluded that the three sentences above are metaphors because

of the comparison of two things. All the metaphor sentences found in Aladdin movie compare someone with the power to other people. However, this figurative language is also not many found in Aladdin movie. This is because the scenes about the comparison of power are few, and this movie focuses on a magic lamp with a genie that can grant its master's request.

4.2.4 ambiguity

The researcher found two ambiguity contained in this movie. There are:

1. Clear the way. In Aladdin movie, it means ordering the people of Agrabah to get out of the way because of the arrival of Prince Ali.
2. May I have a word?. in Aladdin this movie. It means an invitation to have a conversation

The two data above in this movie are ambiguous because there will be two different meanings. According to Abrams (1999) in (Wati, 2020), Using a single word or expression to represent two or more distinct references is defined as ambiguity. Multiple meaning and pluralization are other terms for the same thing. Therefore, it can be concluded that ambiguity will confuse someone with the meaning or purpose of being conveyed. In the Aladdin movie, only two words are found that mean ambiguity.

These two words have two different meanings and purposes. If you ignore the meaning implied in the sentence in the Aladdin movie, then "word" and "clear" will be interpreted as a term/syllable and remove an unpleasant item. After observing this movie, it can be concluded that "word" means a desire to have a conversation. in addition, "clear" means getting out of the way or away from someone. Based on the movie, ambiguity has the purpose to convey someone's orders and wishes.

4.2.5 symbol

The researcher found only one symbol in the Aladdin movie. it is " when the moon is above the minaret." the word "moon" belongs to the symbol because it is closely related to night. as we know that the moon only appears at night. So when Aladdin says, "when the moon is above the minaret," it does not explain the moon's position but the time for Aladdin to meet Princess Jasmine again. This is closely related to the explanation (Khoiriyah, 2016) that states that a symbol is a type of figurative language that points to a person's ideas or mind. The thoughts can be directed by a specific object, image, person, sound, event, or location. Because of this, the word "moon" symbolizes night. In addition, a symbol is one of the figurative language types least used in the Aladdin movie. this is because, as a whole, the script, the cast does not use many objects, characters, and motives to develop a pattern of deeper meaning that the reader understands. In this film, a symbol is used to provide information to someone. Aladdin conveys it to Princess Jasmine to meet him tomorrow night to return his head accessories.

4.2.6 irony

The researchers found only one Irony in the Aladdin movie, it is "They are beautiful. she will hate them". Based on the movie, there is one Irony because, in this movie, the cast does not use many incongruities between something said and its meaning. They tend to say their intentions and goals without using Irony directly. The sentence "They are beautiful. she will hate them" is ironic because, as Hunayah said (2021), Irony is figurative language depicting reality's inverse and contradictory meaning. In this movie, Irony is used to express something beautiful, but someone will hate it. This is to tell Aladdin that Princess Jasmine does not like flowers.

4.2.7 personification

The research found only one personification in the Aladdin movie. "you cunning little monkey." According to DeGuzman (2021), Personification is a literary element in which nonhuman or inanimate objects are given human characteristics. Nonhuman things can include animals, objects, or even concepts. Based on this explanation, this sentence is included in personification. In this movie, only one personification sentence is found. This is because almost all scripts do not use elements of Feelings, attitudes, or actions that give life to nonhuman things.

The use of personification in the Aladdin movie is to express human characteristics that did by animals. The animal that gives human characteristics is Ash. Aladdin monkey that behaves like a human. In this movie, Abu's character is described as a genius monkey, including in terms of stealing. Therefore, this is closely related to personification because inanimate animals are given human characteristics.

Furthermore from the analysis of the data, especially about the meaning of the figurative language used in the Aladdin movie, overall this movie actually wants to deliver several messages to the viewers. there are Not only men, women can be leaders, Teamwork is very important, Appearance can be changed, but personality can't, Honesty is better than living with pretense, and you can't depend on others.

The use of figurative language in the Aladdin movie sounds more beautiful and nice to be heard by the viewers. By using several types of figures of speech, it makes the cast of the movie could deliver the messages that exist in the movie briefly yet in a meaningful way so that the viewer could catch the messages easily.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion of the research. The conclusion is based on the presentation and description of the research findings and discussion of data analysis. Furthermore, related to the conclusion the researcher also gives some suggestions.

5.1 Conclusion

Based on the data from the Aladdin movie, the researcher concluded that there are twenty-six figurative languages. Those figurative languages are divided into seven types: eleven idioms, seven similes, three metaphors, two ambiguities, one irony, one personification, and one symbol.

Furthermore, based on the data analysis, especially about the meaning of the figurative language used in the Aladdin movie. overall, every sentence or phrase that contains figurative language has a different meaning. The resulting meaning always depends on the definition of each type of figurative language. First, there are eleven idioms found in Aladdin. However, they have different meanings: not interfering in other people's affairs, paying attention to someone, discussing something, feeling excited, and defining something difficult. second, all the similes and metaphors contained in the Aladdin movie have almost the same meaning, namely comparisons or similarities between one person and another. Third, the ambiguity in this movie means an invitation to have a conversation and get out of the way. Fourth, irony means something that looks beautiful, but someone will not like it. Fifth, the symbol in this movie is the moon which means night. The last one is personification which means a monkey initiated human nature.

The use of figurative language in the Aladdin movie not only sounds more beautiful and pleasant to be heard by the viewers. Nevertheless, it has a different purpose in each type. The use of idioms in Aladdin movie is for reminding someone, providing information, and monitoring someone. Then, simile and metaphor are used to tell someone about the difference. In addition, symbols are used to tell the time, and the irony is used to tell someone about something someone does not like. The Last, using personification, aims to give a human character to an animal.

5.2 Suggestion

Based on the findings, the researcher will create some suggestions. The researcher suggests that readers and other students interested in analyzing the literary work in short about the movie understand figurative language. Understanding figurative language will help readers and students understand the different types of figurative language and catch the meaning. It also improves their attractiveness.

The researcher hoped that this research could be used as a reference for their research on figurative language, particularly in movies. The researcher hoped that this research could be applied to other objects, such as figurative language in poetry, song lyrics, and short stories.

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Appendix

Aladdin's Transcript

Omar : Hey, look, over there!

Lian : Wow! Their ship is so big.

Omar : Wish ours was that fancy.

Lian : I'd be so happy if ours was that fancy cause then...

Peddler : Why is that? 'Cause it looks better? This boat has seen us through many storms. It may not look like much but, it has something theirs never will

Omar : What? Wood rot and rats?

Dalia : Are the children learning something, dear?

Peddler : It is unclear. All right, sit, children. I think it's time that I told you the story of Aladdin, the Princess, and the lamp.

Lian : What's so special about a lamp?

Peddler : Oh, this is a magic lamp.

Lian : Maybe if you sing.

Omar : It's better when you sing.

Peddler : No, no. No singing. It's been a long day.

Women 1 : What's your monkey's name?

Aladdin : Abu.

Women 1 : He's a lovely monkey.

Aladdin : Mm, that's a lovely necklace.

Women 1 : So, where does Abu come from?

Aladdin : He, uh... Oh! I think this... belongs to me. Good day, ladies. Okay.
How'd we do, Abu? Good monkey.

Zulla : Stop right there, Aladdin. Whatever it is you stole today, I don't want it.

Aladdin : Whoa, whoa, I didn't steal anything. It's a family heirloom that's worth a lot of...

Zulla : I'll give you a bag of dates for it, nothing more.

Aladdin : Zulla, we both know it's worth at least three bags.

Zulla : Take a bag of dates and get out!

Aladdin : Here you go, Abu. Shh. Hello. Hi. -

Jasmine : Are you hungry?

Children : Mm-hmm.
 Jasmine : Here, take some bread.
 Jamal : Hey. Hey! You steal from my brother.
 Jasmine : Stealing? No, I...
 Jamal : You pay or I take bracelet.
 Jasmine : Sir, I don't have any money. Let go of me! No.
 Aladdin : Take it easy, Jamal.
 Jamal : Khalil walks away from the stall, and this one... this one... she steal the
 bread!
 Jasmine : Those children were hungry! I...
 Aladdin : Okay, give me a minute.
 Jamal : You keep your little street rat nose out of it! Huh?
 Aladdin : Do you have any money?
 Jasmine : No!
 Aladdin : Okay. Trust me. Here you go.
 Jasmine : Wait!
 Aladdin : This is what you wanted, right?
 Jamal : Eh! Thank you.
 Aladdin : Okay, and an apple for your troubles. Nice. -

 Jasmine : That was m... I'm not leaving without my bracelet!
 Aladdin : You mean, this bracelet? Come on.
 Jamal : Nay nay nay na-na-nay Nay nay nay na-na-nay Nay nay nay nay nay...
 Aladdin! Thief, Aladdin!
 Jasmine : Are we in trouble?
 Aladdin : Only if you get caught.
 Jamal : Aladdin!
 Aladdin : Down that alley. Monkey knows the way. Abu. Cute butt. You'll be fine.

 Jamal : Over there! Hey, you!
 Aladdin : You looking for this, Jamal?
 Jamal : Aladdin, you street rat!
 Aladdin : Come on. I know somewhere we'll be safe.

Iago : Here comes the Master.

Jafar : You bring me the rough but never a diamond. Take them away.

Iago : Take them away.

Prisoner : Majazeer, perhaps this diamond in the rough does not exist.

Jafar : He is out there.

Prisoner : But we've searched for months. I do not understand what could possibly be in that cave that could help a man as great as you. You are already second only to the Sultan.

Iago : Second! Uh-oh. Who's in trouble now?

Jafar : And you think second is enough?

Prisoner : Of course. You were not born to be sultan.

Iago : Not smart.

Jafar : Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!

Aladdin : Tea?

Jasmine : Thank you. And thank you for getting me out of there. Aladdin, isn't it?

Aladdin : Uh, you're welcome...

Jasmine : Um, I'm Dalia.

Aladdin : Dalia.

Aladdin : From the palace.

Jasmine : How could you tell?

Aladdin : Well, only someone from the palace could afford a bracelet like that. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess.

Jasmine : Impressive.

Aladdin : You think that's impressive. You should see the city from up there.

Jasmine : Agrabah. It's so beautiful. I should get out more.

Aladdin : You should tell the Princess to get out more. The people haven't seen her in years.

Jasmine : They won't let her. Ever since my... The Queen was killed, the Sultan's been afraid. So she's kept locked away.

Aladdin : Seems everyone's been afraid since then. But the people of Agrabah had nothing to do with that. The people loved her.

Jasmine : They did, didn't they? Is this yours?

Aladdin : It's kind of... borrowed. My mother taught me that song.

Jasmine : Mine too.

Aladdin : It's all I remember of her.

Jasmine : And what about your father?

Aladdin : I lost them both when I was young. Been on my own ever since. It's all right, it's just...

Jasmine : What?

Aladdin : It's a little sad... p having a monkey as the only parental authority in your life. We get by. Every day, I just... think things will be different, but it never seems to change. Just sometimes, I feel like I'm...

Jasmine : Trapped. Like you... can't escape what you were born into?

Aladdin : Yes.

Jasmine : I have to get back to the palace.

Aladdin : Now? It's just another prince coming to court the princess.

Jasmine : Yes, and I have to get her ready. Oh, do you have my bracelet?

Aladdin : Sure. I'm sure I put it in here. Somewhere. Abu, did you take it?

Jasmine : That was my mother's bracelet.

Aladdin : Yes, it's beautiful.

Jasmine : You are a thief.

Aladdin : No. No. Yes, but...

Jasmine : I was so naive. Excuse me.

Aladdin : Wait. Wait. Wait! Wait, it's not like that!

Guard : Street rat, get out of the way.

Aladdin : Who do you think you're calling a street rat?

Guard : Are you talking back to me? You were born worthless and you will die worthless. And only your fleas will mourn you.

Aladdin : Come on, Abu. Let's go home.

Aladdin : Abu. There's a time that we do steal, and a time we don't. This was definitely a don't.

Sultan : Welcome, Prince Anders. We trust you had an enjoyable journey.

Prince Anders : Oh, wow.

Sultan : Prince Anders, my daughter... Princess Jasmine.

Prince Anders : S-So... Why did no one tell me of your beauty?

Jasmine : No one mentioned yours, either.

Prince Anders : Oh, thank you. They say that in Skinland. Ya, right? It's... It's very, very amusing

Jasmine : Is it?

Prince Anders : Ya.

Jasmine : We have that same title yet are never described the same way.

Sultan : Mm-hrm... Jasmine.

Prince Anders : Ya. Oh. What is that? Don't. Don't tell me. It's a cat... with stripes.

Iago : He likes you.

Prince Anders : I know. Cause in Skinland, cats love me. Here, puss-puss. Hey, puss-puss. Hey, puss-puss, puss...

Jafar : My Sultan... Our enemies grow stronger every day, yet you allow your daughter to dismiss Prince Anders and a possible military alliance. Which enemies? Sherabad continues to amass.

Sultan : Sherabad is our ally.

Jafar : Was our ally.

Sultan : You would drag us into a war with our only...

Jafar : Yet you would allow your kingdom to sink into ruin, for mere sentiment!

Sultan : Jafar! Remember your place.

Jafar : I apologize. Forgive me, my Sultan. I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.

Sultan : Invading Sherabad is...

Jasmine : Invade Sherabad? Why would we invade Mother's kingdom?

Sultan : We would never invade Sherabad.

Jafar : But an ally in Sknland would improve our situation.

Sultan : Yes. If you consider giving Prince Anders a chance.

Jasmine : To rule? Baba, Rajah would make a better ruler.

Sultan : My dear, I'm not getting any younger. We must find you a husband and...
we are running out of kingdoms.

Jasmine : What foreign prince can care for our people as I do? I could lead, if
only...

Sultan : My dear, you cannot be a sultan. Because it has never been done in the
thousand-year history of our kingdom.

Jasmine : I have been preparing for this my whole life. I have read every...

Jafar : Books? But you cannot read experience. Inexperience is dangerous.
People left unchecked, will revolt. Walls and borders, unguarded, will be
attacked.

Sultan : Jafar is right. One day, you will understand. You may leave now.

Jafar : Life will be kinder to you, Princess, once you accept these traditions and
understand it's better for you to be seen and not heard.

Guard : Open the gates!

Aladdin : You know what to do, Abu.

Guards : Close the gates!

Iago : Tacky monkey.

Jafar : Remember your place, Jafar.

Iago : Remember your place.

Jafar : If I hear that...! One more time.

Iago : Sorry, Master.

Jafar : Another petty insult from that slow-minded fool. He sees a city where I
see an empire.

Iago : Such vision.

Jafar : Once that lamp sits in my hand, then I shall sit on his throne.

Iago : Thief! Thief in the palace.

Jafar : Thief in the palace?

Iago : That's what I said. Thief.

Jafar : What have you seen, Iago?

Iago : Diamond in the rough.
Iago : Who's a clever boy?

Jasmine : But Dalia, there has to be something I can do.
Dalia : A handsome prince wants to marry you.vOh, when will life get easier?
Jasmine : It's not that I don't want to marry, it's just...
Dalia : You want to be sultan. But why?
Jasmine : You remember my mother used to say, "We would only ever be as happy as our least happy subject." If she saw what I saw today, she would be heart-broken.
Dalia : She would also want you to be safe. And clean. I'll draw the bath.
Jasmine : Jafar's guards on every corner. Soon he'd have them invading our neighbors, risking lives, for what? I can help! I know I can. I was born to do more than marry some useless prince.
Dalia : If you had to marry a useless prince, you could certainly do worse than this one. He's tall and handsome, and yes, he's a little dim but, you're just getting married. It's not like you have to talk to him. But you'd prefer that boy from the market.
Jasmine : Can I help you?
Aladdin : Tea?
Jasmine : You.You! What are you doing here? Get in here, now.
Aladdin : I... came back to return your bracelet.
Jasmine : My bracelet? Where is it?
Aladdin : On your wrist. What?
Aladdin : Not bad! I like what she's done with the place.
Jasmine : How did you get past the guards? That was challenging. But, I have my ways. While the Princess is out, would you like to go for a stroll? Have a little chat?
Jasmine : You're unbelievable. You cannot just break into a palace and walk around like you own the place.
Aladdin : If you don't have anything, you have to act like you own everything. So, what do you say? I did find your bracelet.
Jasmine : You did not find it, you stole it.
Aladdin : Correction, the monkey stole it.

Jasmine : He's your monkey.
 Aladdin : He's still just a monkey.
 Dalia : Who ordered the tea?
 Jasmine : Uh... I did. For you, Princess Jasmine.
 Aladdin : Your Majesty!
 Dalia : Why are you being weird? Oh, I'm... the Princess... Yes! Mm-hmm. And it is good to be me with all my palaces and... wagons of gold... things... and dresses for... every hour of the day. Now it is time for my cat to be cleaned.
 Jasmine : She doesn't get out much.
 Aladdin : Mm-hmm. Clearly. Aren't you supposed to be in the bath?
 Dalia : This cat isn't going to clean itself.
 Aladdin : But don't cats clean themselves?
 Jasmine : You have to go now.
 Aladdin : Oh, okay, but I'm coming back tomorrow night.
 Jasmine : What? No, you can't.
 Aladdin : Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise. Can you believe it, Abu? The most heavily guarded place in all of Agrabah.
 Guards : Evening.
 Aladdin : Evening. Evening. Guards are behind me. Hello, boys. Where am I?

 Jafar : In a world of trouble, boy.
 Aladdin : That bracelet. Is that what this is about? Because I-I didn't steal it. The handmaid...
 Jafar : What was a handmaid doing wearing the Queen's bracelet?
 Aladdin : The Queen? No, no. She said that - it belonged to...
 Jafar : Her mother. Well, at least she told the truth about one thing.
 Aladdin : A-Are you saying that was the Princess? I was talking to the...
 Jafar: She was toying with you. It amuses her to meet commoners.
 Did you actually think she liked you?What do they call you?
 Aladdin : Aladdin.
 Jafar : Aladdin. People like us must be realistic.
 Aladdin : Us?

Jafar : You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.

Aladdin : What would I have to do?

Jafar : There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin.

Dalia : Still waiting?

Jasmine : No. No, I... came out to... He promised.

Dalia : I'll be upstairs if you need me.

Jasmine : Good night, Dalia.

Jafar : The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. Bring it to me and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted.

Cave of Wonders: Only one may enter here. One who's worth lies far within. A diamond in the rough.

Jafar : Remember... take nothing but the lamp.

Aladdin : Abu, don't touch. Remember? Whoa. Abu. This is a magic carpet. These really do exist. Hello, carpet. Let's see what we can do about your situation here. Oh, hey! Don't mention it. Abu, keep your little monkey hands to yourself. Abu! No!

Cave of Wonders: (voice) You have touched the forbidden treasure! Now, you will never again see the light of day!

Aladdin : Carpet! Abu, jump!

Aladdin : Could you give me a hand?

Jafar : First, the lamp.

Aladdin : No, no, first, your hand.
 Jafar : We don't have much time. Give me the lamp.
 Aladdin : Your hand!
 Iago : Second no more, Master.
 Aladdin : Now, your hand!
 Jafar : How about my foot?
 Aladdin : No!
 Jafar : Get off me, monkey! Dirty monkey.

Aladdin : Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...?
 You cunning little monkey. Now, all we need's a way out. Hey, carpet,
 do you know a way out of here? The lamp? What is that?
 Genie : Oh, great one who summons me. Terrible one who commands me. I
 stand by my oath. Loyalty to wishes three. I said... oh... great... Excuse
 me. Boy, where's your boss? Help me out here, where's your boss? If I
 was gonna talk to myself, I coulda just stayed in the lamp. Hello! Um...

(Aladdin shudders over trying to speaking shock on seeing the Genie)

Genie : Use your big boy voice.
 Aladdin : I'm... talking... to a smoking blue giant?
 Genie : No! I am not a giant. I am a genie. There's a difference. Giants are not real.
 Where's your boss?
 Aladdin : Um, my boss?
 Genie : Look, kid, I've been doing this a long time, all right? There's always a
 guy, you know. He's cheated somebody or buried somebody or... I mean,
 you get my point. Where's that guy?
 Aladdin : I know that guy. He's outside.
 Genie : So... it's just... you and me down here? And a monkey. That's your
 personal business, but we gonna need to talk about that monkey later.
 Such a pretty little monkey. So, you rubbed the lamp?
 Aladdin : Uh-huh.
 Genie : O...kay. Hey, do you mind if I just stretch it out over here? Do you
 mind?

Aladdin : Uh, are you asking me?

Genie : You're my master.

Aladdin : I'm your master?

Genie : Downward dog!

Aladdin : No, no, no. You look like you should be my master.

Genie : Right, but that's not quite how it works, though.

Aladdin : How long have you been trapped in here?

Genie : 'Bout a thousand years.

Aladdin : A thousand years?

Genie : [with Aladdin's head] A thousand years? Kid, is it me, or does, like, everything surprise you? So, you really don't know who I am? Genie, wishes, lamp? None of that ringin' a bell? Wow. Well, th-th-that's a first. Monkey! Oh, you don't need to worry about him, he's fine.

Genie : Well, Ali Baba, he had them forty thieves Scheherazade had a thousand tales. Well, master, you're in luck because up your sleeve You got a genie that never fails! Whoo! I'm the best. Yeah. Not enough, huh? I'm kidding. Watch this.

Genie : You're... kidding, right? The whole song... was th-the instructions! Obviously you can't dance and listen at the same time. So here's the basics: Step one. Rub the lamp. Step two. Say what you want. Step three. There is no step three. See? It's that easy. You get three wishes. They must begin with rubbing the lamp and saying "I wish". Got it?

Aladdin : I think so.

Genie : A couple other rules. You can't wish for more wishes. Three is enough. Now, I can't make anybody love anybody. Or bring anybody back from the dead. Feel free to interrupt me anytime you don't understand. I'm kidding. Don't ever interrupt me, no matter what. Now, I usually don't have to go through all this because by the time the guy gets to me, he pretty much knows what he wants and it generally has to do with tons of money and power! Do me a favor, do not drink from that cup. I promise you, there's not enough money and power on Earth for you to be satisfied. Good? So, what's your first wish?

Aladdin : Mm, well... I have to think about it. I mean, if there are only three. Why

are there only three, anyway?

Genie : I don't know! Who cares? You don't know.

Aladdin : I thought you were all-knowing?

Genie : That's 'cause you don't listen. I never said I was all-knowing. I said I was all-powerful. The most powerful being in the universe. Look, whatever I don't know, I know I can learn it. Outside in the sun. Why you playin' hard to wish? I know you can't tell, but I'm very pale. This is sky blue. My natural pigmentation is navy. Give us some sun!

Aladdin : Okay, Genie. I wish for you to get us out of this cave.

Genie : Oh, yeah! He has made his first wish! Thank you for choosing carpets, camels and caravans. Please don't forget to tip your genie on the way out. Hold yourself, kid! Whoo! Whoa. Man, look at this world. It's so... big. Inside the lamp, everything's like, brass! Brass! Brass! Brass! Like, ooh, is that some copper? Nope! Brass! Sorta the problem with the genie life. Phenomenal cosmic powers, but itty-bitty living space.

Aladdin : So, is this magic? Or are you magic?

Genie : Eh, kind of a package deal.

Aladdin : Can you warn me before you do that?

Genie : Oh, you'll get used to it.

Aladdin : Right. So, do I have to make all my wishes here? I mean, if I take you back to Agrabah, won't people...?

Genie : No, no, no, no, no. I can look totally normal.

Aladdin : Right. Totally normal. Still blue. Do we need the top knot?

Genie : That's my little cherry on top. Okay, okay. So... What are you gonna wish?

Aladdin : Oh, I-I haven't thought about that.

Genie : Mm. You really are not that guy. Okay.

Aladdin : So what would you wish for?

Genie : No one's ever asked me that before. An easy one though. I wish to be free. To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human.

Aladdin : Why don't you just set yourself free?

Genie : Carpet! Did you hear what this boy said? Why don't I set myself free?

Only way a genie gets to be free is if the owner of the lamp uses one of his wishes to set him free. And the last time that happened was, like, the fourth of Never-ary.

Aladdin : I'll do it. I've got three, right?

Genie : Actually, you have two left. You used one to get out of the cave, remember?

Aladdin : Did I? Or did you? I thought I had to be rubbing the lamp?

Genie : Okay, little street boy. Let's rewind the tape. Okay, Genie. Oooh! The old monkey-with-the-lamp trick. Never seen that one before. Keep my eye on you.

Aladdin : At least now I can use my third wish to set you free.

Genie : Here's the thing about wishes. The more you have, the more you want.

Aladdin : That's not me.

Genie : Hmm. We'll see about that.

Aladdin : But there is something.

Genie : Uh-oh. Seen that face before. Who is she? Who's the girl?

Aladdin : She's a princess.

Genie : Aww, aren't they all? Treat your woman like a queen, I always say.

Aladdin : No. No, she's an actual princess.

Genie : Well, I already told you. I can't make anyone love anyone, so.

Aladdin : No, no. We had a connection.

Genie : Did they?

Aladdin : She is smart and kind and so beautiful. But she has to marry a...Hey, can you make me a prince?

Genie : There's a lot of gray area in "make me a prince". I could just... make you a prince.

Aladdin : Oh, no.

Genie : Right, you'd be snuggled up with that dude for the rest of your life.

Prince : Yo, you all seen my palace?

Genie : Be specific with your words. The deal is in the detail.

Aladdin : Got it.

Genie : Which I don't really understand because if she already likes you, why change?

Aladdin : I told you she has to marry a prince.

Prince : I just wanna go home, man.

Genie : Okay. I can do that. An official wish this time, for those of us. who are counting, which now, I am one.

Aladdin : Genie... I wish...

Genie : Lamp?

Aladdin : Oh. Sorry. All right. Genie...

Genie : Don't hurt him, Genie.

Aladdin : I wish... to become... a prince.

Genie : Back up, boy, I need some room to work. I'm about to fabulize you.

Aladdin : Genie?

Genie : A little head-spinning. Better though, right?

Aladdin : I think I'm... getting used to it.

Genie : Okay, a prince, a prince. Obviously, the ghetto-chic is not gonna work. I'm feeling a periwinkle.

Aladdin : Wh-What's periwinkle?

Genie : No. Chartreuse. The lines are all wrong.

Aladdin : What is this?

Genie : The color clashes with your skin tone. The silhouette is confused.

Aladdin : This is a big hat.

Genie : No, that is not a big hat. Come on, Genie, gotta beat the door down. Gotta go bold! Gotta... gold! Aah, no! We've gone too far.

Aladdin : Genie!

Genie : You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the crowd goes wild! Oho! The Genie! The Genie's on fire! The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

Genie : Of course you like it, boy. I made it.

Aladdin : I think that's me. Strictly speaking, it... it's me.

Genie : I mean, I did most of the work. You was just standing there. But I hear you.

Aladdin : But won't people recognize me?

Genie : Nobody will recognize you. That's how genie magic works. People see what they're told to see. Aladdin: Right. Who am I?

Genie : Who... Prince... Ali. - From? Duh From Abuwah.

Aladdin : A-bab-wah?

Genie : You're not listenin' Ababwah.

Aladdin : Is that a real place?

Genie : Yeah. Like, everybody knows about it. It has a brochure. A little hot in the summer, temperate in the fall. I-I'll let you read it en route.

Aladdin : How are we gonna get there?

Genie : I guess you can't ride a chimp. Don't you just love a moonwalking monkey? Uh-uh, hold it there, Abu. Donkey. Too small. No. Too obvious. We need something robust. Relax, Abu. It's just for a minute.

Aladdin : Whoa. Prince Ali... of Ababwah.

Genie : And now, for your entourage.

Aladdin : What? What's happening? Genie?

Guards : Clear the way!
Clear the way!
Clear the way!
Clear the way!

Aladdin : Where are they?

Genie : Relax.

Aladdin : What is taking so long? Here comes the man.

Genie : What you doing? Put your arms down.

Aladdin : I'm... I'm presenting it.

Genie : Put your arms down.

Sultan : It's a pleasure to welcome you to Agrabah, Prince Ali.

Genie : How did you break that?

Aladdin : I don't know. It fell off.

Genie : It's a pleasure to meet him.

Aladdin : Uh... It's just as much... a pleasure for me, Your Highness, Sir. You look very serene.

Genie : That's a curtsy, not a bow. Stand up.

Jafar : I'm afraid I'm unfamiliar with... Ababwa.

Both Aladdin & Genie: Well, it's north. It's south.

Aladdin : Uh, we have a north and a south.

Genie : What? It's near, if you were to go... it's... it's...
Around there.

Aladdin : you can find it, if you just look.

Genie : Don't help me.

Sultan : The world is changing quickly, Jafar. It seems as if there is
a new country every day.

Genie : Don't touch me. Don't touch me.

Aladdin : Well. Yes! You are very wise.

Genie : Um, tell him that we have gifts, please.

Aladdin : Oh, right! We have things! Gifts! Did you organize this? Bi-baba! Yes,
here we are! Gifts. Coming right up. We have spices. Golden camels.
And spoons, tiny spoons.

Dalia : Spoons! How do they make 'em that tiny?

Aladdin : We have jams!

Jafar : Jams?

Aladdin : Jams. Yes, jams! Yam jams. Fig jams.

Dalia : Yam jams!

Aladdin : And date jams. Seedless. Delicious, e-exotic jams.

Genie : Move. Away. From the jams.

Aladdin : What?

Genie : We have jewels.

Aladdin : Jewels! We have them. And, uh, that! Over there. Hidden for... suspense.
Wfoo. Ta-da.

Jasmine : It's a... wheel?

Aladdin : It's a... very expensive.

Jasmine : And what do you hope to buy with this... expensive?

Aladdin : You!

Genie : Wow.

Aladdin : No! No, no, no, no! A moment with you. A moment... that's not... Pkkfff.

Jasmine : Are you suggesting I am for sale?

Aladdin : Of course. Not! No, of course not! No!

Genie : It's cold, and it's dark in that lamp. But I prefer it to this.

Jasmine : Please excuse me, I... need to go and... find some bread.

Dalia : For the jams.

Aladdin : No, no, that's not what I meant. I...

Dalia : You did great.

Aladdin : That's not what I meant.

Genie : Just leave her alone. You didn't do great.

Sultan : You will... get a chance to speak again. We hope you can join us tonight, Prince Ali, when we celebrate our harvest.

Aladdin : Of course, Your... Serene Self. We will join you.

Iago : Smooth.

Genie : In 10,000 years, I've never been that embarrassed.

Genie : Don't worry. You are not out of the game yet. Just do whatever you normally do at a party.

Aladdin : I've never been to a party.

Genie : What? What? Oh, you gonna need to go back to the room then. You're not messin' up my night.

Jafar : Prince Ali. May I have a word? Privately? This doesn't concern your servant.

Genie : Be over there, minding my business. I know who you are.

Aladdin : You do?

Jafar : Yes. You're a man of great ambition, like myself.

Aladdin : I, uh, I don't believe we've been properly introduced.

Jafar : Jafar. Vizier to the Sultan. I could be a valuable ally to help you get what you want.

Aladdin : I, uh, I will think on that. I don't wanna keep the Princess waiting.

Jafar : Perhaps I'm not making myself clear. This offer will not be on the table for long, you see. Prince Ali...

Genie : Excuse me. Prince Ali, your presence is requested. So I guess that's the guy.

Aladdin : Mm-hmm, that's the guy.

Genie : Okay, there she is. This is your chance.

Aladdin : You know what? There are a lot of people. I don't think I can do this.

genie : You'll be fine. -

Aladdin : Okay.

Genie : This one's gonna be easy. Ooh! Look at her handmaid. She's gonna get some punch. Feelin' a little thirsty myself.

Aladdin : No. No, no, no, no. You can't leave me. - They'll see right through me. -

Genie : No, they won't. All you have to do is walk over there.

Aladdin : And speak. I also have to speak.

Genie : Okay, listen to me. I live in a lamp. But this is a party. Do not mess this up for me. Okay? I'd like to party. Go get her!

Aladdin : Okay. Mm-hrm.

Prince anders : Princess Jasmine!

Jasmine : You! You're... still here.

Prince anders : Yas.

Genie : What you doing?

Aladdin : Hmm?

Genie : What are you doing?

Aladdin : I'm just making sure the water's... a good temperature.

Genie : Why are you not over there?

Aladdin : How am I supposed to compete with that? Look at him. He's so princely.

Genie : You have got to be more confident about what you have to offer.

Aladdin : What do I have to offer? Knowledge of how to steal food? How to jump between buildings? Now, Prince Ali, he has jewels.

Genie : Stop, stop, stop. I made you look like a prince on the outside. I didn't change anything on the inside. Prince Ali got you to the door. But Aladdin has to open it.

Aladdin : Oh. See, the sultan does like me.

Genie : Okay, well, maybe he'll let you be his wife.

Jasmine : Look at that. Another prince more interested in Baba.

Dalia : I don't know. I think this one might be different. And he comes with an incredibly attractive friend. Please make it work.

Jasmine : And what about Prince Ali?

Dalia : Oh, look at him, he's trying so hard.

Jasmine : And that's the problem.

Genie : Showtime.

Aladdin : No, I'm waiting for the right moment.

Genie : No, no. No waiting. We're done waiting.

Aladdin : No. I'm in charge, okay? I say when it's the right moment. Really? Really?

Dalia : He's here. Say something. Act natural. Hi!

Aladdin : I'm sorry... for the... The jams. And the jewels, and the-and the... And the buying you. That wasn't me. It-It was me. I don't, I-it was me. I don't have a twin or anything. But, uh, I... um... - You're... - jasmine : Dance? I'd love to. Yes.

Dalia : Go. Go.

Jafar : Something very strange about him. Keep a close eye on Prince Ali.

Aladdin : She just Walked out.

Genie : Maybe I went a tad far with the backflip, but that dance may be the best thing you ever do in your life.

Aladdin : I was pretty good. But nothing seems to impress her.

Genie : Yeah, it's crazy. Not gems or jams or jewels. If I can't impress her, I wonder who can.

Aladdin : What's that supposed to mean?

Genie : I'm just sayin' try being yourself?

Aladdin : But she has to marry a prince. If I just had a few more minutes with her, I know I could... - You need to get me over there.

Genie : Is that an official wish?

Aladdin : No. It's a favor... for a friend.

Genie : Ooh, yeah, see, genies don't really have friends.

Aladdin : I thought you said you never had a friend like me?

Genie : No. I said you... never had a friend like me. When you're a genie, somebody always wants somethin' from you. I-It's awkward.

Aladdin : You're right. You're right. Besides, it would've involved distracting a certain handmaiden...

Genie : Ooh! Ha! See what you're doin'. You hooked me. See you there?

Genie : Good evening.

Dalia : How did you get past the guards?

Genie : Oh, uh, I snuck past.

Dalia : All 48 of them? Even the ones that eat fire? Impressive.

Genie : That's why I'm, uh... That's what people say about me. Oh, that-that didn't come out the right way. No one says that. I-I don't know why I said that.

Dalia : They're beautiful. She will hate them. Tell Prince Ali, the way to her heart is through her mind.

Genie : Actually, these are from me... to you.

Dalia : Could you excuse me one moment?

Genie : Wait, just... "That's what people say about me." Come on, Genie!

Dalia : My favorites. I accept. Please continue.

Genie : I was noticing how... pleasant the evening is. At the party, I noticed... you noticing how... pleasant I am. Right. How's this going?

Dalia : It's clumsy, but in a charming sort of way.

Genie : Uh, a stroll. Would you like to take an evening stroll? Just the two of us? On purpose?

Genie : Yes. As people.

Dalia : Just one more second.

Genie : Okay. Why would I say "as people"? The kid is contagious.

Dalia : I've never done this before. How does it work? Do you like sheep cheese?

Jasmine : Come in.

Aladdin : Actually, I'm already in.

Jasmine : Don't move.

Aladdin : I just came back... because you left so...

Jasmine : How did you get there?

Aladdin : Magic carpet?

Jasmine : Hmm. Actually, I'm glad you are here. You are? I've been trying to find Ababwa, but it doesn't seem to be on any of my maps. Care to show me?

Aladdin : I'd love to.

Jasmine : Oh, Rajah, let's not eat the Prince today. He needs his legs for

dancing.

- Aladdin : Did I go too far with the backflip?
- Jasmine : A little. Ababwah?
- Aladdin : Yes. Genie, I need to find Ababwah.
- Dalia : The other brother, the short one. Not the one who gifted me a goat.
- Aladdin : She has lots of maps. Ababwah, of course. Ababwah.
- Dalia : Yak napkins are not easy to find.
- Jasmine : Have you lost your country?
- Aladdin : My country? No. No. There it is.
- Jasmine : I don't think so. I've been...
- Aladdin : There it is!
- Jasmine : How did I not see that?
- Aladdin : Who needs maps anyway? They're old and useless. And have no practical value.
- Jasmine : Maps are how I see the world. I thought a princess could go anywhere?
- Aladdin : Not this princess.
- Aladdin : Uh, well, uh, would you...? Would you wanna...? Sorry. Sorry.
- Jasmine : Rajah.
- Aladdin : Thanks... for that. I-I was saying... You should see these places. I mean, there's a whole world outside of books and maps. Do you want to?
- Jasmine : How? The door's guarded.
- Aladdin : Who said anything about a door?
- Jasmine : What are you doing?
- Aladdin : Sometimes Princess... Sometimes, you just have to take a risk.
- Jasmine : What just happened? What? Is this...? A magic carpet.
- Aladdin : Do you trust me?
- Jasmine : What did you say?
- Aladdin : Do you trust me?
- Jasmine : Yes.
- Jasmine : Of all the places you've shown me, this is by far, the most beautiful.
- Aladdin : Sometimes you just have to see it from a different perspective.

Jasmine : It's them, the people. They make it beautiful. And they deserve a leader who knows that. I don't know why I think it could be me.

Aladdin : Because it should be you.

Jasmine : You think so?

Aladdin : Does it matter, what I think?

Jasmine : Oh, look at that adorable monkey down there. Is that Abu?

Aladdin : No, no, it couldn't be Abu, he's...

Jasmine : So, how many names do you have, Prince Aladdin?

Aladdin : No, no, I...

Jasmine : So, who's Prince Ali?

Aladdin : I am... Prince Ali. But how would you know the city so well?

Aladdin : I came to Agrabah early. Because to know a people, you have to see them for yourself. But you already know that. When we first met, you were disguised in your own city. You saw us arrive with dancers, an elephant, and a magic carpet. How could a street thief have all that?

Jasmine : But how could I not recognize you?

Aladdin : People don't see the real you when you're royalty.

Jasmine : I'm sorry. I'm embarrassed. I mean, you've seen more of Agrabah in days than I have in an entire lifetime.

Aladdin : We should... probably head back.

Jasmine : already?

Aladdin : Until tomorrow, Princess.

Jasmine : Good night.

Aladdin : Good night. Yes. Woo-hoo!

Iago : Fascinating.

Genie : Ooh! I like that face. - Good date? -

Aladdin : The best.

Jasmine : But it was better than the best.

Aladdin : She figured out I was Aladdin. You said that wouldn't happen. Genie : Wow. I mean, genie magic is really just a facade. At some point, the real character's always gonna shine through. But that's a good thing, right? Now, she knows. -

Aladdin : Well... -

Genie : Well, what?

Jasmine : He told me he was only pretending to be a thief to see the city. But he's actually a prince.

Aladdin : I convinced her that I really was a prince.

Dalia : And you believed him?

Genie : And she believed you?

Jasmine : I think so.

Genie : Eventually, you are going to have to tell her the truth.

Aladdin : Eventually, I will tell her. Anyway, I sort of am a prince now.

Genie : Oh. So you're gonna drink from that cup.

Dalia : You don't think maybe you want to believe him because you have to marry a prince but you can't marry a thief?

Jasmine : No. I believe him. I do.

Aladdin : When the time is right, I will tell her. Morning?

Hakim : Morning.

Aladdin : Not again. Please, please, I... Gentlemen. I-I think there's been some sort of confusion. I don't think you know who I am.

Jafar : Oh, no, no. I know who you are. Aladdin.

Aladdin : Aladdin?

Iago : Aladdin.

Aladdin : I don't know who that is. I-I'm Prince Ali... Street rat. Of-Of Ababwah.

Jafar : A prince from a kingdom that doesn't exist. Who now possesses a magic carpet from the Cave of Wonders. Seems to me, the only way that's possible,

Iago : Where's your monkey?

Jafar : is if you found a certain treasure. My treasure. Where's the lamp?

Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali.

Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time...
Where is the lamp?

Jafar : Listen to me. I don't know who you think I am. –

Jafar : Goodbye, Aladdin. –

Aladdin : No!

Jafar : Hmm.

Genie : What in the...? Oh! Hey, kid! Okay. I can't get you out of this unless you make a wish. You have to make a wish! Come on, wake up! Okay, try and form the words. "I wish." Kid, come on, wake up! Wake up. You need to think. Think, think. Think. Okay. Okay. A little gray area here, but it's worth a try. I, Aladdin, being of sound body and mind, declare that my second wish is to be saved from certain doom. I took the liberty to backdate that a day. I hope you don't mind. Yes! Here we go! Come on! Come on, kid! Kid! Kid, please. Come on. Wake up. Wake up, wake up. Kid! Wake up, please. Ew. Probably coulda done that the other direction though. How you doin'?

Aladdin : Thanks, Genie.

Genie : Hey, no problem, uh, I was in the neighborhood.

Aladdin : I thought you said no favors? I wa-I wa... I thought you said no friends?

Genie : Right, uh... It actually cost you a wish.

Aladdin : Whatever it cost. You saved my life.

Genie : Yeah, that's true. I mean, strictly speaking though, it was a team effort.

Aladdin : Thank you. We have to stop Jafar.

Genie : That's not gonna be easy. The Sultan trusts him completely. He has everybody fooled.

Aladdin : Maybe not everyone.

Jafar : I overheard Prince Ali talking to his advisor about returning with an army to conquer Agrabah.

Sultan : What?

Jafar : Now it appears he's fled in the night.

Sultan : Jasmine.

Jasmine : You heard him say this, Jafar? And you saw him leave?

Iago : Uh-oh.

Jafar : Yes. With my own ears and my own eyes. So, what's the problem now, Princess?

Jasmine : This is the problem, Jafar. If what you say is true, why is Prince Ali still here?

Aladdin : Your Majesty.

Jafar : Prince Ali. This is a surprise.

Aladdin : Your Highness, your advisor's not who he says he is.

Jafar : Oh. I'm not who I say I am.

Jasmine : Baba, he tried to kill Prince Ali.

Sultan : Jafar, can you explain this to me?

Jafar : Yes. My Sultan... You know my loyalty belongs to you.

Sultan : Your loyalty. Your loyalty.

Jafar : Yes. Prince Ali, you invited yourself into our city. And we welcomed you as our guest. But I believe your intentions are... deceitful. You are a grave danger to Agrabah, and you shall be dealt with as such.

Jasmine : Baba, what are you saying? Enough, Jasmine! Jafar told me of Prince Ali's ambition.

Aladdin : The staff.

Sultan : He's here for my throne. Hakim!

Jasmine : Baba?

Sultan : What happened?

Aladdin : He had you under a spell. He's not to be trusted. Your Majesty. He wants your throne.

Sultan : Jafar, you were my most trusted advisor! Hakim! Put him in the dungeon!

Jafar : You should think about how quickly the sands of power shift in the storm, Hakim.

Hakim : I am loyal to my sultan. As you should have been. The law is the law.

Jasmine : Prince Ali, I must apologize.

Aladdin : Well, Your Highness, there's something I... I'd like to explain.

Sultan : Your honor and integrity will never again be questioned here in Agrabah. –

Aladdin : I... –

Sultan : A more noble and sincere young man has never graced the chambers of this palace. –

Aladdin : Well, uh... - Wow.

Sultan : I would be honored - to call you my son. –

Genie : Oooh.

Sultan : If that... were something anyone wanted.

Genie : So you got the girl. I mean, trust me, I had my doubts after your whole jam debacle. But y-you pulled yourself back together a little bit.

Aladdin : I did, didn't I? I think I finally got the hang of being a prince. Oh, well, that-that's not exactly what I meant.

Aladdin : But you were right. People see what they wanna see. Aladdin is gone. I'm Prince Ali now.

Genie : Wow. Got it all figured out now, huh, kid?

Aladdin : And you know, I was thinking about my last wish, and I just... I can't do this without you. I know I told you I'd use it to set you free, but you heard the sultan. I can't let everything that we've worked for fall apart.

Genie : So... You just never tell her the truth? You're gonna keep living the lie?

Aladdin : It's not a lie. People can change.

Genie : Heh, oh, they can change, all right.

Aladdin : And? That's a bad thing? Everything's better now. No one got hurt. You'd rather me be back on the streets stealing to survive? I... thought you'd be happy for me. But all you cared about was that I use my last wish to set you free.

Genie : Wow. Kid, I don't care nothin' about that wish. This is about you. What's happening to you. You'd rather lie to somebody you love than give all of this up.

Aladdin : You don't get it, Genie. People like me don't get anything except by pretending.

Genie : I think, maybe, you don't get it. The more you gain by pretending, the less you're actually gonna have. 10,000 years, I have never once,

ever... called a master a friend. I broke the rules for you. I saved your
 life... and for what? You are breaking my heart here, kid. You're breaking
 my heart.

Aladdin : Genie, no. Hey, come on!

Iago : Master.

Aladdin : Who does he think he is? He's supposed to serve me. I'm the same as I
 always was on the inside, right, Abu? Hey!

Genie : Aah! Are you kidding? Now, why would you rub the thing under the...?
 archway.

Sultan : Jafar. You should have left Agrabah while you had the chance.

Jafar : Why leave when the city belongs to me now?

Sultan : It's over, Jafar. Over for you.

Jafar : I've endured your spineless incompetence for long enough.

Sultan : Hakim. Own throne.

Jafar : Genie! For my first wish, I wish to be Sultan of Agrabah.

Sultan : What?

Genie : As you wish, master.

Jasmine : No.

Sultan : Hakim!

Jafar : Hakim! You obey the sultan. So you obey me now. You know the law,
 Hakim.

Jasmine : No.

Hakim : My Sultan! –

Guards : My Sultan! - My Sultan!

Jafar : Hakim. Marshal an army to invade Sherabad. –

Sultan : Sherabad? –

Jasmine : You cannot...

Jafar : I think we've heard enough from you, Princess. It's time you start doing
 what you should've done all along. Stay silent. Guards! Remove her!
 Control that cat if you know what's good for you.

Jasmine : Rajah. Rajah. It's all right. –

Sultan : Don't touch her! –

Jasmine : Baba.

Sultan : Jasmine.

Jasmine : Hakim! Hakim!

Jafar : Take her away! Tell them, Hakim.

Jasmine : You were just a boy when your father came to work the grounds. But
you have risen up to become our most trusted soldier. As a man, I
know you to be both loyal and just. But now, you have to choose. Duty isn't
always honor. Our greatest challenge isn't speaking up against our
enemies, but defying those whose approval we seek the most. Jafar
is not worthy of your admiration nor your sacrifice.

Jafar : I wish nothing but glory for the Kingdom of Agrabah.

Jasmine : No. You seek glory for yourself. And you would win it off the backs of
my people! Hakim. These men, they will follow where you lead, but it's
up to you. Will you stand silent while Jafar destroys our beloved
kingdom? Or will you do what is right... And stand with the people of
Agrabah?

Hakim : My Princess. Forgive me. My Sultan.

Jafar : Hakim. Guards! Arrest the Vizier.

Iago : Rub the lamp.

Jafar : So this is how it will be. Not even the title of sultan would wake the
herd from their sleep. I should have known. If you won't bow before
a sultan, you will cower before a sorcerer. Genie! I wish to become the
most powerful sorcerer there is.

Genie : As you wish, master.

Iago : This could be fun.

Jafar : Hakim. I had such big plans for you. But now... you are no longer of
any use to me. Perhaps your men would like to follow you to the
dungeon. You too.

Iago : Prince Ali!

Jafar : If it isn't our Prince Ali...

Jasmine : Ali!

Jafar : Or should I say... Aladdin.

Jasmine : Aladdin.

Jafar : He's been pretending the entire time. An impostor. There is no Prince
Ali. There never was. He's nothing but a lying thief.

Aladdin : I'm sorry.

Jafar : You're insignificant. An irritation I no longer need to tolerate once I...
ensure your agonizing death by banishing you to the ends of the
earth. Jasmine : No! No. No.

Aladdin : No. Abu!

Jafar : I could simply kill you all. But that would be inadequate repayment for
years of humiliation and neglect. "Remember your place, Jafar." "You
forget yourself, Jafar." –

Sultan : Jafar. –

Jafar : No. What you need, Baba, is to suffer. Like I have suffered.

Jasmine : Baba?

Jafar : Watching me rule your kingdom be enough?

Jasmine : Stop!

Jafar : But watching my armies devour your toothless allies...

Jasmine : Please, make it stop! No, the most suitable punishment would be to
make you watch - while I take what you love most. –

Jasmine : No! - Baba! –

Jafar : And marry your daughter.

Dalia : No!

Genie : No!

Sultan : She will never marry you.

Jasmine : I will do as you wish! Make it stop! Make it stop.

Aladdin : Abu! Abu! Abu! You okay? Let's get outta here. No.

Pastor : Your Highness, Sultan. In honesty and sincerity, - do you accept
Princess Jasmine... –

Jafar : Yes. Yes, I accept. Princess.

Pastor : Princess Jasmine, do you accept the Sultan to be your husband?

Jafar : Come on, woman!

Iago : Accept. I...

Jafar : Yes?

Jasmine : I... Do not! –

Iago : The lamp, the lamp! –

Jafar : Ah! Stop her!

Sultan : No, Jasmine!

Jafar : No! No! No! The lamp! Iago! –

Aladdin : Are you okay? –

Jasmine : Yes!

Aladdin : Hold on!

Jasmine : The lamp!

Aladdin : Abu! Carpet, get me up there! Abu! Jump!

Sultan : You are nothing without your staff! Nothing!

Aladdin : Carpet!

Sultan : Jasmine.

Iago : Punish them. Punish them. Genie should witness.

Jafar : As the old man said, “You should have left Agrabah when you had the chance.” I told you before to think bigger. You could have been the most powerful man in the room. But now, I hold the lamp. I hold the power.

Aladdin : You can’t find what you’re looking for in that lamp, Jafar. I tried and failed, and so will you.

Jafar : You think so? But I am Sultan! I am the greatest sorcerer the world has ever seen. I will create an empire that history cannot ignore. I can destroy cities. I can destroy kingdoms. And I can destroy you.

Aladdin : True. But who made you a sultan? Who made you a sorcerer? There will always be some thing, some man, some being more powerful than you.

Genie : What are you doing?

Aladdin : Genie gave you your power, and he can take it away.

Jafar : HE SERVES ME!

Aladdin : For now. But you’ll never have more power than the genie. You said it yourself, you’re either the most powerful in the room, or you’re nothing. You will always be second.

Iago : Second. Second. [squawks]

Jafar : Second?! Only second?! HE SERVES ME!! I will make sure no one will ever say these words again! Genie, for my final wish, I wish to become the most powerful being in the universe! More powerful than you!

Genie : A lot of gray area in that wish. But, uh, the most powerful being in the

universe, coming right up!

[Genie transforms Jafar into a genie]

Jafar : The most powerful in the universe! At last! Second to no one! And I thought I had power before! First, I'll lay waste to those fools in Sherabad.

[as he tries to use his magic to destroy Sherabad, his own shackles appear]

Jafar : What have you done to me?

Aladdin : I haven't done anything to you, Jafar.

Jafar : What have you done to me?!

Aladdin : This was your wish, not mine. A genie might have phenomenal cosmic powers...

Genie : But an itty-bitty living space. You see, a genie without a master, goes back in their lamp.

[Jafar's prison lamp appears taking his base]

Jafar : I will not forget you, boy! Mark my words. I will not forget what you have done to me!

Iago : Goodbye, Jafar.

Jafar : Parrot! You're coming with me! [he grabs Iago as he gets sucked into his lamp] No!

Jasmine : Baba!

Dalia : - Baba. Come on.

Genie : A couple thousand years in the Cave of Wonders ought to cool you off.

Sultan : Wait... wait. How can I ever thank you?

Aladdin : Oh, no, no. You don't need to thank me. But I hope you accept my apology. I'm sorry... to the both of you. Especially you. You deserve... so much.

Sultan : We all make mistakes.

Jasmine : Aladdin.

Aladdin : I hope you find what you're looking for.

Genie : Ooh, that's a bit of a mess there, Abu. Let me take care of that for you.

Cute. Ah-ah-ah. No. No long faces, all right? I got an idea, all right? It's your last wish. Royalty was the right idea, okay? We should just rip on that a little bit. All right, here's what I'm thinkin'. Aladdin, warrior prince! A noble heart in a land where thieves run feral. Jasmine! You

like it? No? Okay, all right. I hear you loud and clear. But this is what you need. The governing laws of Agrabah by royal decree. Okay, and... here it is! "Must marry a prince." Right. But, you say the words... and this law just kinda like, goes away. You and the princess are in it together forever.

Aladdin : You can just make the law disappear?

Genie : Pssh. Please. Like it never existed. All right. Last wish. Let's get it.

Aladdin : Okay.

Genie : Last wish.

Aladdin : Genie.

Genie : I'm ready. Hold on. Here we go.

Aladdin : I wish...

Genie : Third and final wish.

Aladdin : I wish...to set you free.

[Aladdin has just wished to set Genie free]

Genie : Wait. Tell-tell me to do something.

Aladdin : Uh...give me some jams.

Genie : .Get it yourself? Get your own jams!

[Aladdin embraces Genie]

Genie : Thank you.

Aladdin : No. Thank you, Genie. I owe you everything. What are you gonna do now?

Genie : Um... Actually, there is this... handmaiden that I would love to travel the world with. If she'll have me.

Dalia : When do we leave? Also, I want children.

Genie : Yes! Two of them.

Dalia : Lian and Omar, three years apart. They will worship us both and ask lots of questions. And you will entertain them with stories and songs.

genie : We'll have a boat. –

Dalia : A large one with multiple levels and magnificent sails.

Genie : I was thinking more of a- a smaller one.

Dalia : - Perfect. –

Genie : Perfect.

Sultan : Sit with me, my child. I'm sorry. –

Jasmine : Baba, why are you...?

Sultan : - Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You... are the future of Agrabah. You... shall be the next sultan.

Jasmine : Thank you, Baba.

Sultan : As sultan, you may change the law. He is a good man.

Genie : Where'd he go?

[as Aladdin is walking away from the palace]

Jasmine : Stop, thief. Your sultan commands it.

Aladdin : Sultan? Does that mean I'm in trouble?

Jasmine : Only because you got caught.

THE END

AUTHOBIOGRAPHY



Juni Febriyanti was born on June 13th, 2000 at Umah Besi, Bener Meriah, Aceh, Indonesia. She is the oldest children from Mr. Iskandar and Mrs. Juhaini. She just has a young brother. Juni completed her Primary School at SDN Umah Besi (2006-2012), then continue her Junior High School at SMPN 1 Timang Gajah (2012-2015). She continued her study at SMAN 1 Timang Gajah (2015-2018). In 2018, Juni went to University to achieved her Bachelor Degree at English Education Department, Teacher Training and Education Faculty, Bina Bangsa Getsempena University. She finally finished her last task and graduated in 2022.