

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

The study of meaning in language is semantics, with an emphasis on how words and sentences express meaning. Semantics, according to Saeed, studies the connection between verbal phrases and their meanings including sense, reference, and context.<sup>1</sup> This field examines how language users understand and generate meaningful communication, considering both the words' exact meanings and the subtleties that are provided by usage and context. The study of semantics examines several facets of meaning, such as lexical semantics (the meaning of individual words), sentence semantics (the meaning of sentences), and discourse semantics (the meaning of connected speech or text).

In semantics, meaning is frequently separated into two types: connotative (associative) and denotative (literal). For example, the term “home” can convey sentiments of warmth and security (connotative meaning) but also designate a place of habitation (denotative meaning). Since metaphorical statements frequently include changes from literal to figurative meanings, an understanding of semantics is crucial for metaphor analysis. For instance, the expression “time is money”

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<sup>1</sup> John I Saeed, *Semantics*, vol. 25 (John Wiley & Sons, 2015).

describes a conceptual link between time and money rather than referring to them in their literal definitions.

Metaphor is a linguistic phenomenon that applies at the semantics level. A metaphor is a figure that emphasizes the parallels between two distinct concepts by comprehending or experiencing one type of thing in terms of another. People may understand abstract or complicated concepts using more familiar terminology because of this cognitive process. For instance, comparing time to a “river” implies that it flows continuously and unidirectionally.<sup>2</sup>

The use of metaphor is not just artistic; it is ingrained in human communication and thought processes. Humans frequently employ them because metaphors offer a more vivid, accessible, and emotionally impactful means of expressing ideas, particularly those that are abstract, difficult, or sensitive. Because of cultural conventions, politeness, or personal sensitivity, people may find it socially or emotionally difficult to talk too clearly or precisely. In these situations, metaphor provides a method to communicate meaning more poetically or quietly. Furthermore, by enhancing language’s expressiveness and inventiveness, metaphors enable speakers to arouse greater comprehension, stimulate the mind, or produce visual attractiveness. Essentially, metaphor is a

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<sup>2</sup> George Lakoff and Mark Johnson, *Metaphors We Live By* (University of Chicago press, 2008).

basic instrument for human thought, emotion, and communication rather than only a decorative component of language.

Metaphors serve a number of crucial communication purposes in addition to offering emotional nuance and creative expression. Conceptual clarification is one of metaphors' primary purposes; by connecting abstract or foreign ideas to well-known experiences, they facilitate easier and more efficient communication. Metaphors in social interaction can improve interpersonal relationships and foster a sense of shared understanding. They also serve as persuasive tools to sway opinions and feelings in an engaging manner.

In this era, a lot of research has been done on metaphors, especially in one of the entertainment fields, movies. Movies are an effective way to communicate and express language. To portray intricate stories and emotional experiences, they blend verbal and non-verbal components such as dialogue, music, and visual images. Monaco asserts that movies constitute a "language" that conveys meanings beyond visual and auditory symbols.<sup>3</sup> Movie dialogue frequently mirrors real-world communication styles, such as the use of metaphors to express feelings, character connections, and abstract concepts. For example, metaphors in

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<sup>3</sup> M. Paul, *A History of American Movies*, 2010.

movies can represent underlying ideas, improve character development, and evoke strong feelings among viewers.

This is also the case in this study. Depending on the theory, there are several categories of metaphors. Many researchers are interested in researching metaphors in movies because movies are rich media in terms of language, intricate plots, and visual symbolism. Movies use visual components like lighting, color, camera movements, and character expressions — all of which frequently have metaphorical meanings—to tell stories in addition to using words. Visual, verbal, and action metaphors are all possible in movies, which makes movies a fascinating and intricate subject for metaphor research.<sup>4</sup>

Although there have been several studies on metaphors in movies, most of them have focused on visual metaphors. The researcher aims to fill the gap in this study by focusing on verbal metaphors. Additionally, a lot of studies have focused on movies in specific genres such as drama or animation, therefore, studies on metaphors in mystery and adventure movies, like *Enola Holmes* (2020), are uncommon.

Based on Nancy Springer's book series, Harry Bradbeer's mystery-adventure movie *Enola Holmes* (2020) tells the story of Enola Holmes, the younger sister of renowned investigator Sherlock Holmes.

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<sup>4</sup> Charles Forceville, "Multimodality," in *The Routledge Handbook of Cognitive Linguistics* (Routledge, 2021), 676–87.

Through Enola's quest to locate her mother and unearth truths, the movie examines themes of independence, intelligence, and societal transformation. This movie was a huge success for Netflix in terms of viewership. An estimated 77 million households viewed the movie in the first 28 days after its release, which equates to about 190 million hours streaming. Due to its outstanding performance, it was ranked among the top 10 Netflix original movies at the time. Based on 209 reviews, the movie has a 91% approval rating from reviewers on Rotten Tomatoes, signifying broad praise. Due to its popularity, a sequel, *Enola Holmes 2*, which carried on the young detective's adventures, was released on November 4, 2022.

This research attempts to fill this gap by examining how different kinds of metaphors are used in the movie *Enola Holmes* (2020) using the semantic approach and Lakoff & Johnson's metaphor theory to improve characterization, in the story of the movie, with an emphasis on Enola, as a protagonist, and their implications for vocabulary learning in English classroom. In linguistics, the semantic approach examines the structure and communication of meaning in language. This approach is especially pertinent to metaphor analysis because metaphors depend on the reinterpretation of conventional meanings.

## **B. Focus of The Study**

The focus of this research is on the analysis of verbal metaphors that appear in the movie *Enola Holmes* (2020). Since metaphors can manifest both verbally and visually in films, this study limits its scope to spoken language found in the characters' dialogues. By concentrating on verbal expressions, the research ensures a clearer and more systematic identification of metaphorical utterances, as they directly reflect the linguistic choices made by the characters and how those choices contribute to the overall narrative.

While the analysis includes metaphors used by all characters in the movie, particular attention is given to the dominant metaphors produced by the main character, Enola Holmes. This emphasis allows the study to compare general metaphor usage across the film with the specific patterns that emerge in Enola's speech. Such a focus makes it possible to identify whether her metaphorical language stands out, both in terms of frequency and type, when compared to the supporting characters.

The decision to highlight Enola's metaphors stems from her role as the central figure and narrator of the story. As the protagonist, Enola not only drives the plot but also frequently communicates her inner thoughts and perspectives through figurative language. By analyzing her

dominant metaphors, the research aims to uncover how these figurative choices function in shaping her character, reflecting her individuality, and reinforcing the thematic depth of the film. This focus provides richer insights into how language contributes to the construction of Enola's identity as an intelligent, independent, and expressive character.

### **C. Research Question of The Study**

Based on the problem identification above, the formulation of the problem is as follows:

1. What types of metaphors are used in the movie *Enola Holmes* (2020), and what is the dominant metaphor that Enola used as the protagonist?
2. How are the functions of the dominant metaphor on Enola as the main character, and how are the effects of dominant metaphors on Enola's character or personality?
3. What are the implications of the metaphors in the movie *Enola Holmes* on vocabulary learning in the English classroom?

### **D. Objective of The Study**

1. To identify, categorize, describe the types of metaphors in the movie *Enola Holmes* (2020) using Lakoff & Johnson's metaphor theory, and to analyze the dominant metaphor used by Enola as the protagonist.

2. To analyze the functions of the dominant metaphor on Enola as the main character, and to analyze the effects of the dominant metaphors used by Enola that may reflect Enola's character or personality.
3. To identify the implications of the metaphors in the movie *Enola Holmes* (2020) on vocabulary learning in English classroom.

#### **E. Benefit of The Study**

This research is expected to provide benefits theoretically, practically, educationally, and personally:

##### 1. Theoretical Benefits

It is anticipated that this research will advance linguistic studies, especially in the areas of metaphor analysis and semantics. This research offers a greater comprehension of how metaphors work in cinematic conversations by using Lakoff & Johnson's metaphor theory to examine verbal metaphors in the movie *Enola Holmes* (2020). By demonstrating how metaphorical language influences character development and narrative structure in visual media, it also broadens the applicability of Lakoff & Johnson's theory beyond conventional literal texts to the subject of cinema studies. Future studies on metaphor analysis in movies, especially when it comes to linguistic metaphors, might use the results of this study as a guide.

## 2. Practical Benefits

Screenwriters and filmmakers may benefit greatly from this research's insightful recommendations on how to employ linguistic metaphors to enhance character development and narrative depth. Filmmakers may produce more captivating and significant narratives by having a better understanding of the patterns and consequences of metaphors in speech. By providing a tangible illustration of how metaphors function in authentic media, this research can also help language teachers and students better teach and acquire figurative language and semantics.

## 3. Educational Benefits

Students and scholars studying literature, cinema studies, and linguistics might use this research as a resource. This research offers a case study that may be utilized to teach the notion of metaphor, especially verbal metaphors, in a more approachable and practical manner by examining the usage of metaphors in the movie *Enola Holmes* (2020). It helps students comprehend how figurative language works outside of written texts by illuminating the relationship between language and media.

#### 4. Personal Benefits

This study gives the researcher a chance to improve her analytical and critical thinking abilities, especially in the areas of movie studies and metaphor analysis. The researcher can get a deeper knowledge of semantic theory and narrative creation by recognizing, categorizing, and analyzing metaphors in movie conversations. Furthermore, by improving the researcher's capacity to apply linguistic theories to actual data, this research promotes a more thorough comprehension of language and meaning in diverse media.

#### **F. Previous Study**

The first research titled "A Critical Metaphor Analysis in Lorax Film" by Pratiwi Nursita (2017)<sup>5</sup> seeks to analyze how metaphors are used in the Lorax film by focusing on identifying and categorizing the various kinds of metaphors found in the movie, aiming to explore the characters' use of figurative language. The research question addresses what types of metaphors are present in the Lorax film and how they are utilized by Ullman's metaphor theory. Using a qualitative descriptive research method, the study aimed to explain the purpose of activities and understand the context. The data were obtained through content analysis of the Lorax film text, examining written or visual materials to identify

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<sup>5</sup> Nursita Pratiwi, "A CRITICAL METAPHOR ANALYSIS IN LORAX FILM" (University of Muhammadiyah Sumatera Utara, 2017).

specific features of the content. The analysis revealed four categories of metaphors: anthropomorphic, synesthetic, concrete-to-abstract, and animistic, with synesthetic metaphors being the most common (52.94%), followed by animistic (23.52%), and both concrete-to-abstract and anthropomorphic metaphors at 11.77% each. These results suggest that the *Lorax* film predominantly uses sensory-based metaphorical expressions to convey meaning and advance the plot.

The second research titled “An Analysis Of Metaphors And Their Meaning In Lady Wishtledown’s Utterances In Movie Series Bridgerton” by Ummi Shafira Ramadian and Diana Chitra Hasan (2021)<sup>6</sup> aims to examine Lady Wishtledown's use of metaphors in the *Bridgerton* film series and elucidate its underlying meanings, with the goal of identifying the kinds of metaphors the researcher employs using Beekman & Callow’s metaphor theory. This qualitative study uses a descriptive approach, gathering non-numerical data through scientific observation to analyze meaning, concept definition, metaphor, symbol, and description. The data consists of Lady Whistledown’s narration and conversation, which were located and examined to determine the types of metaphors used and their underlying meanings in context. The results show that the

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<sup>6</sup> Ummi Shafira Ramadian and Diana Chitra Hasan, “An Analysis of Metaphors and Their Meaning in Lady Wishtledown’s Utterances in Movie Series Bridgerton,” *Abstract of Undergraduate Research, Faculty of Humanities, Bung Hatta University* 2, no. 2 (2021): 30–33, <https://ejurnal.bunghatta.ac.id/index.php/JFIB/article/view/19402/16004>.

researcher found 32 metaphors—1 full metaphor, 7 abbreviated metaphors type 1, 9 abbreviated metaphors type 2, 12 abbreviated metaphors type 3, and 3 abbreviated metaphors type 4—across the eight episodes of the series, all consistent with Beekman and Callow’s theory of metaphor. Two categories of metaphors were identified: full and abbreviated metaphors.

The third research titled: “An Analysis Of Metaphor Translation In The Subtitle Of Sherlock Holmes 2: A Game Of Shadows (2011) Movie by Ajeng Ayu Budiarti & Kurniawan (2020).”<sup>7</sup> This study aims to identify and classify the metaphors found in the movie Sherlock Holmes (2009) based on Toury and Van Den Broeck’s and combined by Lindqvist’s conceptual metaphor theory, as well as to interpret their meanings in context. This research employs a descriptive qualitative method. The data are collected from the dialogues in the movie Sherlock Holmes (2009), which runs for 128 minutes. The study focuses on non-literal expressions. The analysis involves transcribing the movie’s dialogues, identifying metaphorical expressions, categorizing them according to Toury and Van Den Broeck’s framework, and interpreting the contextual meaning of each metaphor. The researchers identified 27

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<sup>7</sup> Siegfrieda A. S. Mursita Putri and Martha, “An Analysis of Metaphor Translation in the Subtitle of Sherlock Holmes 2: A Game of Shadows (2011) Movie,” *Lire Journal: Journal of Linguistics and Literature* 3, no. 1 (2019): 66–75, <https://doi.org/http://dx.doi.org/10.33019/lire.v3i1.41>.

metaphorical expressions in total: 14 structural metaphors, 8 orientational metaphors, and 5 ontological metaphors. The analysis revealed that structural metaphors were the most dominant type, often used to describe complex ideas through familiar concepts, while orientational metaphors appeared in spatial or directional contexts, and ontological metaphors were used to personify abstract ideas or concepts.

The difference between the first article and the current research lies in the object of study, where the *Lorax* is an animated film while the present study analyzes a live-action film, as well as in the theoretical framework used, with the *Lorax* study applying Critical Metaphor Analysis (CMA) by Charteris-Black and the current research employing Lakoff & Johnson's metaphor theory. Although the *Lorax* study identifies synesthetic metaphors as the most prevalent, it does not explore why this type is preferred or how it contributes to the film's thematic depth and character development. This relevance motivates the present research on *Enola Holmes* (2020) to examine metaphor types based on Lakoff & Johnson's theory, investigating if certain types appear more frequently in *Enola's* dialogues and the reasons behind their occurrence. Therefore, the difference between the second article and the current research lies in the type of movie and the metaphor theory applied; this article analyzes a movie series of eight episodes using Beekman and Callow's theory, while

the present research examines a non-episodic live-action movie using Lakoff & Johnson's metaphor theory. The relevance of this study to the present research is significant, as the *Bridgerton* analysis demonstrates that various metaphor types serve diverse communicative and stylistic functions, aligning with this research's objective of analyzing how metaphors in *Enola Holmes* (2020) enhance characterization and build suspense. Meanwhile, the difference between the third article and the current research is that although both studies analyze metaphors within works from the Sherlock Holmes universe, there are notable differences. The movie in this article, *Sherlock Holmes* (2009), was written by Michael Robert Johnson, Anthony Peckham, and Simon Kinberg, directed by Guy Ritchie, and uses Toury and Van Den Broeck's and combined by Lindqvist's metaphor theory while the movie examined in this research, *Enola Holmes* (2020), was written by Jack Thorne, directed by Harry Bradbeer, and uses Lakoff & Johnson's metaphor theory. This study on metaphors in *Sherlock Holmes* (2009) is relevant to the *Enola Holmes* (2020) research because both are detective-themed films set in the same fictional universe. The findings from the *Sherlock Holmes* study—particularly on how metaphors shape meaning, tone, and characterization—offer useful parallels for understanding how metaphors

in *Enola Holmes* contribute to narrative depth, thematic resonance, and audience engagement.