AMBIGUITY ANALYSIS ON DRAMA SCRIPT OF WILLIAM SHAKESPEARE 'A MIDSUMMER NIGHT'S DREAM'

THESIS

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THESIS

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STATEMENT OF AUTHETICITY

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Malang, March 20, 2017

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APPROVAL SHEET

This is to certify that Sarjana thesis of Indah Puspita Sari, entitled "Ambiguity Analysis on the Drama Script of William Shakespeare 'A Midsummer Night's Dream" has been approved by the thesis advisor for further approval by the board of examiners as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Language and Letters Department, Faculty of Humanities at Maulana Malik Ibrahim State Islamic University of Malang.
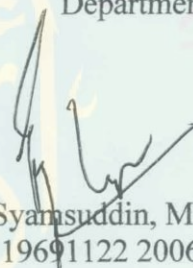
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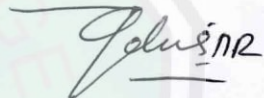NIP 19670313 199203 2 002
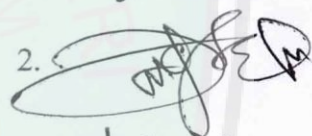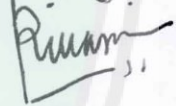
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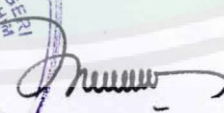3. Rina Sari, M. Pd   (Advisor)   3.
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MOTTO

إنّ الله لاينظر إلى أجسامكم ولا إلى صوركم ولكن ينظرإلى قلوبكم

"Indeed, Allah does not stare at (your) clothes, also not (your) face, but He stares at (your) hearts." (HR. Muslim)

- "Don't judge the book by its cover."

DEDICATION

This thesis is especially dedicated to:

My beloved parents, Margono and Juma'iyah.
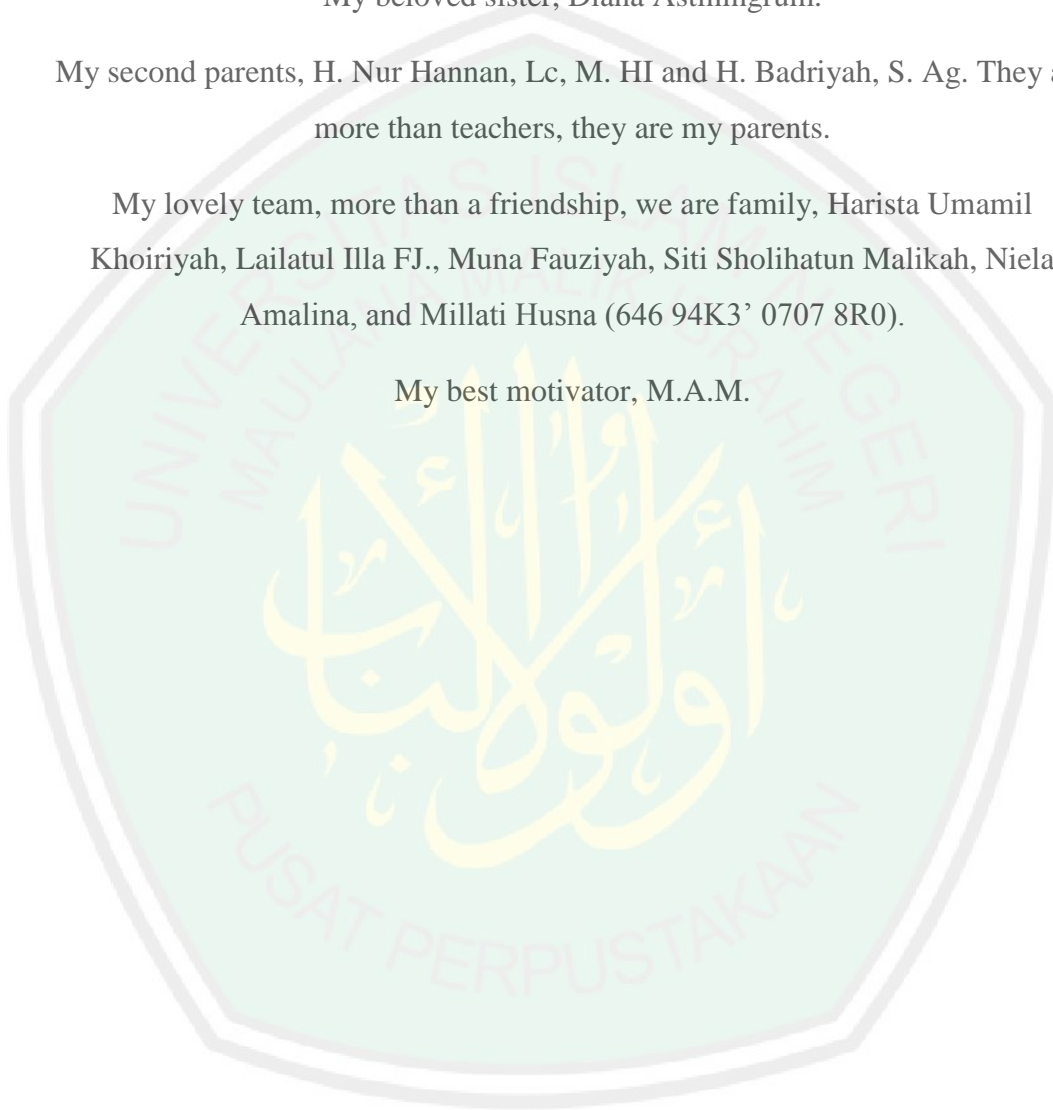
My beloved sister, Diana Astiningrum.

My second parents, H. Nur Hannan, Lc, M. HI and H. Badriyah, S. Ag. They are more than teachers, they are my parents.

My lovely team, more than a friendship, we are family, Harista Umamil Khoiriyah, Lailatul Illa FJ., Muna Fauziyah, Siti Sholihatun Malikah, Niela Amalina, and Millati Husna (646 94K3' 0707 8R0).

My best motivator, M.A.M.

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I realize that my thesis will never finish without help, support, and prayers of the people around me. Therefore, I would like to thank to those who helped me in completing my thesis successfully. Firstly, my deepest gratitude goes to my advisor, Rina Sari, M. Pd, thank you for the sharing and all the knowledge which has been given to me to conduct my study and also for the guidance with patience, great attention, and correction of grammar in detail, constructive critics and suggestion for my best result. I remain amazed that despite her busy schedule, she was able to go through the final draft of my thesis. She is an inspiration.

Secondly, my wholehearted gratitude is delivered to my father, Margono and my mother, Juma'iyah, millions of thanks to them for praying, loving, and affection that never stop ending for me. I am so lucky to be yours. Special thanks to my lovely sister, Diana Astiningrum, for the unconditional love, who always gives support and prayers for me. Thank you so much for loving me.

Thirdly, my deepest appreciation reaches to all of my lecturers in English Language and Letters Department for being so kind and generous in introducing and leading me to the world of linguistics and literature. My sincere gratitude is also reserved for my examiners, Hj. Galuh Nur Rohmah, M.Pd., M.Ed and Agus Eko Cahyono, M.Pd, for their helpful comments and suggestions to review my thesis.

I would also thank to all my friends, 646 94K3' 0707 8R0, PKPBA A2 2012, Darussalam dormitory, Hafidz- hafidzah 2012, Rabith D'arvanica, and CSS

MoRA State Islamic University of Malang. Thank you for being part of my life. I cannot forget every memory that we have created together. I hope that Allah always protects us whenever we are and keep our relationship. See you all on top. Last but not least, I thank to every person who gave me lessons and blessings that cannot be mentioned one by one. I hope that Allah always protects you all.

Finally, it is my maximum effort of conducting this study and I know it is imperfect. Any constructive critics and advice are gratefully welcome. I really wish that this thesis can be useful for anyone. Amin.

Malang, February 3, 2017

The Writer

ABSTRACT

This study focuses on ambiguity analysis on the drama script of William Shakespeare 'A Midsummer Night's Dream'. This study was conducted to find out the types of ambiguity and how an ambiguity happens in the drama scripts of William Shakespeare 'A Midsummer Night's Dream'.

This study used qualitative method to discuss the ambiguity analysis on the drama script of William Shakespeare 'A Midsummer Night's Dream'. The data of this study are obtained from the dialogues in the drama script of William Shakespeare 'A Midsummer Night's Dream'. To analyze the data, the writer used Fromkin's theory of ambiguity. Ambiguity is divided into two types, lexical and structural ambiguities. Based on this theory, the writer identified the types of ambiguity in the data. Then, she described how the ambiguity happens in the data.

From the analysis, the result of this study shows that lexical ambiguity frequently happens in the drama script of William Shakespeare 'A Midsummer Night's Dream' rather than structural ambiguity. The writer found 13 data which contain ambiguity. Eight data belong to the lexical ambiguity and five data belong to the structural ambiguity. Furthermore, lexical ambiguity happens when at least one word has more than one meaning. While structural ambiguity happens when a phrase or sentence has more than one structure tree.

The writer also suggests the future researchers to continue this study by investigating other aspects of linguistics in the drama script, such as the grammar aspect; perspective approach and descriptive approach.

ABSTRAK

Sari, Indah Puspita. 2017. *Analisa Makna Ambigu pada Naskah Drama Karya William Shakespeare 'A Midsummer Night's Dream'*. Skripsi. Jurusan Bahasa dan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Rina Sari, M.Pd.

Kata Kunci: *Ambiguitas Leksikal, Ambiguitas Struktural, Naskah Drama.*

Fokus kajian penelitian ini adalah menganalisa makna ambigu naskah drama karya William Shakespeare *'A Midsummer Night's Dream'*. Penelitian ini bertujuan untuk menemukan tipe-tipe ambiguitas dan menjelaskan bagaimana ambiguitas digunakan dalam naskah drama karya William Shakespeare *'A Midsummer Night's Dream'*.

Kajian penelitian ini menggunakan metode deskriptif kualitatif untuk mendiskusikan analisa makna ambigu dalam naskah drama karya William Shakespeare *'A Midsummer Night's Dream'*. Data dalam kajian penelitian ini diambil dari dialog-dialog dalam naskah drama karya William Shakespeare *'A Midsummer Night's Dream'*. Untuk menganalisa data, penulis menggunakan teori Fromkin tentang ambiguitas. Ambiguitas dibagi menjadi dua tipe, ambiguitas leksikal dan ambiguitas struktural. Berdasarkan teori ini, penulis mengidentifikasi tipe-tipe ambiguitas pada data. Kemudian, penulis mendeskripsikan bagaimana ambiguitas terjadi di dalam data.

Dari hasil analisa, hasil kajian penelitian ini menunjukkan bahwa ambiguitas leksikal lebih sering terjadi pada naskah drama karya William Shakespeare *'A Midsummer Night's Dream'* daripada ambiguitas struktural. Penulis menemukan 13 data yang mengandung makna ambigu. Delapan data merupakan data ambiguitas leksikal dan lima data merupakan data ambiguitas struktural. Ambiguitas leksikal terjadi ketika minimal satu kata dalam sebuah kalimat memiliki lebih dari satu makna. Sedangkan, ambiguitas struktural terjadi ketika frase atau kalimat memiliki lebih dari satu struktur diagram.

Penulis juga menyarankan pada peneliti-peneliti selanjutnya untuk melanjutkan kajian penelitian ini dengan mengkaji aspek-aspek bahasa yang lain pada naskah drama, seperti aspek *grammar, perspective approach* dan *descriptive approach*.

ملخص البحث

ساري, إنداه بسبتة. 2017. تحليل *ambiguity* على مخطوطة المسرحيّة للويام ساكسبير *A* ﹾ .
ﹾ*Midsummer Night's Dream* بحث جامعيّ. قسم اللّغة الإنجليزيّة وأدبها. كلّية العلوم
الإنسانيّة. جامعة مولانا مالك إبراهيم الإسلاميّة الحكوميّة مالانج. المؤدّبة: ريناساري,
الماجستير.

الكلمات الرئيسيّة: *Structural Ambiguity, Lexical ambiguity*, مخطوطة المسرحيّة.

<hr>

تركز هذه الدّراسة على تحليل *ambiguity* على مخطوطة المسررحيّة للويام ساكسبير
ﹾ*A Midsummer Night's Dream*. هذه الدّراسة يبحث لتفسير مضارب *ambiguity* وليبيّن
واقعة *ambiguity* في مخطوطة المسرحيّة للويام ساكسبير ﹾ*A Midsummer Night's Dream*.

إستعملت هذه الدّراسة نهج النّوعيّ ليبحث تحليل *ambiguity* على مخطوطة المسرحيّة
للويام ساكسبير ﹾ*A Midsummer Night's Dream*. كانت المعلومات البيانات مأخوذ من حوائر
في مخطوطة المسرحيّة للويام ساكسبير ﹾ*A Midsummer Night's Dream*. لتحليل البيانات
إستعملت الكاتبة نظريّة لفرمكن على *ambiguity*. *Ambiguity* يقسم على ضربين, *lexical*
ambiguity و *structural ambiguity*. على تلك النّظريّة, تعرّفت الكاتبة مضارب *ambiguity* في
البيانت. ثم بيّنت الكاتبة واقعة *ambiguity* في البيانت.

من تلك التّحليل, أمّا الحاصل هذه الدّراسة وقعت *lexical ambiguity* مرارا في مخطوطة
المسرحيّة للويام ساكسبير ﹾ*A Midsummer Night's Dream* عن *structural ambiguity*. عدّت
الكا تبة 31 البيانات الّتي فيها معنا *ambiguous* إمّا ثماني بيانات *lexical ambiguity* وإمّا خمس
بيانات *structural ambiguity*. وكانت واقعة *lexical ambiguity* لما كلمة لها معنان او أكثر.
وكانت واقعة *structural ambiguity* لما عبارة أو جملة لها صيغتان اوأكثر.

إرتأى الكاتبة الباحثات القادمة لسيتمرّ هذه الدّراسةيبحث أوجه اللّغة على مخطوطة
المسرحيّة, مثل نحو: *perspective approach* و *descpitive approach*.

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CHAPTER I

INTRODUCTION

This chapter presents the introductory part of the study which covers background of the study, research questions, objectives of the study, significances of the study, scope and limitation, definition of the key terms, and research method.

1.1 Background of the Study

According to Katz (cited in Parera, 2004), ambiguity is multiplicity of senses versus uniqueness of senses. When words, phrases, or sentences have more than one meaning, it means they are ambiguous. Ambiguity is subfield of semantics and syntax. In this study, the writer studies ambiguity in both syntax and semantics fields. In syntax field, ambiguity happens when a sentence has more than one phrase structure tree. Each shows different meaning (Fromkin, 1999: 109). Furthermore in semantic field, ambiguity happens when at least one word in a phrase has more than one meaning (Fromkin, 1999: 143).

To help the writer's analysis the writer uses Fromkin's (1999) theory. According to this theory, there are two main types of ambiguities, structural ambiguity and lexical ambiguity. Kempson (1977) also delivered a theory of ambiguity. He stated that there are three main types of ambiguities, phonetic ambiguity, grammatical ambiguity, and lexical ambiguity. Both Fromkin and Kempson have similar theory, but Fromkin's theory has clear and detail explanation. In addition, Fromkin's theory is closely related more to this study rather than Kempson's theory.

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The importance of studying ambiguity is that to decrease any judgments which happen in language field in which some people who study language make judgment among them that their friend's interpretations are wrong. They only uphold on their interpretations without considering another's interpretations. Furthermore, they do not realize that linguistics does not consider whether a language is right or wrong. What they should realize is that how a language appropriate is or not in its usage.

Ambiguity complicates reading, understanding and practicing texts (Massey et al., 2014). To read a script, people need those three steps. Readers read the script first, then they understand what the script is about. After understanding the script, the readers know what they should do and practice. In understanding the script, the readers may have different understanding what the script is about. This different understanding makes them do or practice different activity. Not only doing different activity but also judging each other often happens. A reader judges another reader what he or she does after understanding the script is wrong. Some people consider other people's interpretations are wrong and whether the interpretations are not the same as their own understanding and activity. The writer, then considers this kind of judgment as a problem in linguistics because there is no wrong in language.

In this study, the writer selects a drama script of William Shakespeare 'A Midsummer Night's Dream' as the object of the study because ambiguity can be easily found in the form of reading text in which it creates some interpretations after understanding the meaning of the script among the readers. William Shakespeare (1564-1616) was one of the famous dramatists

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ever. He was not only a dramatist, he was also a poet. The script written by William Shakespeare is considered as difficult script to understand. The difficulties may create different interpretation among readers. In this situation, an ambiguity may occur. The writer is interested in drama script because drama script is one of literary works which contains some dialogs. While reading the dialogs, the readers can imagine what the actions are performed by drama players or artists. It is the interesting thing about drama script which makes the writer chooses drama script as the object.

Drama script consists of some words which are arranged for a play that is usually shown on theatre, television, or radio. Drama script is in the form of dialogue which is conversation. Furthermore, conversation is a talk between two or more people in which thoughts, feelings, and ideas are expressed, questions are asked and answered, or news and information are exchanged (Cambridge dictionary, 2008). During the conversation, two or more people involved usually get misunderstanding. They cannot understand what another talks about. It shows an ambiguity happens among them. What the speaker wants from what he or she already talked is different from what the hearer understands.

This study is certainly different from other studies which have been conducted by several researches previously. Kristianty (2006) conducted research about structural and lexical ambiguities which were found in Cleo Magazine Advertisements. She focused on the kinds of sentences or phrases which are structurally ambiguous and kinds of words which are lexically ambiguous. Zhou et al. (2012) conducted a research entitled "Children's Use

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of Phonological Information in Ambiguity Resolution: a View from Mandarin Chinese". They focused on how effective a prosodic information in ambiguity resolution. They compared the effectiveness in speech act ambiguities and structural ambiguities resolution.

Massey et.al. (2014) stated in their research that ambiguities in legal texts can make the difference between requirements compliance and non-compliance. Herein, they develop an ambiguity taxonomy based on software engineering, legal, and linguistics understanding of ambiguity. Meanwhile, Qotrunnado (2015) had studied structural disambiguation proposed by Hirst. She analyzed structural disambiguation on students' writings of Nurul Jadid Senior High School Paiton Probolinggo.

After restating those researches, the writer knows where her position is. Three previous studies which have been conducted are quite different. Zhou et al. (2012) studied about ambiguity resolution, Massey et al. (2014) studied about ambiguity in legal text using quantitative research design, while Qotrunnado (2015) studied about disambiguation structural ambiguity on writings. This study is similar to the study which had been conducted by Kristianty (2006). Kristianty (2006) and this study examine both lexical and structural ambiguities.

What makes this study different from those Kristianty's study is that the object of the study. Kristianty's object of the study is Cleo Magazine Advertisements, while the object of this study is the drama script of William Shakespeare 'A Midsummer Night's Dream'. Another difference is Kristianty (2006) used Hirst's theory of ambiguity, while this study uses Fromkin's

theory. Hirts's theory stated that types of ambiguities are lexical and structural ambiguities. Besides, he also describes about how steps disambiguate lexical and structural ambiguities. While Fromkin's theory stated that types of ambiguities are lexical and structural ambiguities and how an ambiguity happens in word, phrase, and sentence.

1.2 Research Questions

Based on the background of the study above, the writer formulates the research questions as follows:

1. What are types of ambiguity used in the drama script of William Shakespeare 'A Midsummer Night's Dream'?

2. How does ambiguity occur in the drama script of William Shakespeare 'A Midsummer Night's Dream'?

1.3 Research Objectives

Referring to the research questions above, the objectives of the study are:

1. To identify what types of ambiguity which are used in the drama script of William Shakespeare 'A Midsummer Night's Dream'.

2. To describe how ambiguity occurs in drama script of William Shakespeare 'A Midsummer Night's Dream'.

1.4 Significances of the Study

In analyzing the ambiguity which happens in drama script, the writer provides several purposes. Theoretically, the findings of this study are expected to enrich the examples of ambiguity types, lexical ambiguity and structural ambiguity, which happen in conversation form, besides the development of knowledge. It is expected to develop the difference of ambiguity types in semantics study and syntax study by giving some examples and analysis based on the theory used.

Practically, this study is expected to be useful for the linguistics students to understand deeply about the ambiguity which usually happens in conversation scripts. They usually judge that the interpretations of the conversation scripts which are not the same as their interpretations is wrong. The researcher expects to decrease this kind of judgment. The researcher expects all linguistics students restudy the origin of language that there is no wrong in language. They should be a wise linguists.

Furthermore, as the linguist, the students should know that interpretation is one of the important parts in language. Language cannot directly be understood without any interpretation. In addition, interpretation is subjective, it depends on who gives interpretation and in what context the conversation occurs.

1.5 Scope and Limitation

The scope of the study is Semantics study. The writer focuses on types of ambiguities and how an ambiguity happens in the drama script, A Midsummer Night's Dream. The theory which the writer uses is Fromkin's theory of ambiguity.

The limitation of the study is the drama script of William Shakespeare 'A Midsummer Night's Dream. In addition, the writer only analyzes some ambiguity utterances from the dialogs of the script which create more than one interpretation in drama script, A Midsummer Night's Dream. The writer selects the utterances which consist of words or phrases that have more than one meaning.

1.6 Definition of the Key Terms

To avoid ambiguity and uncertainly in this study, the writer provides the following key terms:

1. Semantic study is the study of the meaning of words, phrases, and sentences.

2. Ambiguity is a word, phrase, and sentence uttered by the actors of drama 'A Midsummer Night's Dream' which have more than one possible interpretation and may, therefore, cause confusion.

3. Lexical ambiguity is a word or phrase uttered by the actors of drama 'A Midsummer Night's Dream' which has more than one meaning and may, therefore, cause confusion.

4. Structural ambiguity is a sentence uttered by the actors of drama 'A Midsummer Night's Dream' which has more than one structure tree which create different interpretation based on classification of the word class.

5. Drama script is the words arranged for a dialogue in a drama or play. In this study, drama script of William Shakespeare 'A Midsummer Night's Dream is chosen as the object of the study.

1.7 Research Method

This point presents the description of some steps that the writer uses in doing the analysis. There are some systematic steps which help the writer to determine the purpose of the study. The following parts describe how the writer conducts the study.

1.7.1 Research Design

This study was a descriptive qualitative research. The writer described the result of the analysis briefly and clearly. Herein, qualitative method was used because of four reasons based on Bodgan and Biklen's characteristic (1998). The first reason was naturalistic in which the key instrument was the researcher, in this study, the writer was the researcher. The writer was the key instrument of the study who participated directly in collecting and analyzing the data. The second reason was the data which

was obtained. It was the utterances which were found in the drama script. The third reason was concerning with process rather than simply with outcomes or products. It was the process how the writer analyzed the data, not how the result of the research. The last reason was analyzing the data inductively.

1.7.2 Data Sources

The data source of the study was English drama script. It was the script of A Midsummer Night's Dream by William Shakespeare. The duration of this drama was about three hours (approximate) including interval (Shakespeare's Globe, n.d.). The writer chose William Shakespeare's script because the language was quite difficult to understand. It is difficult because the language used in this drama script is traditional English. In addition, the difficulties created some different interpretations which an ambiguity might occur. The data were some utterances of the drama script, A Midsummer Night's Dream. It was the words, phrases, and sentences.

1.7.3 Research Instrument

A research instrument was a tool that the writer used to collect the data in order to make the research process done easily, systematically, and completely. This research used the researcher herself as the key or main instrument. The writer became a research instrument who participated directly in collecting the data and analyzing the data. The writer tried to

understand the dialogues of A Midsummer Night's Dream's script. In addition, the writer also used Cambridge dictionary in order to help her translated the drama script, A Midsummer Night's Dream.

1.7.4 Data Collection

The data were collected by the researcher using the following steps. First, the writer searched the drama script from the internet: https://www.playshakespeare.com/midsummer-nights-dream/synopsis. Second, the writer read the drama script of William Shakespeare 'A Midsummer Night's Dream'. Third, the writer watched the drama for about three times to understand the context and the actors' ambiguity expressions.

Forth, the writer identified the utterances in the drama script of William Shakespeare 'A Midsummer Night's Dream' which are ambiguous. There are many utterances in the drama script by William Shakespeare, but not all the utterances in the drama script provided an ambiguity meaning. The writer identified the ambiguous utterances based on Fromkin's theory of ambiguity.

1.7.5 Data Analysis

After collecting the data, the writer did several steps to analyze the collected data. Firstly, the writer reduced the collected data. The writer found fifteen data which connected with Fromkin's theory in drama script, A Midsummer Night's Dream. After rereading Fromkin's theory and

checking dictionary meaning, two of the data were not appropriate enough

with this study. Therefore, the writer reduced the data became thirteen

data. Thirteen utterances had been represented what types of ambiguity

usually happened in the conversation script, such as the drama script.

Secondly, the writer categorized the collected data into type of ambiguity

the data is. The writer categorized the data based on the theory used,

Fromkin's theory of ambiguity.

Thirdly, the writer analyzed the data which had been categorized using

Fromkin's theory; ambiguity types are divided into two types, lexical

ambiguity and structural ambiguity. In analyzing process, the writer also

described and explained how the ambiguity happened on each

comprehensively, including describing the context of the data. Finally, the

writer discussed the result of the study and made conclusion of the

analysis.

1.7.6 Triangulation

The writer did triangulation in order to validate the data and the result

of the study. In this case, the writer asked the expert of Semantics to check

the result of the study using Fromkin's theory. It was useful for the writer

to get validity of the data. Besides the writer asked the expert of

Semantics, the writer also rechecked the result of the study by restudying

the theory, Fromkin's theory of ambiguity.

In this study, the writer did not validate the result of the study only.

She also validated the data collection. To make sure that the data

collection were valid, the writer restudied Fromkin's theory and checked

dictionary meanings of the data. Furthermore, the writer also restudied

Fromkin's theory to validate the data analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents some semantics theories that relate to this study. It encompasses semantics study, ambiguity, types of ambiguity, drama script, and previous studies.

2.1 Semantics Study

Semantic is one of the branches of linguistics studying about the meaning. The term 'semantics' is a recent addition to the English language. It is group of English words formed from the various derivatives of the Greek verb "*Semaino* (to mean or to signify)". The word semantics has ultimately prevailed as a name for the doctrine of meaning, in particular, of linguistic meaning. Semantic is still used, however, to denote a broader field, the study of sign using behavior in general (Fromkin, 1999).

According to Fromkin (1999), semantics is the philosophical scientific study of the meaning, meaning of words, phrases, and sentences. In semantic analysis, there is an attempt to focus on what the words conventionally mean, rather than on what an individual speaker (Yule, 2010: 112). Based on this definition, words' meaning in phrases or sentences may create different interpretations based on who reads or hears. This technical approach, semantics, concerns with objective or general meaning and avoids trying to account for subjective or local meaning.

Linguistic semantics deals with the conventional meaning conveyed by the use of words, phrases, and sentences of a language.

Based on those definitions, what is meant by meaning should be studied. For thousand years, scholars have been pondering the meaning of meaning, speakers of a language can understand what is said to them and can produce strings of words that are meaning to other speakers (Riza, 2015). According to the theory of semantics, meaning are ideas or concepts that are able to be transferred from the speaker's mind to the hearer's mind by embodying them, as it were, in the forms of the one language or another (Fromkin, 1999).

Talking about the study of meaning, in linguistics field, there is also another study which studies about meaning. That is pragmatic study. Pragmatics and semantics are the branches of linguistics which study about meaning of words, phrases, and sentences. The difference is that pragmatics is the study of the conventional meaning whereas semantics is the study about meaning in context.

According to Leech (1997), he stresses semantics as the study of meaning is central to the study of communication becomes more and more crucial actor in social organization, the need to understand it becomes more pressing. Semantics is not only the center of communication study but also the center of the study of the human mind-thought processes, cognition, and conceptualization (Riza, 2015). Finally, semantics is the study of meaning which stands at the very center of the linguistics search to understand the nature of language and human language abilities.

2.2 Ambiguity

Meaning can be categorized into three levels. Those are lexical meaning, sentence meaning (utterance meaning), and discourse meaning. Lexical meaning is the meaning of a word in isolation. It means that lexical meaning is the meaning of lexemes depends upon the meaning of the sentence in which they occurs. Based on the definition, lexical meaning concerns with the meaning of word or lexeme, and deals with the ambiguity, homonymy, polysemy, synonymy, antonym, hyponymy, homophony, denotation, and connotation (Riza, 2015). In this study, ambiguity is the focus. Therefore, the writer describes the meaning of ambiguity only.

Ambiguity means when something has more than one possible meaning and may cause confusion (Cambridge dictionary, 2008). Katz (cited in Parera, 2004) stated "the phenomenon of semantic ambiguity, that is, multiplicity of senses versus uniqueness of sense- for example, the fact that the words: button, ball, foot, pipe, have more than one sense and the fact that the sentences: there is no school anymore; I've found the button; take your pick, have two or more senses".

A word or sentence is ambiguous if it can be understood or interpreted in more than one way. Knowing a word means knowing its sound and meaning. The similar sound does not always have some word. Homonyms are different words having some forms or homophones are different words have same pronunciations, can create ambiguity if the readers or listeners do not pay attention on the context of the sentence, for instance, the words

'to, too, and two. Those are homophones because all of them are pronounced /tu/. The hearers get confused when they hear those words without understanding the context of sentence first. It shows that an ambiguity happens. Another example to illustrate an occurrence of ambiguity is 'she cannot bear children'. The sentence means "she is unable to give birth to the children" or "she cannot tolerate the children". It is ambiguous because there two words 'bear' with different meaning (Riza, 2015).

People can disambiguate the word or sentence which is ambiguous by giving context to the sentence, for instance the sentence 'she cannot bear the children'. In this sentence, a context is given such as "she cannot bear children if they are noisy" or "she cannot bear children because she is infertile". Finally, the writer concludes that the main point of ambiguity is every word, phrase or sentence has two or more meanings. Further, there are several types of ambiguity, the writer writes on the following part.

2.3 Types of Ambiguities

According to Katz (Parera, 2004), types of ambiguities are divided into two types. The writer mentions the types as follows:

a. *Syntactic ambiguity* is an ambiguity which is related to the grammar or structural form of sentence. It is usually called as grammatical ambiguity also. It happens when a sentence can be separated using more than one way. For instance: "He ate the bread on the couch". This example has two different interpretations. This

sentence may mean *he has eaten the bread which was on the* couch
or *he had sat on the couch while he ate the bread*.

b. *Semantic ambiguity* is an ambiguity which is related to the
semantics study, it is closely connected with lexical element of
sentences. It is usually called as lexical ambiguity. It happens when
a word or concept is used in the place where is not usually placed,
or we can say a concept or word which is used in the board area
and it will create many meanings. For example: idiomatic
expressions.

In addition, Kempson (1977) mentioned that there are three types
of ambiguities. Those are phonetic ambiguity, grammatical ambiguity,
and lexical ambiguity (cited by Ullman (1976) in Rahmanadia (2010)).

a. **Phonetic ambiguity**

It happens if there are some meanings which are caused by
unclearness phonetic structure in a word or sentence. It usually
happens when people articulate the phoneme, word, or sentence
unclearly. The hearer can get confused over it.

b. **Grammatical ambiguity**

It creates some meanings which are caused by grammatical factors
or formed structures. A unit which constructs ambiguity is
grammatical form.

c. **Lexical ambiguity**

This ambiguity happens in words. It is concerned with multiple
interpretations of lexemes. Lexical ambiguity is closely related

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with the context. A word which is used in different context has different meaning, for instance the word 'bank'. We cannot interpret the meaning of two words 'bank' with the same meaning when we find them in different context.

Based on the relation which is stated by Kempson, lexical ambiguity is divided into homonymy and polysemy. Homonymy is meanings which have the same lexical form but does not have relation each other. Meanwhile, polysemy is meanings which have relation or the same characters of meaning.

According to Fromkin (1999), there are two types of ambiguities. Those are structural ambiguity and lexical ambiguity. Structural ambiguity is kind of ambiguous sentences which have more than one phrase structure tree, each corresponding to a different meaning. The sentence *the boy saw the man with the telescope* is structurally ambiguous, it has two meanings. Its two meanings connecting to the following two phrase structure trees.

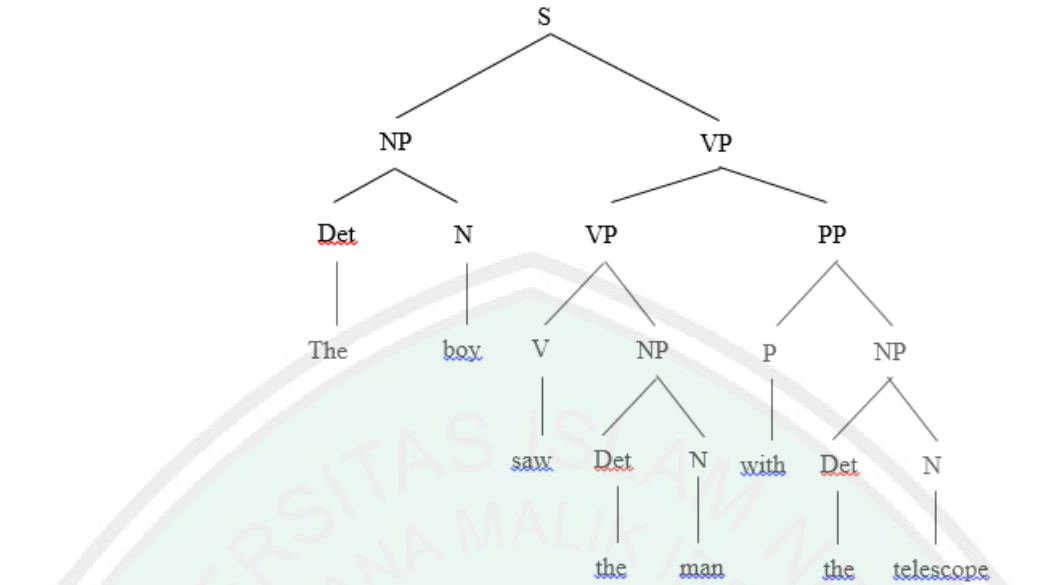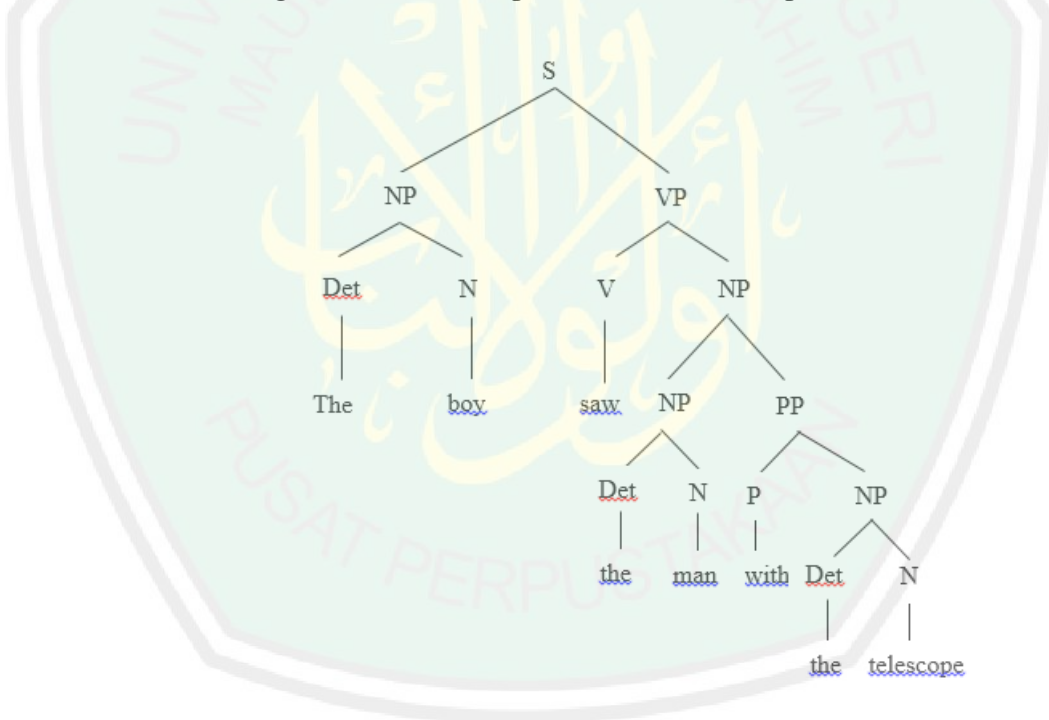Figure 2.1 First interpretation of the example (Fromkin, 1999)

Figure 2.2 Second interpretation of the example (Fromkin, 1999)

The first interpretation of the sentence is "the boy used a telescope to see the man". It is shown by the first structure tree. The key element is the position of PP directly under the VP. Although the PP is under VP, it is not a complement because it is not selected by the verb. The verb 'see'

selects an NP. In this interpretation, the PP has an adverbial function and modifies the verb.

In other interpretation, the sentence means "the boy saw a man who had a telescope". The PP 'with the telescope' occurs under the direct object NP, where it modifies the noun 'man'. In this second interpretation, the complement of the verb 'see' is the entire NP – *the man with the telescope*.

The PP in the first structure is generated by the rule

VP → VP PP

In the second structure the PP is generated by the rule

NP → NP PP

Two interpretation are possible because the rules of syntax permit different structures for the same linear order of words (Fromkin, 1999: pp, 109-110). Furthermore, lexical ambiguity arises when at least one word in a phrase has more than one meaning. For instance the sentence '*This will make you smart'* is ambiguous because of the two meanings of the word *smart*. The word *smart* means 'clever' or 'burning sensation' (Fromkin, 1999: 143).

In sum, the knowledge of lexical and structural ambiguities exposes that the meaning of a linguistics expression is built both on the words it contains and its syntactic structure. From those types of ambiguities which proposed by three linguist, Katz (Parera, 2004), Kempson (1997), and Fromkin (1999), the types of ambiguities which are proposed by Fromkin (1999) are used in this study.

2.4 Drama Scripts

According to Cambridge (digital) dictionary (2008), script is the words of film, play, broadcast or speech. Henceforth, drama is a play in theatre or on television or radio, or plays and acting generally. Drama script is two dependent words which are combined as a unity which has a new meaning. Then, drama script is an arranged words which is formed by the writer to act in theatre or on television or radio. It is in the form of dialogue. In this study, the writer chooses drama script of William Shakespeare 'A Midsummer Night's Dream'. In addition, the duration of the drama is about three hours (approximate) including interval (Shakespeare's Globe, n.d.).

2.5 Previous Studies

The phenomena related to linguistic ambiguity have attracted to numerous researchers' attention. First, Kristianty (2006) conducted research about structural and lexical ambiguities which were found in Cleo Magazine Advertisements. She focused on the kinds of sentences or phrases which are structurally ambiguous and kinds of words which are lexically ambiguous. In her research entitled "The Structural and Lexical Ambiguity Found in Cleo Magazine Advertisement", she adopted theory of English Ambiguity proposed by Radford (1997). The result of her research was that the kinds of ambiguous sentences and the kinds of ambiguous words occurred in advertisement. In addition, lexical ambiguity

occurred more frequently than structural ambiguity of advertisements in Cleo Magazine.

Second, Zhou et.al. (2012) conducted a research entitled "Children's Use of Phonological Information in Ambiguity Resolution: a View from Mandarin Chinese". They focused on how effective a prosodic information in ambiguity resolution. They compared the effectiveness in speech act ambiguities and structural ambiguities resolution. The method of their research was using experiment, eye-tracking to assess children's use of stress in resolving structural ambiguities. The result of their research showed that the children's use of prosodic information in ambiguity resolution varies depending on the type of ambiguity involved. Children can use prosodic information more effectively to resolve speech act ambiguities than to resolve structural ambiguities.

Third, Massey et.al. (2014) stated in their research that ambiguities in legal texts can make the difference between requirements compliance and non-compliance. Herein, they develop an ambiguity taxonomy based on software engineering, legal, and linguistics understanding of ambiguity. Their research showed that ambiguity is prevalent in legal text. In 50 minutes of examination, participants in their case study identified on average 33.47 ambiguities in 104 lines of legal text using their ambiguity taxonomy as a guideline.

Forth, Qotrunnado (2015) had studied structural disambiguation proposed by Hirst. She analyzed structural disambiguation on students'

writings of Nurul Jadid Senior High School Paiton Probolinggo. In her study, she mentioned three types of structural ambiguities. Those are attachment ambiguity, gap finding and filling, and analytical ambiguity.

This study differs from those previous studies. This study analyzed both types of ambiguities, lexical and structural ambiguities. The writer used the theory proposed by Fromkin (1999), while those previous studies used the theories proposed by Hirst (1987) and Radford (1997). Further, the object of this study is the drama script, William Shakespeare's script 'A Midsummer Night's Dream'. It is in the form of dialogue, while the previous studies the object were Cleo Magazine advertisement, legal text, and students' writings of Nurul Jadid Senior High School Paiton Probolinggo which were in the form of monologue.

2.6 Synopsis of the Drama Script 'A Midsummer Night's Dream'

A Midsummer Night's Dream by William Shakespeare was a drama which was produced in 1999. It was a drama comedy. The synopsis of the drama was taken from PlayShakespeare.com.

Duke Theseus and Hippolyta are preparing for their wedding, when Egeus arrives with his daughter Hermia, along with Lysander and Demetrius. Hermia and Lysander love each other, but Egeus wants Hermia to marry Demetrius (who is loved by Helena). Theseus insists that Wgeus must have his way, and gives Hermia a month to marry Demetrius, or either die or become a nun. Hermia and Lysander decide to run away and to meet in the forest. Hermia tells Helena of their plans, and she in turn

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tells Demetrius, in the hope that he will like her more for telling him. Demetrius chases after the eloping couple, and Helena chases after him.

A group of tradesmen meet to discuss a play on the theme of Pyramus and Thisbe which they want to perform at Theseus' wedding. They plan to rehearse in the forest.

Oberon and Titania, the king and queen of the fairies, are arguing over who should have a challenging boy that Titania has stolen. Titania will not give him up, so Oberon takes his revenge by having his servant Puck find a special flower whose juice he will squeeze onto Titania's eyes while she is asleep. This will make her fall in love with the first person she sees upon waking. Oberon, seeing Demetrius reject Helena, tells Puck to put the potion on Demetrius' eyes also. But Puck mistakes Lysander for Demetrius, and Lysander wakes to see Helena, whom he falls in love with and chases after, leaving Hermia alone.

The rustics begin their rehearsal near where Titania is sleeping. Puck gives Bottom an ass's head. Bottom frightens his friends away, and in doing so wakes Titania. She falls in love with him, and Bottom is treated like a lord by the fairy retinue. Hermia, having lost Lysander, thinks Demetrius has killed him, and when he denies it she goes to look for him. Oberon is furious with Puck for his mistake and tells him to find Helena and bring her to him. Oberon squeezes the flower onto Demetrius' eyes while he sleeps. Lysander enters with Helena, begging for her love, telling her Demetrius does not love her, Demetrius then wakes, sees Helena, and

begs for her love. Hermia enters and is snubbed by Lysander, while Helena thinks all three are tricking her.

Demetrius and Lysander challenge each other to a duel. Oberon gets Puck to intimate the two men's voices, leading them around until they fall asleep. Puck puts an antidote on Lysander's eyes so that he resumes his love for Hermia. Oberon then releases Titania from her spell, having received the changeling boy from her. Puck removes the ass's head from Bottom. Theseus and Hippolyta arrive to hunt in the forest, along with Egeus, where they discover the sleeping lovers. They hear their story, and Theseus decrees they shall be married as they wish, despite Egeus' will.

Bottom is reunited with his friends, and they rehearse their play, which has been selected as one of those to be made available as entertainment at the wedding. After supper, Theseus chooses their play, which is presented in front of an audience of all the lovers. They all retire to bed, and Oberon and Titania enter to sing and dance. Oberon blesses the three couples, and Puck is left to address the audience.

CHAPTER III

FINDINGS AND DISCUSSIONS

This chapter discusses findings and discussions of the study. Based on the formulated research questions, the writer analyzes drama script of William Shakespeare entitled A Midsummer Night's Dream. There are two aspects which are analyzed by the writer, namely the types of ambiguities and how ambiguity occurs in drama script of William Shakespeare 'A Midsummer Night's Dream.

3.1 Findings

In this study, the researcher found 13 data which are related to the research questions of this study. The researcher analyzed the data using Fromkin's theory. Based on this theory, types of ambiguities are divided into two types; they are lexical ambiguity and structural ambiguity. From 13 data which were collected, 8 data are included in lexical ambiguity and 5 data are included structural ambiguity. The analyses of the data collected depending on each type of ambiguity are presented as follows:

1. **Lexical Ambiguity**

   Lexical ambiguity happens when at least one word in a phrase has more than one meaning. The writer found 8 data of this type of ambiguity.

   Datum 1

   Hermia: God speed fair Helena! Whither away?
   Helena : Call you me *fair*? That fair again unsay. Demetrius loves your fair: O happy fair! (Act I, scene i)

   Context:

   Hermia and Helena have relation with Lysander. Hermia is in love with Lysander, and Lysander also. However, Lysander should marry with

Helena although she does not love Lysander. Lysander and Helena are betrothed by their parents. Because of this condition, Hermia is angry at Helena. Hermia assumes that Helena breaks her dream to marry Lysander.

Analysis:

The word '*fair*' is identified as an ambiguous word. It means 'unfaithful' or 'rightful'. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. The first interpretation of this datum, fair means *unfaithful*. The writer guesses the meaning of the word 'fair' by looking at the context of the sentence. In this datum, the word 'fair' is uttered four times. Hermia uttered it once, then Helena uttered it three times. Those four words 'fair' has the same interpretation that is *unfaithful*. It is known by next sentences which are uttered by Helena. She is in angry condition.

In this datum, the word 'fair' functions as a noun and an adjective. It modifies the pronoun 'me'. The pronoun 'me' refers to Helena. The word 'fair' functions as an adjective in Hermia's utterance 'God speed fair Helena'. In addition, the word 'fair' functions as a noun in Helena's utterances. Hermia calls Helena a fair. Helena cannot accept this, she says that she is not a fair with high intonation. Based on this interpretation, the word 'fair' means *unfaithful*. Although the functions of words are different, the meaning is same.

On the other hand, the word 'fair' also means *rightful*. The readers interpret thus when they only read one sentence without continuing to read the next sentences of Helena's dialog. Therefore, without looking at the

context of the sentence, the writer would be confused what the meaning of the word 'fair', the writer might translate the word 'fair' into *unfaithful* or *rightful*. In sum, both are possible interpretations of the word 'fair'.

Datum 2

Bottom: I grant you, friends, if that you should fright the ladies out of their wits, they would have no more discretion but to hang us: but I will *aggravate* my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale. (Act I, scene ii)

Context:

Bottom and his friends have prepared a rehearsal to play a drama in wedding of Athens' duke, Theseus. They choose the proper acts. Bottom's dialog above tells Bottom's will to be a lion. He and his friends discuss about Bottom's will whether he is proper or not to be a lion. Bottom does not give up, he persuades his friends to agree with his argument.

Analysis:

The word '*aggravate'* is identified as an ambiguous word. It means 'make worse' or 'make more severe' or 'annoy'. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. The possible interpretation of this datum is that 'aggravate' means *make worse*. The writer guesses the meaning of the word 'aggravate' by looking at the context of the sentence. The sentence *I will roar* helps the writer to interpret the meaning of the word 'aggravate' is *making worse*.

The second interpretation of this datum is that the word 'aggravate' means *make more severe*. *Make more severe* also means to sharpen.

Bottom wants to make his voice more severe than usual because he wants to act as a lion. In his mind, the lion's voice is sharp. Both interpretations, *make worse* and *make more severe* are annoying voices although both create different voice when Bottom acts it. It happens when Bottom acts depend on those different interpretations.

Datum 3

Helena: Ay, in the temple, in the town, the field, you do me mischief. Fie, Demetrius! Your wrongs do set a scandal on my sex: we cannot flight for love, as men may do; we should be wood and were not made to woo.

[Exit Demetrius.]

I'll follow thee and make a heaven of hell, to die upon *the hand I love* so well. (Act II, scene i)

Context:

Demetrius is in love with Hermia. On the other hand, Helena is in love with him. Demetrius does not like of what Helena does for him. He asks Helena to let him go away from her, but Helena rejects his asking. Helena keeps following him wherever he goes. She is crazy of Demetrius.

Analysis:

The phrase *the hand I love* has two meanings. The interpretations are *the hand of someone whom I love so well* or *the hand that I love so well*. Lexically, *the hand I love* means the hand which the speaker (Helena) loves is her own hand. It is interpreted by looking at surface without seeing the words before the phrase *the hand I love* in that sentence. In addition, another possible interpretation is that *the hand I love* means the hand of someone whom I love. Although lexically the meaning of the

phrase is stated as the first interpretation, the writer also looks at the deep

meaning the phrase the hand I love. The deep meaning of the phrase is that

the hand of someone whom Helena loves. The word 'I' refers to Helena

because she is the speaker. Then, someone whom she loves is Demetrius.

The second interpretation is more suitable to this datum. The phrase

'so well' is an adverb which proves the second interpretation is more

suitable to the context of this datum. The phrase 'the hand I love' in the

sentence *I'll follow thee and make a heaven of hell, to die upon the hand I*

love so well means a woman's dream. In this datum, a woman is Helena.

Helena really loves Demetrius, she wants always beside Demetrius until

she dies.

Datum 4

Oberon: I pray thee, give it me. I know a ***bank*** where the wild thyme
blows, where oxlips and the nodding violet grows, quite over canopied
with luscious woodbine, with sweet musk-roses and with eglantine: There
sleeps Titania sometime of the night, Lull'd in these flowers with dances
and delight; and there the snake throws her enamell'd skin, weed wide
enough to wrap a fairy in: and with the juice of this I'll streak her eyes,
and make her full of hateful fantasies… (Act II, scene i)

Context:

Oberon is the king of the fairies. He is talking to Puck, a Robin

Goodfellow of the castle. They are talking about the queen of the fairies,

Titania. Oberon wants to make surprise for Titania. He asks Puck's help.

Analysis:

The word '***bank'*** is identified as an ambiguous word. It means

'money' or 'river'. It is ambiguous when it has more than one meaning as

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stated by Fromkin (1999) about lexical ambiguity. In this datum, the word 'bank' is a noun, not a verb. It is detected by an article 'a' before the word 'bank'. The first meaning of the word 'bank' is that *money*. It means that the *bank* means an organization where people and businesses can invest or borrow money, change it to foreign money, a building where these services are offered.

The second meaning of the word 'bank' is *river*. It means a sloping raised land, especially along the sides of river. In this datum, the proper meaning of the word 'bank' is *river*. The writer guesses the meaning of the word 'bank' by looking at the context of the sentence. Oberon's dialog above describes about a natural view. Based on that description, the meaning of "river" is closely related to what the speaker means because river is a kind of natural views. The speaker, Oberon, is describing a natural place. However, if another reader interprets the meaning of *money* is the proper one, it is no problem. According to this reader, the context of the conversation is the natural view which is looked in the town where there is not forest. Therefore, river cannot be found there.

Datum 5

Theseus: My hounds are bred out of the Spartan kind, so flew'd, so sanded, and their **heads** are hung with ears that sweep away the morning dew; Crook-knee'd, and dew-lapp'd like Thessalian bulls; slow in pursuit, but match'd in mouth like bells, each under each. A cry more tunable was never holla'd to, nor cheer's with horn, in Crete, in Sparta, nor in Thessaly: Judge when you hear. But soft! What nymphs are these? (Act IV, scene i)

Context:

Theseus, the Duke of Athens is talking with his fiancée, Hippolyta. Hippolyta is the queen of the Amazons. They are talking about how to find out the forester. Theseus explains to the Hippolyta how the condition of the forest is.

Analysis:

The word '***heads'*** is identified as an ambiguous word. It means 'a part of body' or 'leader'. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. In this datum, 'heads' is the plural form of 'head', the plural mark of the word is that '-s'. The first meaning of the word 'heads' is that *a part of body*. The writer interprets this meaning by looking at the next sentence *with **ears** that sweep away the morning dew*. The word 'ears' means the part of body. Therefore, the word 'heads' might mean *the part of body*. Because the form of the word 'heads' is plural, the meaning of the word should be *many heads are hung*.

The second meaning of the word 'heads' is that *leader*. The pronoun 'their' is the key of the writer to interpret this meaning. According to the writer, the pronoun 'their' shows that they, Theseus and Hippolyta, have something or someone. In this case a leader is possible meaning because they live in the state which has some segmented cities. Those segmented cities should have leaders of each to manage the running of those cities well. Therefore, what is meant by the word 'heads' is *those leaders of the*

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cities, their leaders are hung because of doing a mistake when they lead their city.

Datum 6

Egeus: It is, my lord.
Theseus: Go, bid the huntsman wake them with their *horns*.

[Horns and shout within. Lysander, Demetrius, Helena, and Hermia wake and start up.] (Act IV, scene i)

Context:

Egeus and Theseus are in the forest to find out the forester. Theseus instructs Egeus to bid the huntsmen wake.

Analysis:

The word '*horns'* is identified as an ambiguous word. It means 'animal' or 'loud voice'. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. In this datum, 'horns' is the plural form of 'horn', the plural mark of the word is that '-s'. The first meaning of the word 'horn' is that *animal*. The interpretation of the meaning animal means a part of animal body which is on animal's head. It is called *'tanduk'* in Indonesian language. The second meaning of the word 'horn' is that *loud voice*. It is interpreted as a loud voice by looking at the next sentence *horns and shout*. The word *shout* means a scream. It is a proof for the writer when she interprets the word 'horns'.

Based on the context, the suitable meaning of the word 'horns' is that *loud voice*. The meaning of the word 'horns' is explained by the second

'horns' in this datum '*horns* and shout within'. Theseus instructs Egeus to bid the huntsmen wake. To make someone wakes up someone needs a loud voice. It is what Egeus does. Therefore, the second meaning *loud voice* is closely related to the context in this datum.

Datum 7

Pyramus: Sweet Moon, I thank thee for thy sunny ***beams***; I thank thee, Moon, for shining now so bright; for, by thy gracious, golden, glittering gleams, I trust to take of truest Thisby sight. (Act V, scene i)

Context:

Pyramus is one of the people in Theseus' palace. He tries to woo Hippolyta. She looks so sad. Theseus cannot console his queen's sadness. Pyramus helps him to console her by wooing her.

Analysis:

The word '***beams***' is identified as an ambiguous word. It means 'wood' or 'smile'. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. In this datum, 'beams' is the plural form of 'beam', the plural mark of the word is that '-s'. The first meaning of the word 'beams' is that *wood*. The meaning is possible because the place of the conversation is in the forest. This context is known from the dialog before Pyramus's dialog, the dialog between Theseus and Lysander. In the dialog, they are talking about the lion which is vanished. The place where the lion lives is a forest. Therefore, the possible meaning of the word 'beams' is the *good wood*.

The second possible meaning is that *smile*. The writer interprets this meaning by looking at the adjective which is modified by the noun 'beams'. Based on the context, Pyramus might utter the sweet words to woo Hippolyta in order to console her. He does not want to look the sadness on the beautiful face, the sunny smile should be presented by her. Therefore, the possible meaning of the word 'beams' is smile. The sweet smile which is offered by Hippolyta.

Both meanings are possible in this datum. However, the context of this datum is that a condition in which Pyramus tries to woo Hippolyta. When a person tries to woo his love or sweetheart, he tries to arrange some sweet and beautiful words. He knows that a woman loves beautiful and sweet words. It is an exact situation which happens to Pyramus. Therefore, the close possible interpretation of the word 'beams' is that *smile*. *Sunny smile* is sweet words to woo a woman.

In this datum, the word 'beams' is a noun which is modified by an adjective 'sunny'. The writer found some words which help her to proof that the meaning of the word 'beams' is smile; sweet Moon, bright, gracious, and golden. Those words are usually used by people to woo their loves.

Datum 8

[Enter Oberon and Titania with their train.]

Oberon: Through the house give gathering light, by the dead and ***drowsy*** fire: Every elf and fairy sprite.
Hop as light as bird from brier; and this ditty, after me, sing, and dance it trippingly.

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Titania: First, rehearse your song by rote to each word a warbling note: hand in hand, with fairy grace, will we sing, and bless this place.

[Song and dance.] (Act V, scene i)

Context:

Oberon and Titania are the characters of the drama which would be performed in Theseus' wedding. Oberon and Titania are king and queen of the fairies. They are talking about the condition of their house. Then, Titania asks Oberon to rehearse his song. They are singing and dancing together.

Analysis:

The word '***drowsy'*** is identified as an ambiguous word. It means *a situation between sleeping and being awake* or *tired*. It is ambiguous when it has more than one meaning as stated by Fromkin (1999) about lexical ambiguity. The first possible meaning of the word 'drowsy' is that *a situation between sleeping and being awake*. In this datum, the interpretation is that a fire which cannot flare up again, after lighting. The second possible meaning the word 'drowsy' is that *tired*. The interpretation of this meaning is the fire would be dead because the materials that burned are gone, for instance firewood, gas, etc.

The second meaning of the word 'drowsy', *tired*, is close to be the real meaning. In the sentence 'by the dead and *drowsy* fire', the word 'dead' helps the writer to guess the meaning of the word 'drowsy'. In this datum, the function of the word 'drowsy' is as an adjective which modifies the noun 'fire'. The function of the word 'drowsy' is the same as the function

of the word 'dead', as an adjective. This phrase is called as the parallel structure. The phrase 'by the dead and drowsy fire' means that the fire is *truly dead*. In this context, the word 'drowsy' means *tired*. This word emphasizes the meaning of the word 'dead'. Therefore, the possible meaning of the word 'drowsy' is 'tired' which means that the fire is truly dead. It would not flame again.

2. **Structural Ambiguity**

Structural ambiguity is kind of ambiguous sentences which have more than one phrase structure tree, each of them corresponds to a different meaning or interpretation. For this type of ambiguity, the writer found 5 data which are analyzed as follows. In addition, the writer uses some codes this structural ambiguity analysis. Follows are the descriptions of the codes.

S: Sentence	Pred: Predicate
NP: Noun Phrase	Adv. P: Adverbial Phrase
VP: Verb Phrase	Adv: Adverb
Adj. P: Adjective Phrase	Det: Noun Determiner
Pron: Pronoun	PP: Preposition Phrase
N: Noun	Prep: Preposition
Vt: Transitive verb	Comp: Complement
Adj: Adjective	Vi: Intransitive verb

Datum 1

Hermia: I frown upon him, yet he loves me still.
Helena: O that *your frowns would teach my smiles such a skill*!
Hermia: I give him curses, yet he gives me love.
Helena: O that my prayers could such affection move!
Hermia: The more I hate, the more he follows me.
Helena: The more I love, the more he hateth me. (Act I, scene i)
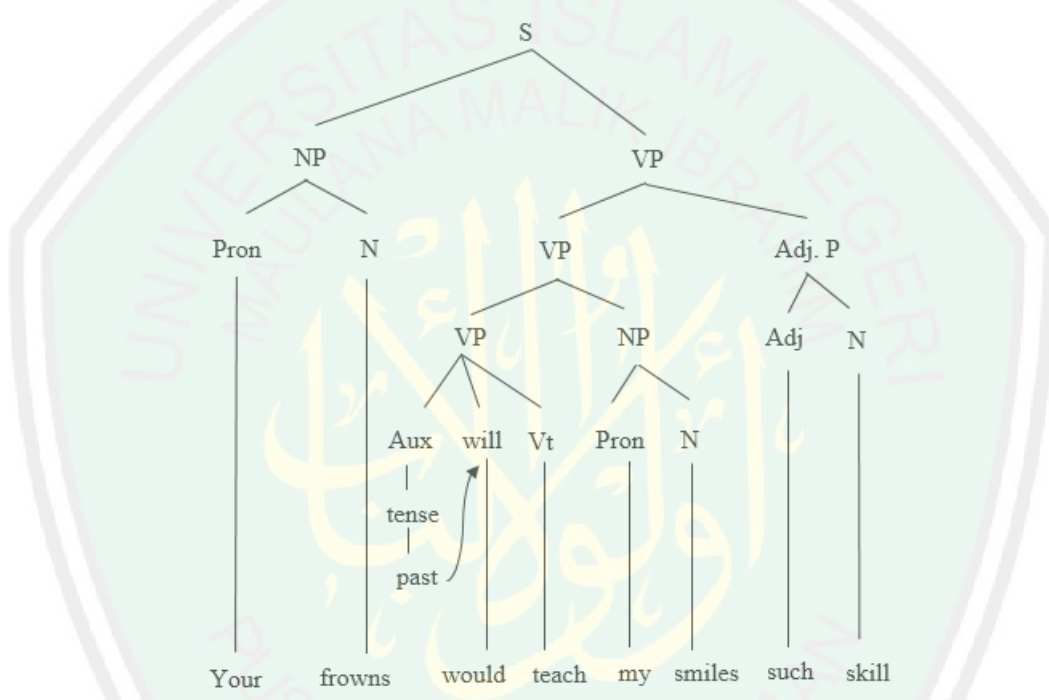
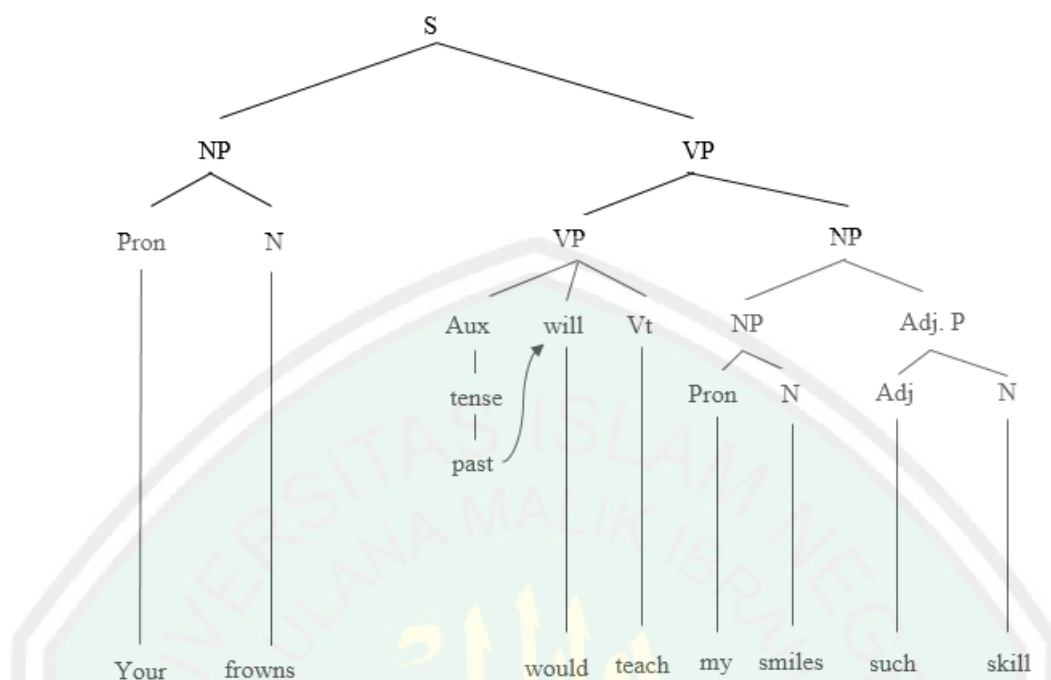**Analysis:**

Figure 3.1 First structural analysis of datum 1

Figure 3.2 Second structural analysis of datum 1

The sentence 'your frowns would teach my smiles such skill' has two objects. In this sentence, there are two objects, 'my smiles' and 'skill'. Both analyses show the different function of object. Furthermore, the functions of object are direct object (D.O), indirect object (I.O), and object complement (O.C). The first analysis is interpreted that *your frowns* as a subject, *would teach* as a predicate, *such skill* as a direct object, and *my smiles* as an indirect object. Therefore, the interpretation of the first analysis is that *your frowns would teach such skill **to** my smiles*.

The second analysis is interpreted that *your frowns* as a subject, *would teach* as a predicate, *my smiles* as the first object, and *such skill* as the second object. Therefore, the interpretation of the second analysis is that *your frowns would teach my smiles*. *Such skill* is the second object, it

refers to *your frowns*. Frown is one of way people smile. People may smile while they frown, it is a skill.

Both two diagrams have differences on the position of Noun Phrase (NP). The first diagram shows NP is under the second Verb Phrase (VP). NP 'my smiles' is indirect object for the verb 'would teach'. While, the second diagram shows that NP 'my smiles' is under the first NP 'my smiles such skill'. This second analysis shows NP is the object of the sentence for the verb 'would teach'. In conclusion, the first interpretation '*your frowns would teach to my smile a skill*' is the closer meaning based on the context of this datum that is 'Helena broken heart of Hermia statement, but she did not show it, she kept smiling'. The context is Helena' response on Hermia's negative statement about her when she is in angry.

Datum 2

[Enter Lysander and Helena]
Lysander: Fair love, you faint with wandering in the wood; and to speak troth, I have forgot our way: We'll rest us, Hermia, *if you think it good*, and tarry for the comfort of the day.

Hermia: Be it so, Lysander: find you out a bed; for I upon this bank will rest my head.

Lysander: One turf shall serve as pillow for us both; one heart, one bed, two bosoms and one troth.

Hermia: Nay, good Lysander; for my sake, my dear, lie further off yet, do not lie so near. (Act II, scene ii)
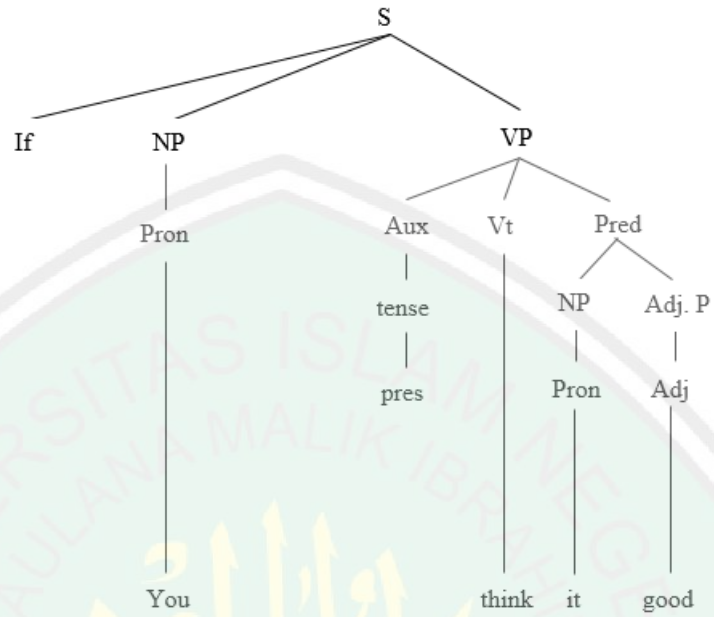
Analysis:

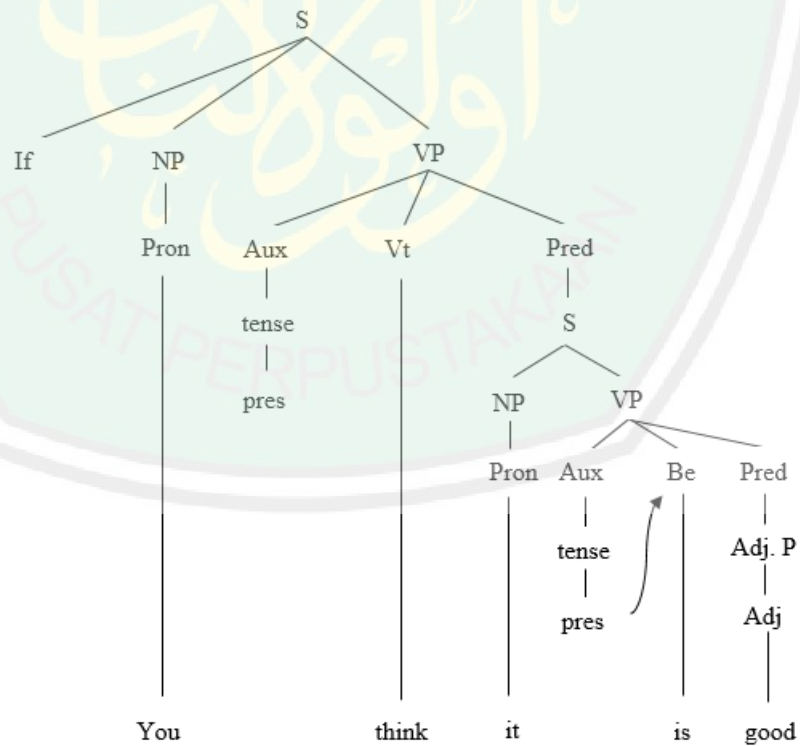Figure 3.3 Surface structural analysis of datum 2

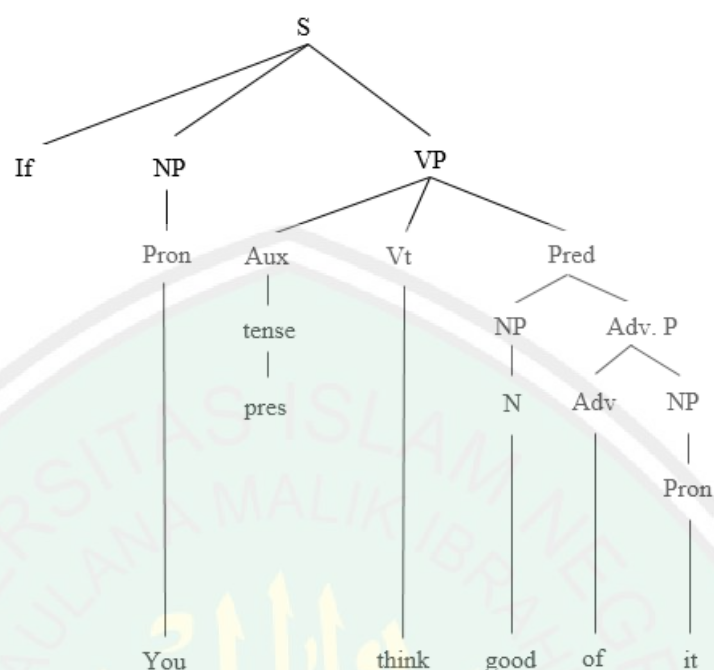Figure 3.4 First structural ambiguity analysis of datum 2

Figure 3.5 Second structural ambiguity analysis of datum 2

The sentence *If you think it good* is structurally ambiguous because it has more than one structure tree. As stated by Fromkin (1999) that structural ambiguity is kind of ambiguous sentences which have more than one phrase structure tree, each corresponding to a different meaning. In this datum, there is difference between surface structure and the interpretation of the datum. The interpretation of this datum is seen from the deep structure of this datum.

Figure 3.3 shows the surface structure of the sentence *if you think it good*. The surface structure means what the sentence looks like. The surface structure of this datum shows *if* as a conjunction, *you* is a pronoun as a NP, *think* is a verb, *it* is a pronoun as a NP, *good* as an adjective. *It good* is directly under the predicate. In addition, *think it good* is a phrase as VP.

Figure 3.4 and figure 3.5 are the interpretations of the surface structure, deep structures of this datum. The different interpretations which are analyzed by the writer are the difference of the function of 'good'. 'Good' functions as an adjective, and on the other hand, 'good' functions as a noun. The explanation is stated in the next paragraph.

The Figure 3.4 shows the first interpretation of this datum. In this structural analysis, the writer analyzed the word 'good' is an adjective. In the sentence *if you think it good*, 'good' functions as an adjective. It modifies the noun 'it' which functions as the object of the sentence. The details are *if* as a conjunction, *you* as the subject, *think* as the verb, *it* as an object and *good* as an adjective. Therefore, the interpretation is that 'if you think it is good'. 'Good' is an adjective which clarifies how it is.

The figure 3.5 shows the second interpretation of this datum. In this second interpretation, the writer analyzed the word 'good' as a noun. In the sentence *if you think it good*, the writer analyzed that 'good' functions as the noun. 'Good' becomes the object of the sentence. The details are *if* as a conjunction, *you* as the subject, *think* as the verb, and *good of it* as the object. 'Good of it' is a noun phrase, the head of the phrase is a noun; it is 'good'. Therefore, the interpretation is that 'if you think good of it'.

Based on the description of the analysis, both interpretations of the datum seen from the difference of Predicate (Pred) elements construction. The first interpretation shows that the element of the Pred is constructed by a sentence. The sentence consists of Noun Phrase (NP) and Verb Phrase (VP), 'it (NP) is good (VP)'. It can be looked at the figure 3.4.

While the second interpretation shows that the elements of Pred are NP and Adv. P. The Pred is a phrase 'good of it'. In conclusion, the first interpretation *'you think it is good'* is the closer meaning based on the context of this datum that is Lysander invites Hermia to take a rest by asking Hermia's suggestion and the meaning of the surface structure of this datum '*you think it good*'.

Datum 3

Lysander: Content with Hermia! No; ***I do repent the tedious minutes I with her have spent***. Not Hermia but Helena I love: who will not change a raven for a dove? The will of man is by his reason sway'd; and reason says you are the worthier maid. Things growing are not ripe until their season so I, being young, till now ripe not to reason; and touching now the point of human skill, reason becomes the marshal to my will and leads me to your eyes, where I o'erlook love's stories written in love's richest book. (Act II, scene ii)
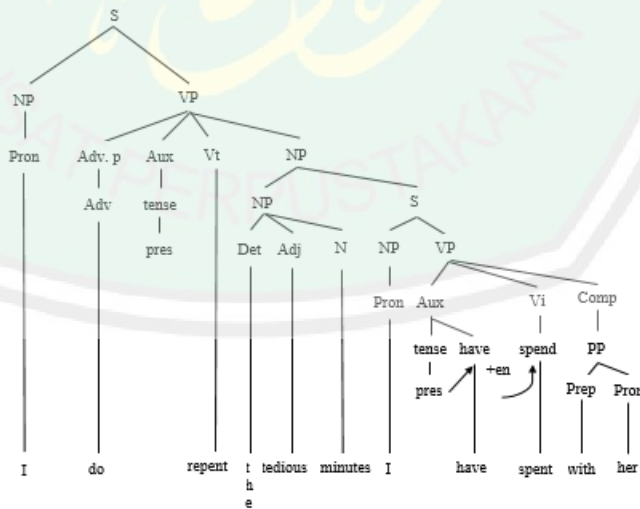
Analysis:

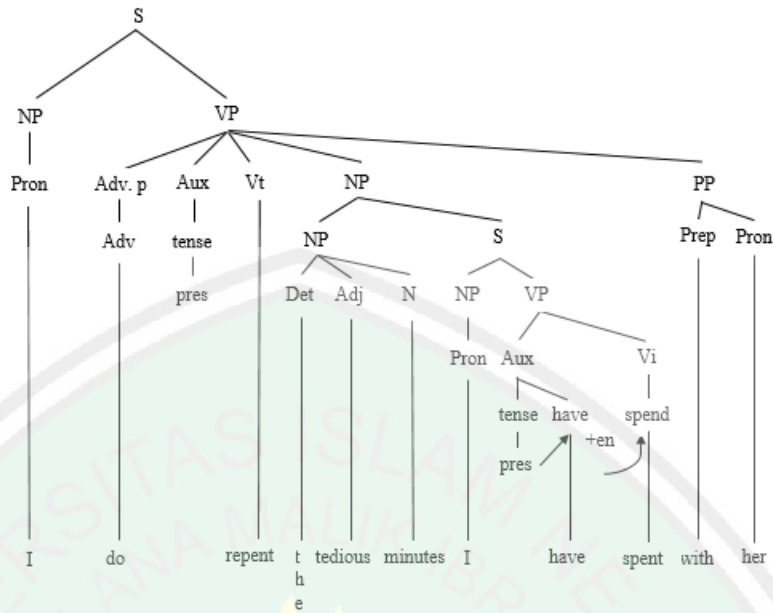Figure 3.6 First structural analysis of datum 3

Figure 3.7 Second structural analysis of datum 3

The position of the Preposition Phrase (PP) in this structural analysis is the key element of interpretation of this datum. Although both analyses show that the position of the PP is directly under the Verb Phrase (VP), the VP is different. The first analysis shows the PP 'with her' is under the second VP (have spent), the VP (have spent) is under the Noun Phrase (NP), *the tedious minutes*, which connected to the first VP (do repent the tedious minutes I have spent with her). While, the second analysis shows the PP (with her) is directly under the first VP (do repent the tedious minutes I have spent). The different position of the PP interprets the different function of it. The first analysis the PP modifies the NP, while the second PP modifies the main verb of the sentence.

Figure 3.6 shows the first interpretation of this datum. The writer interpreted the sentence *I do repent the tedious minutes I with her have spent* as "I do repent the time that I spent with her". The key element of

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this structural analysis is that the position of PP. PP is under the second VP which are connected to NP. This second VP is under the NP. It means that the VP explains the NP which is on it. The NP is *the tedious minutes*. In the analysis, the writer interpret *the tedious minutes* as 'the time'. Then, the next phrase 'I have spent with her' explains how the time which I do repent.

Figure 3.7 shows the second interpretation of this datum. The writer interpreted the sentence *I do repent the tedious minutes I with her have spent* as "I do repent the time with her, I hope another person not her". The key element of this structural analysis is that the position of PP. In this second analysis, the position of the PP is directly under the first VP. The first VP means the main verb of the sentence. In this interpretation, the PP has an adverbial function and modifies the verb 'repent'. It means that "I really repent with her, I hope I could spend the time with another woman". Based on the context of this datum that is Lysander's regret of his time which has spent with Hermia, the first interpretation *'I do repent the tedious minutes (the time) that I spent with her'* is the closer meaning.

Datum 4

Here comes my messenger.
    How now, mad spirit!
What night-rule now about this haunted grove?

Puck: *My mistress with a monster is in love*. Near to her close and consecrated bower, while she was in her dull and sleeping hour, a crew of patches, rude mechanicals, that work for bread upon Athenian stalls, were met together to rehearse a play intended for great Theseus' nuptial-day. The shallowest thick-skin of that barren sort, who Pyramus presented, in their sport forsook his scene and enter'd in a brake when I did him at this

advantage take, an ass's nole I fixed on his head: anon his Thisbe must be answered, and forth my mimic comes…. (Act III, scene ii)
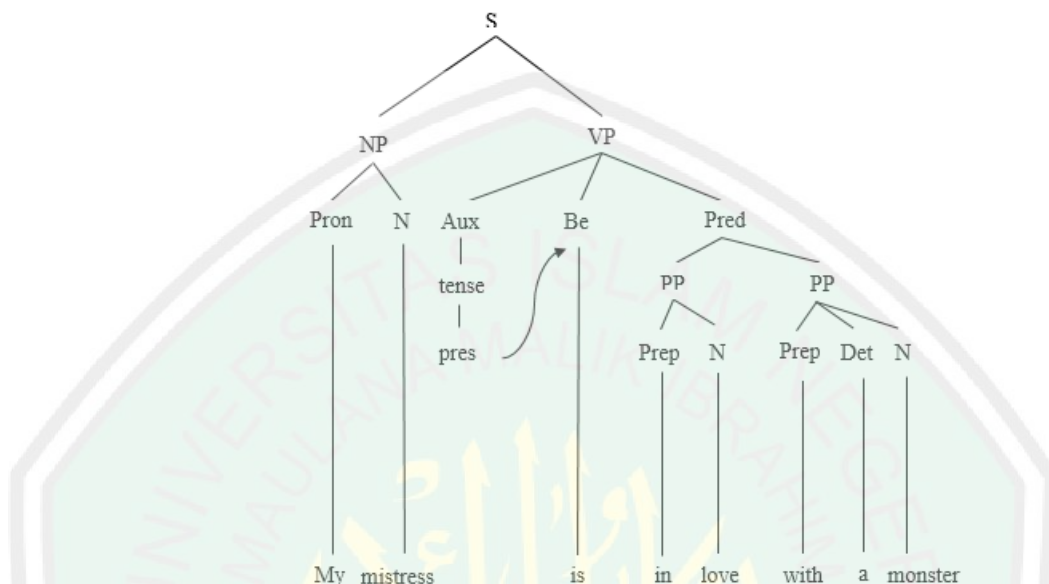
Analysis:

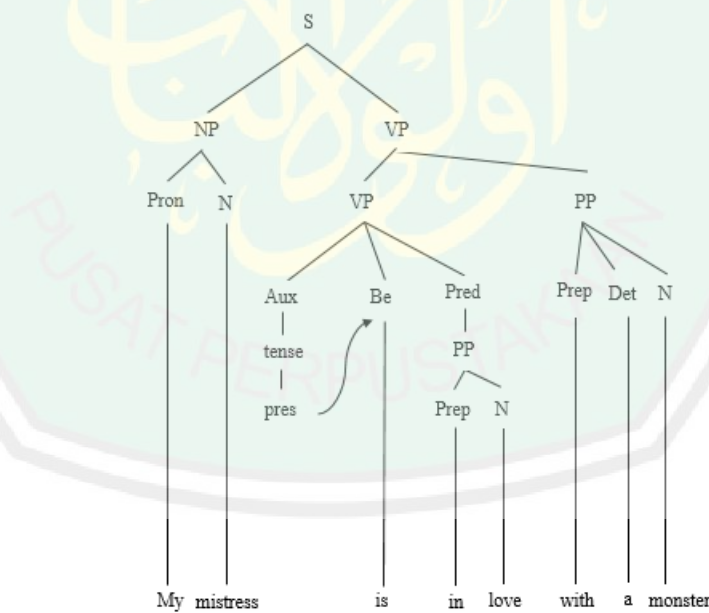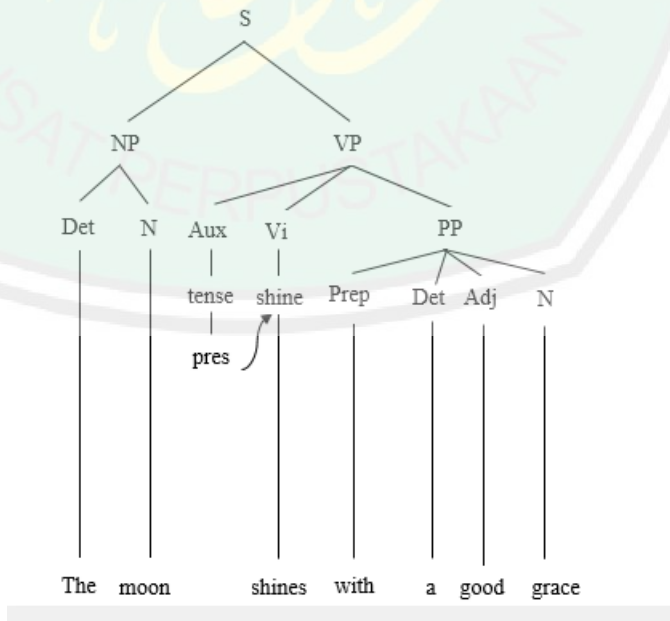Figure 3.8 First structural analysis of datum 4

Figure 3.9 Second structural analysis of datum 4

In this datum, the position of the Preposition Phrase (PP) is also the

key element of the analysis. In the first analysis, the PP (with a monster) is

under the predicate (pred), *in love*. It modifies the predicate and functions as the object of the sentence. On the other hand, in the second analysis the PP (with a monster) is directly under the Verb Phrase (VP), *is in love*. The differences are discussed in the next paragraph.

Figure 3.8 shows the first structural analysis of this datum. The first interpretation of the sentence *my mistress with a monster is in love* as "my mistress is in love with a monster, they love each other". As the writer stated before that the key element of the analysis is the position of the PP, the position of the PP in the first analysis is under pred. The PP is 'with a monster'. It modifies the predicate of the sentence 'in love'. Therefore, the interpretation should be *my mistress is in love with a monster*. My mistress loves a monster and so does a monster. The PP 'with a monster' functions as the object of the sentence. It is affected by the verb 'is in love'. It is a complement which completes the sentence.

Figure 3.9 shows the second structural analysis of this datum. The second interpretation of the sentence *my mistress with a monster is in love* which has been analyzed by the writer is that "my mistress and the monster are in love with someone". As the writer stated before that the key element of the analysis is the position of the PP, the position of the PP is directly under the VP. In this interpretation, the PP 'with a monster' is not a complement which completes the sentence, but it shows another agent who is in love. *My mistress with a monster* becomes *my mistress and a monster*. Therefore, the second interpretation of this datum is that my mistress and a monster are in love with someone. Whether they love the

same person or not. Based on the context of this datum that is Puck's

happiness of his mistress who is in love, the first analysis *'my mistress is*

in love with a monster, they love each other' is the closer meaning.

Datum 5

[Thisbe runs off.]
Demetrius: Well roared, Lion.
Theseus: Well run, Thisbe.
Hippolyta: Well shone, Moon. Truly, ***the moon shines with a good grace***.

[The Lion shakes Thisbe's mantle, and exit.]

Theseus: Well moused, Lion.
Lysander: And so the lion vanished.
Demetrius: And then came Pyramus.

[Enter Pyramus.] (Act V, scene i)

Analysis:

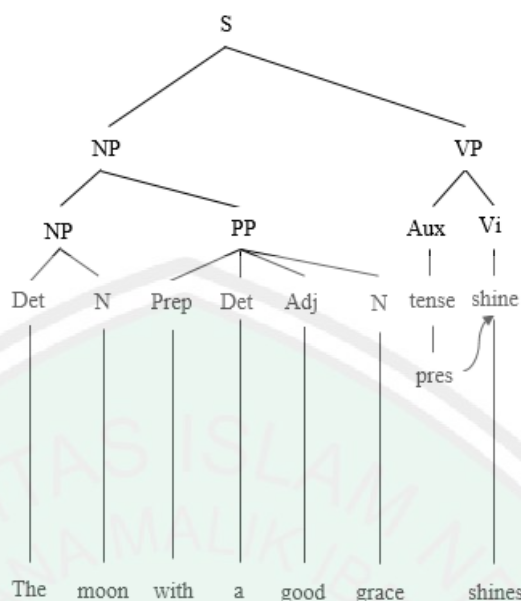Figure 3.10 First structural analysis of datum 5

```
                                S
                   ┌────────────┴────────────┐
                  NP                         VP
          ┌────────┴────────┐           ┌────┴────┐
         NP                PP          Aux       Vi
      ┌───┴───┐      ┌──────┼──────┐    │         │
     Det      N    Prep    Det  Adj   N  tense   shine
      │       │      │      │    │    │    │
                                      pres

     The    moon   with    a   good grace  shines
```

Figure 3.11 Second structural analysis of datum 5

In this datum, the similar thing happens. What makes this datum
creates different interpretations is the different position of the Preposition
Phrase (PP). It is the key element of the analysis. In the first analysis, the
position of the PP (with a good grace) is directly under Verb Phrase (VP).
It modifies the verb 'shines'. While in the second analysis, the position of
the PP (with a good grace) is directly under the Noun Phrase (NP). It
modifies the noun 'moon'. The detail analyses are discussed in the next
paragraph.

Figure 3.10 shows the first structural analysis of this datum. The
sentence *the moon shines with a good grace* is interpreted as "the moon
shines with a good grace or a beautiful shining". As the writer stated
before, the position of PP is the key element of the analysis. In this first
structural analysis, the PP is directly under the VP. It has an adverbial
function. The PP 'with a good grace' is a complement of the sentence. It
completes the sentence *the moon shines*. The PP 'with a good grace' gives

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explanation how the moon shines. Therefore, the first interpretation of this datum should be "the moon shines with a good grace or a beautiful shining".

Figure 3.11 shows the second interpretation of this datum. The sentence *the moon shines with a good grace* is interpreted as "the moon which is with a good grace shines". As the writer stated before, the position of PP is the key element of the analysis. In this second analysis of this datum, the position of PP is directly under the NP. It has an adjective function. It is an adjective of the noun 'moon'. It describes the moon is. Therefore, the second interpretation is that "the moon which is with a good grace shines". Based on the description of the analysis, the first interpretation *'the moon shines with a good grace or a beautiful shining'* is the closer meaning to the context of this datum that is Hyppolyta's description about the sky looks like.

3.2 Discussions

This part of this chapter discusses the whole result in data analysis. There are 13 data in the drama script, A Midsummer Night's Dream found by the writer. The findings are based on the problem statements of this study covering such as the type of ambiguity usually happens in the drama script, A Midsummer Night's Dream and how an ambiguity happens on the drama script, A Midsummer Night's Dream. The writer uses Fromkin's theory to analyze the types of ambiguity in the drama script.

3.2.1 Types of Ambiguity

Fromkin's theory (1999) stated that types of ambiguities are divided into two types, lexical ambiguity and structural ambiguity. The writer found both types of ambiguities in the drama scrip, A Midsummer Night's Dream. Eight data are the findings of lexical ambiguity, while five data are the findings of structural ambiguity.

In analyzing lexical ambiguity which happens in the drama script of William Shakespeare 'A Midsummer Night's Dream', the writer uses the Fromkin's theory. Based on this theory, lexical meaning means that a word has more than one meaning. Based on the findings, eights data of the lexical ambiguities have two meanings, except datum 2. Datum 2, the word 'aggravate', has three meanings; *make worse, make more serve,* and *annoy.*

One of the interesting things when the writer analyzed the data is that two meanings of datum are antonyms, for example datum 1. The word 'fair' means *unfaithful* or *rightful*. *Unfaithful* or *rightful* are antonyms. *Unfaithful* contains negative meaning, while *rightful* contains a positive meaning. Not only anonyms happens in the analyses, the synonym also happens inside, for instance datum 2. Datum 2 'aggravate' has three meanings *make worse, make more serve,* and *annoy*. Those three meanings are synonyms, they have similar meanings. The synonyms also happens to datum 8. In sum, those three data contain the type of meanings which have studied in semantics study.

However, not all the data contain the type of meanings. Datum 3, 4, 5, 6, and 7 have two meanings, but they are not antonym and synonym. Each of the

two meanings are different things which does not have any relation. They are extremely different.

Furthermore, the second type of ambiguity is structural ambiguity. In analyzing structural ambiguity in the drama script of William Shakespeare 'A Midsummer Night's Dream', the writer also uses the same theory as lexical ambiguity analysis, Fromkin's (1999) theory. Based on the theory, the findings show that each datum has more than one structure tree or tree diagram. Datum 1, 3, 4, and 5 have two structure trees. Datum 2 has three structure trees. Each structure tree has different interpretation than another.

Different interpretation of the datum depends on position of the class of word, for example sentence, NP, VP, PP, noun, verb, predicate, pronoun, adjective, preposition, adverb, noun determiner (Det), auxiliary, and complement. The position of the class of word is the most important thing in this structural analysis. Each datum of the structural ambiguities has two interpretations. Every interpretation is shown by a structure tree.

Datum 2 has three structure trees because the surface structure (not the interpretation of the datum) and the deep structure (the interpretation of the datum) have different constructions. While other data, data 1, 3, 4, and 5 have only two structure trees because the surface structure and the deep structure are the same. In data 1, 3, 4, and 5, one of the interpretations is the same as the surface structure of the datum.

The context is not quite important in the structural analysis. Without looking at the context of the data, the writer is able to analyze the data and interpret them. As the writer stated before, the important thing should be paid attention is on the

position of the class of word, whether some words are linier or not. By paying

attention on the position of the class of word, an interpretation is created.

However, the writer also needs understand the context to decide which one is the

closer meaning from the analyses in the structural ambiguity analysis. In sum,

lexical ambiguity and structural ambiguity have different important thing. Lexical

ambiguity tends to the context of the datum, while the structural ambiguity tends

to the position of the class of word.

Based on the findings, the writer concludes that lexical ambiguities more

frequently happen in drama script of William Shakespeare 'A Midsummer Night's

Dream' rather than the structural ambiguities. The result of this study is the same

as the study which has been conducted by Kristianty (2006) entitled "The

Structural and Lexical Ambiguity Found in Cleo Magazine Advertisement". In

her study, she found that lexical ambiguity occurred more frequently than

structural ambiguity of advertisements in Cleo Magazine.

3.2.2 How an Ambiguity Happens

In analyzing the drama script of William Shakespeare 'A Midsummer

Night's Dream', the writer found that ambiguity happens on a word or a phrase or

a sentence with two ways, the first way happens to lexical ambiguity and another

happens to structural ambiguity. Ambiguity which happens on a word when a

word has more than one meaning in a phrase. Based on Fromkin's (1999) theory,

it is called as a lexical ambiguity; when at least one word in a phrase has more

than one meaning. Those data of lexical ambiguities happen based on this theory.

Every word has more than one meaning, for instance, in datum 1, the word 'fair' has two meanings, unfaithful or rightful.

Then, how to consider the appropriate meaning of the word becomes the interesting thing in analyzing lexical ambiguity. In this case, looking at the context of the sentence is an important step to do when analyzing each datum of lexical ambiguities. Without looking at the context, the writer would not be able to determine the suitable meaning of the word. The writer would get confused.

It is different from what happens to structural ambiguity. Structural ambiguity happens when a phrase or sentence has more than one phrase structure tree, usually called tree diagram. Based on Fromkin's (1999) theory, structural ambiguity is kind of ambiguous sentences which have more than one phrase structure tree, each of them corresponds to a different meaning or interpretation. Those five data of structural ambiguities happens because of this reason. For example, datum 1 of structural ambiguity, the sentence *your frowns would teach my smiles such skill*, has two structure trees. Each structure tree has different interpretation.

CHAPTER IV
CONCLUSION AND SUGGESTION

This chapter presents conclusion and suggestions dealing with the findings of the analysis. It concludes the findings that are discussed in the previous chapter and provides the suggestions for the readers.

4.1 Conclusion

Based on the findings of this research, it can be concluded that the data of this research presents the types of ambiguity and the process how an ambiguity happens in the drama script of William Shakespeare 'A Midsummer Night's Dream'.

In this research, the researcher found the two types of ambiguities, lexical ambiguity and structural ambiguity. Based on the findings of this research, eight data for lexical ambiguity and five data for structural ambiguity. It means that lexical ambiguity frequently found in the drama script of William Shakespeare 'A Midsummer Night's Dream' rather than structural ambiguity. Furthermore, the process of ambiguity in this study is based on the Fromkin's theory. Lexical ambiguity happens when at least one word has more than one meaning. While structural ambiguity happens when a phrase or sentence has more than one structure tree.

4.2 Suggestions

Ambiguity becomes an interesting topic to discuss when it gives deep understanding to the readers who intend to know types of ambiguity and how an ambiguity happens. As there are many issues can be analyzed by using topic of

ambiguity, it is suggested to the next researcher who conducted research in the same field of Semantics study to fill the gap, especially in ambiguity. The next researcher may conduct research about ambiguity using another theories on other drama script of William Shakespeare, such as Hamlet, Romeo and Juliet, Julius Caesar, Comedy of Errors, Twelfth Night, etc.

In addition, the next researcher may continue this study by investigating other aspect of linguistics which can be found in this study, for instance analyzing grammar; perspective approach and descriptive approach. Therefore, the writer wishes this study can give a contribution or ideas for the readers, especially for those who will conduct the similar research.

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CLASSIFICATION OF THE DATA

A. DATA OF LEXICAL AMBIGUITY
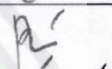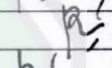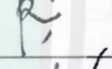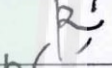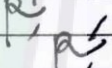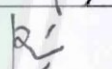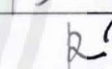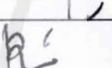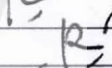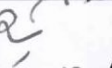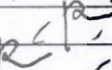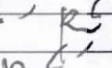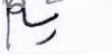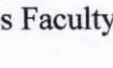
No.	Datum	Lexical Ambiguity	
		Meaning 1	Meaning 2
1.	Call you me *fair*? that fair again unsay.	Unfaithful	Rightful
2.	… but I will *aggravate* my voice so that I will roar you as any gently as any sucking dove.	Make worse	Make serve
3.	I'll follow thee and make a heaven of hell, to die *upon the hand I love so well*.	The hand of someone whom I love so well.	The hand that I love so well.
4.	I know *a bank* where the wild thyme blows, …	Money	River
5.	… so flew'd, so sanded, and their *heads* are hung with ears that sweep away the morning dew.	A part of body	Leader
6.	Go, bid the huntsmen wake them with their *horns*.	Animal	Loud voice
7.	Sweet Moon, I thank thee for thy sunny *beams*, I thank thee, Moon, for shining now so bright.	wood	smile
8.	Through the house give gathering light, by the dead and *drowsy* fire; every elf and fairy sprite hop as light as bird from brier; and this ditty, after me, sing, and dance it trippingly.	A situation between sleeping and being awake.	Tired

B. DATA OF STRUCTURAL AMBIGUITY

No.	Datum	Structural Ambiguity	
		Meaning 1	Meaning 2
1.	Oh that *your frowns would teach my smiles such skill*.	Your frowns would teach such skill *to* my smiles.	Your frowns would teach my smiles.
2.	We'll rest us, Hermia, *if you think it good*, and tarry for the comfort of the day.	You think it is good.	You think the good of it.
3.	Content with Hermia! No; *I do repent the tedious minutes I with her have spent*.	I do repent the time that I spent with her.	I do repent the time with her, I hope another person, not her.
4.	*My mistress with a monster is in love*.	My mistress and a monster love each other.	My mistress and a monster are in love. They may love the same person or not.
5.	Well shone, Moon. Truly, *the moon shines with a good grace*.	The moon shines with a good grace or a beautiful shining.	The moon which is with a good grace shines.

CONSULTATION PROOF

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Thesis Title	: Ambiguity Analysis on Drama Script of William Shakespeare 'A Midsummer Night's Dream'
Advisor	: Rina Sari, M.Pd

No.	Date	Description	Signature
1.	28 February, 2016	Consultation about the title and the object of the study	
2.	8 March, 2016	Consultation about Chapter I	
3.	18 March, 2016	Revision of theoretical contribution of the study	
4.	22 March, 2016	Signature of approval sheet for thesis proposal	
5.	7 April, 2016	Revision of thesis proposal	
6.	28 October, 2016	Fixing the theory used	
7.	7 November, 2016	Revision of Chapter I and II	
8.	10 November, 2016	Revision of the data analysis	
9.	22 November, 2016	Revision of chapter I and II (data analysis and triangulation)	
10.	9 December, 2016	Revision of chapter I, II, and III	
11.	14 December, 2016	Revision of discussion	
12.	9 January, 2017	Revision of chapter I, II, and III	
13.	17 January, 2017	Revision full thesis	
14.	24 January, 2017	Final checking of the thesis	
15.	2 February, 2017	Signature of approval sheet for thesis examination	

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the Dean of Humanities Faculty,

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