

Clash of the Titans and Prince of Persia:
A Study of Figurative Language in Fantasy Films

Saichai Kirdmongkon^{*}

Pataraporn Tapinta^{**}

Abstract

The main objectives of the study are: 1) to identify types of figurative language that commonly express the fantasy senses in fantasy films; and 2) to analyze how these figures of speech express those senses of fantasy. In particular, the two films investigated in this study were *Clash of the Titans* and *Prince of Persia*. This research is based on the frameworks of figurative language and fantasy senses. Content analysis was applied. The findings revealed that five common types of figurative language were metaphor, hyperbole, personification, irony, and repetition. These figurative devices could express five common fantasy senses in the two fantasy films including superpower, supernatural theme, universal value, imagination, and romance (by hero). In sum, the power of the five common figurative devices could effectively promote the intended fantasy meanings by intensifying the sensations leading to accurate understanding of the intended messages.

^{*} Graduate Student in English for Specific Purposes Program, Graduate School, Kasetsart University. E-mail: saijaihs@hotmail.com

^{**} Assistant Professor, Department of Foreign Languages, Faculty of Humanities, Kasetsart University. E-mail: ptapinta@yahoo.com

Each figure of speech appears to suit a certain theme of fantasy better than another. This depends on the natural characteristics of each device. Nevertheless, a certain figure of speech may create several fantastic senses. In conclusion, like other genres of literary works, to convey meaning in a fantasy story, figurative language firstly helps create vivid *perception* in the audience, and this can finally lead to the achievement in their *cognition* (understanding) of the messages.

Keywords: Figurative language; Fantasy; Films

บทคัดย่อ

จุดประสงค์หลักของการศึกษานี้คือ 1) ระบุประเภทของภาษาภาพพจน์ที่มักจะสื่อความหมายเชิงจินตนิมิตในภาพยนตร์แฟนตาซี (จินตนิมิต) 2) วิเคราะห์ว่าภาษาภาพพจน์ประเภทต่างๆ ที่พบนั้นสื่อความหมายเชิงจินตนิมิตอย่างไรภายใต้กรอบทฤษฎีหลักของ Pickering and Hoper (1994) และ Todorov (1970, cited in Scholes 1975) ด้วยวิธีการวิเคราะห์เนื้อหา (content analysis) (Berg, 2004; Coffey and Atkinson, 1996; Corbin and Strauss, 1998) ภาพยนตร์แฟนตาซีที่นำมาศึกษาในงานวิจัยนี้คือ *Clash of the Titans* และ *Prince of Persia* ผลการศึกษาพบว่า ภาษาภาพพจน์ที่พบว่าใช้สื่อความหมายเชิงจินตนิมิตมากมี 5 ประเภทตามลำดับได้แก่ อุปมา อติพจน์ บุคลาธิษฐาน คำแฝงนัย และการกล่าวซ้ำ และภาษาภาพพจน์ทั้ง 5 ประเภทนี้สามารถสื่อความหมายเชิงจินตนิมิต 5 ประเภทหลักๆ ที่พบได้บ่อยคือ superpower, supernatural theme, universal value, imagination and romance (by hero) ดังนั้น จึงนับว่าเป็นเครื่องมือสำคัญในการสื่อความหมายเชิงจินตนิมิต โดยการเน้นภาพต่างๆ ที่สื่ออารมณ์และความรู้สึกได้อย่างเด่นชัดซึ่งจะนำไปสู่ความเข้าใจในการสื่อความหมายที่ต้องการได้อย่างมีประสิทธิภาพ โดยแต่ละประเภทมีความเหมาะสมต่อการสื่อความหมายเชิงจินตนิมิตที่แตกต่างกันไป ขึ้นอยู่กับลักษณะเฉพาะของภาษาภาพพจน์ประเภทนั้นๆ อย่างไรก็ตาม

ภาษาภาพพจน์แต่ละประเภทอาจสื่อความหมายเชิงจินตนิมิตได้อย่างหลากหลาย กล่าวโดยสรุป เพื่อให้เกิดผลสัมฤทธิ์ของการสื่อสารระหว่างผู้เขียนงานวรรณกรรม ภาพยนตร์แฟนตาซีและผู้ชม ผู้ประพันธ์จึงใช้ภาษาภาพพจน์เป็นเครื่องมือสำคัญ ที่ช่วยสร้างการรับรู้และอารมณ์ร่วมแก่ผู้ชมภาพยนตร์จากงานวรรณกรรม ซึ่งจะนำไปสู่ความเข้าใจในเนื้อหาที่ถ่ายทอดได้อย่างถูกต้อง

คำสำคัญ: ภาพพจน์; จินตนิมิต; ภาพยนตร์

1. Introduction

Fantasy literature has been developed in poems, novels, or short stories for centuries, and it has been recently employed in films. The development of fantasy movies is tremendously popular throughout the world. More importantly, unique devices of language use in fantasy stories make them popular. Among other devices, the use of figurative language is a significant device in achieving the process of meaning construction to create the sense of fantasy (Eagleton, 1996; Todorov, 1970 cited in Scholes, 1975). Nevertheless, few studies specifically focus on language devices in fantasy films. Therefore, this study aims to explore the employment of figurative language which expresses fantasy senses in fantasy films.

Research Questions

1. What types of figurative language commonly express the fantasy senses in fantasy films?
2. How do those figures of speech express the senses of fantasy?

2. Literature Review

Figurative Language

Figurative language is a significant device in literature. It is an efficient linguistic device that conveys imagery meanings and helps complete literary interaction (Pickering and Hoepfer, 1994 and Perrine and Arp, 1993). Figurative language comprises two main features, imagery and comparison, in various ways to stimulate the reader's imagination.

Various experts have introduced lists of figures of speech. However, the preliminary investigation of the data suggests that the list introduced by Pickering and Hoepfer (1994) seems to be suited well with this study since their work directly relates to the literary genre. Based on this framework, eighteen types of figurative language were chosen to guide this study as follows: 1) Metaphor 2) Simile 3) Synecdoche 4) Metonymy 5) Symbol 6) Personification 7) Allegory 8) Irony 9) Hyperbole 10) Allusion 11) Ambiguity 12) Apostrophe 13) Paradox 14) Animism 15) Repetition 16) Juxtaposition 17) Pun 18) Incongruity

Nevertheless, due to the limited space here, only definitions of the five types of figurative language most commonly found in this study will be presented. 'Metaphor' refers to the implicit comparison based on shared background knowledge between the author and the audience. 'Hyperbole' is the exaggeration or overstatement used for emphasizing strong meaning of the intended messages. 'Personification' is giving human qualities to non-living things, namely an object or idea. 'Irony' refers to a device of using literal meaning to contradict the actual or intended meaning. Lastly, 'Repetition' is the form of repetition of a word or phrases, mainly for establishing a prominent message. The use of these five devices will be discussed later in the findings.

Fantasy Literature

Fantasy literature formally emerged in the late eighteenth century in the form of novels and short stories. Fundamentally, those fantasy works involve elements of wizards, enchanted swords, knights, fairy tales, and supernatural events (Mathew, 2002; Todorov, 1970 cited in Scholes, 1975). In addition, Drabble (2000) mentioned that because of the discontentment with everyday life in readers' societies, fantasy fiction has become in great demand and one of the most productive and commercially successful genres during the second half of the twentieth century.

Characteristics of Fantasy Literature

Todorov (1970, cited in Scholes, 1975) defines fantastic sense as the sentiment of imagination that can create an ambiguous *perception* shared by readers and one of the characters. He also noted that the characteristics of fantasy works lay between marvelous and uncanny elements of literary works. This concept is summarized in Figure 1 below:

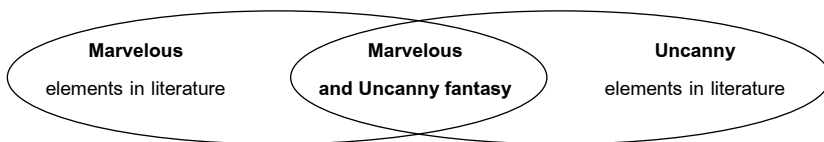


Figure 1 The characteristics of fantasy works:
the intersection of Marvelous and Uncanny elements

Marvelous fantasy is a kind of fantasy in which all supernatural events cannot be explained by any laws of reality. Those supernatural phenomena are closely related to imagination and they can be categorized as the elements of pure fantasy.

Uncanny fantasy is a kind of fantasy in which all supernatural events happening in the story are connected to the laws of reality in some extent. Those supernatural phenomena are varied; for example, dreams, the state of being semi-conscious, illusions of the senses, madness, etc.

Common Themes of Fantasy Literature

Commonly, fantasy literature is concerned with universal value, supernatural, superpower, and imaginative phenomena, and magic (Hume, 1984; Todorov, 1970 cited in Scholes, 1975; Davies, 2007). In addition, Frye (1963 cited in Hume, 1984) explains that fantasy literature also includes the themes of romance, myth, and irony classified by the characteristics of its hero. The explanations of these common fantasy features are presented below except for the description of magic, myth (by hero), and irony (by hero) because the findings did not reveal substantial use of the devices.

1. Universal value refers to the concept in any value, attitude and feelings that is generally perceived among human fellows. The universal value can be perceived in multiple aspects such as society, morality, profession, and aesthetics. In fantasy literature, the values of morality, love relationships and human behavior are commonly constructed in the plots.

2. Supernatural theme refers to the extraordinary phenomenon beyond nature in any aspect of one's prior belief, knowledge, and experience, etc. (Hume, 1986) such as the supernatural events related to human experience, social context, religious beliefs, and so on. Particularly in fantasy literature, a supernatural event is commonly portrayed, and it has become the purest element of fantasy story (Todorov, 1970 cited in Scholes, 1975).

3. Superpower refers to the power over human destiny, involving danger and threat. This could also lead to superhuman ability both physically and mentally, such as superhuman strength, vision-based power, superhuman senses, and superhuman endurance. In fantasy literature including films, the theme of superpower is usually built up in the main character, especially in the hero because he normally precedes the plot of the story until the end (Etxberia, 2008).

4. Imagination refers to the ability to establish a picture in the mind. It can be varied in multiple aspects based on either the truth or the supposing phenomena related to real life (e.g., human knowledge, social context and religious practice). Todorov (1970 cited in Scholes, 1975) mentioned that fantasy literature is the most creative genre which is simultaneously associated with imagination.

5. Romance (by hero) refers to the superiority of hero/ heroine in degree to other men and his environment, and this quality brings him beyond realism.

Discourse of Fantasy Literature

In addition, Todorov (1970, cited in Scholes, 1975) proposed that the use of figurative language that implants the fantasy story appears to signify the common property of a structure of a fantasy discourse in that

- 1) fantasy discourse must have a certain use of figurative discourse,
- 2) fantastic elements and figurative devices are closely related to each other and
- 3) there is equality of close essence between the linguistic device (i.e., the use of figurative discourse) and the sense of fantasy in meaning construction.

In conclusion, the related theories and frameworks as summarized above were employed to guide the analysis to present the final findings of this study. In addition to the theoretical frameworks presented above, the summary of the two films are presented here.

The Summary of the film

Prince of Persia (June 2010) was originally released in 1989 as a game with a tremendous popularity. Later in 2010 Walt Disney Pictures and Jerry Bruckheimer developed the story into a film. The plot of the story involves a young fugitive prince and princess who are trying to stop a villain who unknowingly threatens to destroy the world with a special dagger containing magic sand inside to reverse time.

The film *Clash of the Titans* (also released in 2010), is mainly based on the Greek myth of Perseus a son of the God, Zeus. Perseus embarks on a journey to the underworld attempting to stop the war that can bring danger to Earth as well as Heaven.

3. Research Methodology

To address the two research questions, the theoretical concepts of figurative language (Pickering and Hoeper, 1994) and of fantasy senses (Todorov, 1970 cited in Scholes, 1975; Frye, 1963 cited in Hume, 1984) were employed as the frameworks of the study. In addition, content analysis (Berg, 2004; Coffey and Atkinson, 1996; Corbin and Strauss, 1998) was applied for the investigation.

Data for this study was gained from the scripts of two fantasy films released in 2010 (namely *Clash of the Titans* and *Prince of Persia*). Only

parts of the scripts that include the employment of figures of speech that express fantasy senses (total of 150 figurative expressions) were purposively selected as the units of words for the analysis. Next, the types and occurrences of figurative language were identified. Then, how each type was employed to express different fantasy sense was described. The next step was to describe the connection between the five most commonly-used figurative language and the five most commonly-found fantasy senses in relation to the theoretical concept. To ensure the trustworthiness of the analysis, 30% of the data investigated by the researcher was validated by the expert in the field of English Language Arts. After gaining 87% agreement (Miles and Huberman, 1994), the researcher continued to work with the remaining data and conceptualize the final findings. Finally, theoretical concepts regarding the investigated phenomenon were summarized.

4. Results

1. Figurative Language and Fantasy Senses

1.1 Figurative Language Employed in Fantasy Films

The results revealed that 150 English figurative expressions were found. To note, some figurative expressions display more than one fantasy sense. Based on the theoretical framework of figurative language suggested by Pickering and Hoeper (1994), the findings showed that there were 13 types of figurative language that express fantasy senses found in the two films including metaphor, hyperbole, personification, irony, repetition, simile, symbol, synecdoche, allegory, metonymy, allusion, pun, and paradox. From the total of 13 types of figures of speech, the 5 most common types (appearing more frequently than 8%) are metaphor (25.45%) followed by

hyperbole (19.40%), personification (14.54%), irony (12.72%), and repetition (8.48%).

1.2 Types of Common Fantasy Senses Appearing through the Use of Figurative Language in Fantasy Films

The results revealed that there were 204 fantasy items displayed in the two films via the use of 150 figurative devices (65 items in *Clash of the Titans* and 85 items in *Prince of Persia*). Based on the conceptual frameworks of Todorov (1970 cited in Scholes, 1975) and Frye (1957 cited in Hume, 1984), the findings showed that these 204 items are of the eight aspects of fantasy senses including superpower, supernatural, universal value, imagination, romance (by hero), magic, myth (by hero) and irony (by hero). In order to portray the overall phenomenon of the employment of the fantasy senses, with similar criteria to the investigation of figurative language, the five common senses appearing to occur more commonly (higher than 8%) were chosen to be investigated. These included superpower (28.98%) followed by supernatural theme (25.55%), universal value (16.22%), imagination (13.06%) and romance (by hero) (8.35%).

2. Summary of the Findings and Discussions on the Employment of Figurative language in creating Fantasy Senses

In order to gain the overview of the manifestation of figurative language in creating fantasy senses, the investigation was conducted in two major ways. Firstly, the employment of each individual figurative device was explored to observe its power in expressing the intended meanings of different fantasy senses. Secondly, the investigation focused on how each particular sense of fantasy was promoted by the common devices. To help complete the picture of this phenomenon, the connection between the use of

figurative devices and the creation of fantasy from the two means of investigation is analyzed, and the overall findings are summarized.

In brief, when considering the impact of the five common devices (as reported the frequency of the use above (i.e., metaphor, hyperbole, personification, irony and repetition)), it appears in this study that these tools can strengthen the features of the five common fantasy senses (e.g. superpower, supernatural theme, universal value, imagination and romance (by hero)) effectively. However, this depends on the contexts and the natural characteristics of each device. In addition, when considering on how each particular sense of fantasy is promoted, the findings seems to suggest that the occurrences of the use of these five devices to promote a certain sense did not differ greatly. However, the variation of the occurrence can be observed in different contents of the story.

In particular, among the five common figurative devices *metaphor* and *hyperbole* can be seen as the two types with the highest occurrences in expressing fantasy senses. This seems to suggest that they lend the most powerful impact in expressing meanings and related senses (e.g., values, attitudes and feelings) to promote characteristics of fantasy. *Metaphor* is employed in most themes because the shared background knowledge is the basic element in creating perception; thus, it could convey fantasy senses (e.g. superpower, supernatural theme, universal value, imagination, romance (by hero)) effectively. *Hyperbole* is highly employed in the themes in which the creation of a strong sense beyond normal perception is required because the overstatement helps to convey vivid sensation.

All in all, this strong perception created among the audience should finally promote the successful sense of fantasy and the popularity of the two films.

To provide the clarity of the summary of the findings above, more explanations and examples are illustrated below.

1. Metaphor. The findings indicated that metaphor expresses four major fantasy senses, namely, superpower, supernatural, universal value and romance (by hero). Evidence indicated that metaphor seems to help create more vivid pictures of messages with shared common background knowledge between the author and the audience. Some examples of these fantasy pictures include 1) the power of God, the superhuman ability of the hero; 2) the supernatural sense beyond normal practice of common people related to religious beliefs, the legend between Gods and mankind; 3) certain social values, especially those that are universal values such as human relationships and principles in government; 4) the sense of the hero's romance characterized by his strong ability in battle with a great sense of protection.

Three prominent examples from the two films shown below exemplify the use of metaphors that express the fantasy sense of superpower and a universal value of human relationship.

(1) People : Hey, the Lion of Persia! The Lion of Persia!

Tus : They're calling you the Lion of Persia. You've never excelled at following orders, Dastan.....

Context: People show their admiration in the hero after he won the battle.

- (2) Hadez : Interesting. You are specks of dust underneath our fingernails. Your very breath is a gift from Olympus. You have insulted powers beyond your comprehension.
- Queen : Who are you?
- Hadez : I am Hades. Kneel.

Context: The God of the underworld [Hadez] shows his powerful ability over mankind in the Argos's Hall.

- (3) Son : This child will be yours.
- Father : I'm your father. The bond between us is much more than flesh and bone.

Context: The father explains his love and care to his son.

In the examples (1) and (2), the sense of superpower is reflected through the metaphor 'the Lion of Persia' and 'You are specks of dust underneath our fingernails. Your very breath is a gift from Olympus'. In example (1), the author seems to express the superpower ability of the hero while presenting the lack of superpower of mankind in example (2). In example (1), the author intended to implicitly compare the hero's superior ability (e.g. high efficient skill in battle, being a great leader) with the powerful characteristic of the lion (e.g. fierce, strong, being an animals' leader). On the contrary, the lack of power of normal people [Queen] is implicitly expressed in 'specks of dust underneath our fingernails'; the author intended to portray the weakness and lack of power of normal people when comparing to the power of God [Hadez].

Based on the shared background knowledge in any battle contexts, it is commonly known that ‘*lion*’ can be implied to the power and victory. Similarly, the quality of ‘*speck of dust*’ can be implied to something unwanted, feeble, or weary.

In the example (3), the sense of universal value is conveyed through the metaphoric expression ‘the bond between us is much more than flesh and bone’. The author intended to express the universal sense of love between parents and a son that it is unequally compared to any value of the speaker [father]’s life (i.e., the flesh and bone). Since this concept is the common attitude shared by most people in any culture, the arts of metaphor which depends on the shared knowledge should be accomplished.

In those three examples, the author used the device of metaphor to convey the intended meanings as well as to evoke emotion and create sensation of the super quality beyond normal people in the audience. This shared sensation between the author and the audience could promote the sense of fantasy effectively (Todorov, 1970 cited in Scholes, 1975). In summary, the use of metaphor device could, firstly, create strong *perception* in the audience; secondly, the audience’s *cognition* (understanding of the messages) is effectively established. This could finally leads to the achievement in communication of the fantasy sense.

2. Hyperbole. This study revealed that hyperbole expresses three major fantasy senses, namely, supernatural theme, superpower and imagination. It showed that hyperbolic expressions help portray the strength of the intended meaning through overstatement/ exaggeration. Some examples of fantasy pictures include 1) a supernatural character of a monster; 2) a superpower character with superhuman strength with extra physical

accuracy; 3) the imaginative presentation of a character of the most beautiful princess and the imaginative action of warrior.

Three following examples from the two films exemplify the use of hyperbole that expresses the supernatural sense, superpower, and imagination.

- (4) Trader : Do you know where you are, Persian? ...In the heart of Sudan, there is a tribe of warriors known as the Ngbaka. They strike fear into the hearts of all they cross. The Ngbaka are masters of the throwing knife...

Dastan :

Context: The trader describes the exceptionally strong ability of Ngbaka warrior.

In the example (4), the hyperbolic expression “....They strike fear into the heart of all they cross” makes a vivid picture of the physical strength which implies superpower. The employment of the verb ‘*strike*’ signifies the crucial concept of this context. Generally, ‘*strike*’ is one of warrior’s actions. Thus, the author creatively used this conceptual verb to describe a special ability of this knife throwing warrior. This hyperbolic statement appears to provide an exaggeration of a knife throwing skill into audience’s mind that it is so deadly accurate and dangerous; thus, the implication of the superpower sense is drawn out.

- (5) Soldier 2 : ...Do you know what the Kraken is? The Kraken is the end of us. A colossal elemental beast. It doesn't think, it doesn't feel. Even the Gods fear it, and you, you're going to kill it?

Context: One soldier describes the supernatural characteristics of a monster before going on the battle.

In the example (5), the supernatural sense beyond human knowledge related to the character of the monster is reflected through hyperbolic expression. The author employed hyperbole device in ‘...A colossal elemental beast. It doesn't think, it doesn't feel. Even the Gods fear it...’ to present an extra characteristic of a monster beyond the nature of a normal creature. Also, the hyperbolic device in ... Even the Gods fear it... reflects the supernatural sense beyond common practice of people in relation to religious beliefs – the Gods are considered as the highest supreme being, but this hyperbolic expression overstated that the danger of this monster was beyond the normal degree possessed by any living creature that even the Gods were afraid of it.

(6) Perseus : It's been no need.

Soldier leader: I see. Left foot forward. Your motions, should be fluid.
The weapon is a part of you.

Context: The soldier leader teaches the battle trick to the hero.

In the example (6), the hyperbolic expression “...Your motions, should be fluid.” conveys a vivid imaginative picture which promotes the sense of fantasy. The author employed the hyperbolic device (i.e., the picture of ‘fluid motions’) to create the sense of power of the hero. Thus, the fantasy sense resulting from this overstatement should be perceived by the audience.

From those three examples, it seems that the employment of hyperbolic device could provoke vivid emotional senses (i.e., excitement, fear and surprise) that lead to the sense of fantasy in the audience's mind. Todorov (1970 cited in Scholes, 1975) pointed out the creation of these sensations is one main property of a fantasy discourse. In sum, the use of the hyperbolic device leads to the achievement in creating *perception* and *cognition* of the intended message.

3. Personification. The findings suggested that personification tends to animate more concrete pictures to powerfully promote four fantasy senses including universal value, supernatural theme, superpower and imagination. Some examples of personified pictures include 1) the more concrete pictures of universal value of certainty/ uncertainty and moral agreement (e.g., the personified 'Time', 'Goodness', 'Badness'); 2) the personified supernatural objects (e.g., a sacred mountain, a mysterious city); 3) the personified abstract sense of superpower (e.g., dignity/brevity); 4) the animated imaginative pictures of a violent situation (e.g., running blood).

Two prominent examples below exemplify the use of personifications that express fantasy senses of a universal value and imaginative violence.

- (7) Tus : They're selling weapons to our enemies, Dastan.
 Garsiv : An arrow such as this slew my horse in Koshkhan. Blood will run in Alamut's streets for this.

Context: The older brother imagined the war situation in the battle discussion with his brothers

In the example (7), the personification device in 'Blood will run' conveys the atmosphere of a violent situation. The author personified 'blood' to have a human action, 'run'. This strong imaginative picture promotes the sense of fantasy.

(8) lo : He's not ready to travel yet.

Soldier Leader : Time's slipping away, lo.

Context: The soldier leader urges the woman (lo) to continue the trip.

In the example (8), the personification device in 'Time's slipping away' turns an abstract idea 'time', to have action of 'slippery' to intensify the universal truth of time that it continuously passes by and never returns. This reflects the general truth of uncertainty (symbolized by 'time'). Even though this concept appears to be commonly familiar in our everyday life, an image of unusual object of 'time's slipping' can help convey the supernatural sense of fantasy.

Normally, a fantastic phenomenon is implanted with unaccustomed/ unusual characteristics of the object presented, and the employment of personification could concrete the unaccustomed/ unusual elements to become a better perceived discourse (Todorov, 1970 cited in Scholes, 1975). As a result, the personification device could affect the audience's *perception* and provoke an imaginative possibility related to the emotional sensation (i.e., excitement, acceptance and surprise), and this leads to the *cognition* of the intended messages.

4. Irony. The findings indicated that irony could express all five of fantasy senses, namely, superpower, supernatural theme, universal value, imagination, and romance (by hero). It revealed that the nature of the irony

device helps stimulate the sense of interest in the audience by expressing meanings against the shown message. Some examples of these pictures of fantasy include 1) the ironic statement reflecting a fantasy sense of superpower against social/ religious institutions (e.g., religious beliefs); 2) the ironic presentation of supernatural sense related to religious beliefs; 3) the ironic statement reflecting fantasy sense of universal value related to human behavior/ profession (e.g., soldier); 4) the ironic statement of imaginative sense related to battle strategy; 5) the ironic statement reflecting fantasy sense of romance (by hero) (e.g., an over-confident hero).

The prominent example from the story *Clash of the Titans* exemplifies the use of irony that expresses fantasy sense of supernatural.

(9) Io : Many years ago, I refused a God's advance. I was cursed with agelessness.

Perseus : So much of a curse!

Context: The hero [Perseus] gives an ironic statement to the heroine [Io].

In example (9), the supernatural sense of being agelessness is reflected through the device of irony. Then, the author employed the ironic device in the hero's saying, 'So much of a curse!' instead of giving warm support to the woman in order to create a strong perception among the audience in this supernatural sense. The device of irony that helps portray the more perceived imaginative picture that can provoke the vividness of emotional senses (e.g., excitement and doubt) should lead to the better understanding of the message. Todorov (1970 cited in Scholes, 1975) mentioned that the success of promoting those imaginative sensations

beyond normal *perception* and *cognition* of people is one main property of fantasy discourse construction.

In sum, the device of irony can effectively stimulate the audience's sensation which finally leads to the success of creating *perception* and *cognition* of the intended message.

5. Repetition. This study suggested that the repetition device helps to promote two main fantastic senses including superpower and romance (by hero). Some examples of these fantasy pictures include 1) the superpower strength of the superhuman character; 2) the romance of the hero (e.g., bravery and honesty).

The most prominent example from the story *Prince of Persia* exemplifies the use of repetition that expresses the lack of quality of romance in the princess (heroine).

(10) Dastan : You know, you've got quick hands. But so do I. If you want it (said to Tamina) back, you tell me everything. No more games, no more lies.

Context: The hero [Pince Dastan] asks the heroin [Princess Tamina] to speak the truth.

In the example (10), the author portrayed Dastan as a hero who adores truth and honesty; thus, he cannot stand the cunning behavior of Tamina (the Princess who is normally expected as a heroine). The device of repetition in "No more games, no more lies" was used to intensify his disagreement of this misconduct, and this can lead to strong emotional

sensation (e.g., stress, seriousness, intensity and arousal) in the audience's mind.

To provide effective meanings of a fantasy discourse, the use of repetition is one of the significant figurative devices to empower that discourse (Todorov, 1970 cited in Scholes, 1975). As a result, the employment of repetition can lead to the success of promoting the strong *perception* and *cognition* of the intended meaning.

5. Conclusion and Implication

Conclusion

For theoretical conclusions, from the analysis on the power of figurative language on the creation of fantasy senses as previously mentioned, the overall findings support Todorov's explanation (1970 cited in Scholes, 1975) that figurative language is a powerful tool for constructing meanings in fantasy stories. Especially, in this study the impact of five common effective devices namely, *metaphor*, *hyperbole*, *personification*, *irony* and *repetition* was obviously shown. In summary, the use of figurative language that implants the fantasy stories in this study appears to signify a fantasy discourse, and Todorov (1970 cited in Scholes, 1975) has considered this manifestation as one of the characteristics to enhance a common structure of a fantasy story.

More specifically, when considering how each sense is created, it appears in this study that a certain figure of speech may suit a certain theme of fantasy better than another. This depends on the natural characteristics of each device.

In addition, when considering the power of figurative language in connection with the classification of two types of fantasy namely *marvelous fantasy story* and *uncanny fantasy story* (Todorov, 1970 cited in Scholes, 1975), it appears that the five common types of figurative language found in this study create phenomena of the two types of fantasy. To illustrate, firstly, figures of speech found in several contexts of these two films created various fantastic senses in different themes, settings, and characters reflecting a self explanatory or *marvelous fantasy perception*. The audience can understand these *perceptions* without having to compare events with their real life situations. For example, when the researcher reviewed the films, it appeared quite easy for the audience to understand messages conveyed by figurative expressions reflecting the supernatural theme related to the legend between Gods and mankind because it is a universal belief that God is beyond mankind. On the other hand, for *uncanny fantasy story*, the displays of these figurative devices can create a *perception* in the audience only if they make connection to their real life situations. For example, the sense of universal value conveyed by personification (e.g., the general truth of 'time') can be better perceived only if the audience connects the messages (conveyed through those linguistic expressions) with the reality they have experienced in their real lives. In brief, both marvelous and uncanny fantasy stories can be created with the device of figurative language.

Implication

The findings obtained in this study have some implications for learners (also as viewers of fantasy stories) and professionals in various fields, particularly those whose works are related to English fantasy literature. Firstly, the findings help readers to have an understanding that figurative

language has the power in creating *perception* and *cognition* of the intended meanings. Secondly, fantasy, a literary genre, is commonly comprised in an academic curriculum in the field of language and literature (Language Arts); thus, understanding of various aspects/senses of figurative language and fantasy will effectively enhance designing academic materials of related programs in order to promote education in this field. Next, the findings should provide fundamental understanding of how to create effective *perception* and *cognition* in fantasy works for writers. Lastly, for professionals in the fantasy film industry, the findings seem to suggest that the creations of audio and visual images of settings/themes/characters in a film should be taken into consideration based on this knowledge of the connection between figurative language and fantasy.

Recommendation for Further Research

This study is limited to two fantasy films: *Prince of Persia* and *Clash of the Titans*. To provide additional insight into the roles of figurative language in this area, a further study can be expanded into a broader forum of fantasy literature including various fantasy films in different cultures. Moreover, an in-depth analysis especially focusing on the roles of these types of figurative language in fantasy literature in certain aspects of literary sensations will be useful.

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