Metaphor Expression in Film *US* (2019)

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ABSTRAK

Metafora adalah ungkapan kiasan yang digunakan untuk menggambarkan sesuatu dalam istilah lain. Menerjemahkan metafora selalu menjadi tantangan, terutama karena metafora sering kali sangat dipengaruhi oleh budaya. Studi ini membahas metafora dalam film *US* (2019). Penelitian ini mencoba untuk mengkaji kategori-kategori metafora dengan menggunakan kerangka kerja yang diusulkan oleh Newmark. Metode deskriptif kualitatif digunakan dengan pendekatan total sampling untuk menganalisis semua ekspresi metaforis yang ditemukan dalam studi ini. Hasil penelitian mengungkapkan bahwa semua kategori metafora yang diusulkan oleh Newmark ditemukan dalam film ini: metafora mati, metafora klise, metafora standar, metafora yang diadaptasi, metafora terkini, dan metafora asli. Sebanyak 37 ekspresi metaforis diidentifikasi secara keseluruhan. Temuan menunjukkan bahwa metafora standar adalah yang paling sering digunakan, dengan 17 ekspresi, diikuti oleh metafora klise, metafora mati, metafora yang diadaptasi, metafora asli, dan metafora terkini. Kategori yang paling jarang digunakan adalah metafora terkini dengan hanya 2 ekspresi. Kemungkinan alasan untuk temuan ini adalah karena metafora standar umum digunakan dalam bahasa sehari-hari, sehingga mudah dikenali dan dipahami oleh berbagai kalangan. Dengan mengkategorikan metafora ini, studi ini memberikan wawasan tentang bagaimana pengungkapan kiasan dapat efektif menyampaikan makna yang lebih dalam, membangkitkan emosi, dan memperkaya pengalaman penonton.

Kata kunci: metafora, teori Newmark, US 2019

ABSTRACT

A metaphor is a figurative expression used to describe something in terms of another phrase. Translating metaphors has always been a challenge; it is due to the fact that metaphors are often deeply influenced by culture. This study discusses the metaphors in the film *US* (2019). The study attempts to examine the categories of metaphors using a framework proposed by Newmark. A qualitative descriptive method was applied and involved the total sampling approach to analyze all metaphorical expressions found in this study. The results revealed that all categories of metaphor proposed by Newmark were found: dead metaphor, *cliché* metaphor, standard metaphor, adapted metaphor, recent metaphor, and original metaphor. There were 37 metaphorical expressions identified in total. The findings indicate that the standard metaphor is the most frequently used, with 17 expressions, followed by *cliché* metaphor, dead metaphor, adapted metaphor, original metaphor, and recent metaphor. The least used category is the recent metaphor with only 2 expressions. The possible reason for this particular finding is that standard metaphors are common in everyday language, making them easily recognizable and understandable to a broad audience. By categorizing these metaphors, the study offers insight into how the use of figurative expression can effectively convey deeper meanings, evoke emotions, and enrich the audience's experience.

Keywords: metaphor, Newmark's theory, US 2019

INTRODUCTION

In recent years, film has become a popular medium for entertainment as well as a platform for learning and conveying knowledge. According to Wibowo in Rizal (2014), film is a tool to convey various messages to the public through story. It can also be interpreted as a medium of artistic expression for artists and filmmakers to express their ideas and stories. In addition, to comprehend the concept expressed by the filmmakers, language emerges as an aspect that can be studied through the medium of film. The language in a film will depend on where the film is produced; films tend to use their native language when producing. With the rise of paid media platforms such as Netflix, Disney+, and Amazon Prime Video, films from various countries can now be easily accessed globally. It is often accompanied by subtitles to reach a broader audience.

US is Jordan Peele's second film following his successful debut with *Get Out* (2017). *US* also received critics and nominations, including at the Saturn Awards and Critics' Choice Movie Awards. According to Lu (2023), this film not only boasts stunning cinematography but also addresses political issues and injustices in the United States. "The Tethered," the *doppelganger* of the main characters who live in poor conditions underground, can be seen as a metaphor for marginalized communities and social injustice.

Lu (2023) highlights that the title of the film *US* carries a dual significance, with "US" representing both "we" and the "United States." The film's focus on Black American characters underscores their integral role within the nation, aligning with the American motto "E Pluribus Unum," meaning "Out of Many, One." By centering the story on the Wilson family, an African American household, Peele emphasizes this duality. Additionally, the film's use of dialogue that often transcends literal interpretation through figurative language, particularly metaphor, has inspired this study to further explore metaphors.

According to Newmark (1988), metaphor is any figurative expression, a transferred sense of a physical word, the personification of abstraction, or the application of a word or collocation to what it does not literally denote. In addition, Manipuspika (2018) stated that a metaphor is a comparison of two different objects that possess similarity indirectly. As linguistic tools, metaphors often transcend literal meanings and encapsulate symbolic significance deeply rooted in a society's cultural framework, which can present challenges for international audiences in understanding discourse. While enriching, this cultural depth can pose challenges for international audiences in grasping the intended meaning. Consequently, translation plays a pivotal role in preventing misunderstandings, especially for metaphors that rely heavily on cultural and contextual nuances. Translation, as defined by Catford (1965), is the process of converting a text or speech from one language to another while ensuring the preservation of the original message. Catford emphasizes that maintaining coherence between the source language (SL) and the target language (TL) output is essential, involving not only linguistic and contextual features but also cultural comprehension.

Previous studies in this field provide a foundational basis for the current research, indicating that the exploration of metaphors is well-established. Numerous studies have utilized a wide range of sources, such as novels and films, to examine the complexities of metaphorical expression. The first research is "An Analysis of Metaphor Translation Strategy in The Fault in Our Stars by John Green," by Octavia in 2015. In this research, Octavia focused on the metaphor translation strategies found in the novel. Similarly, Putri's (2023) research, "An Analysis of Metaphorical Translation Strategies of Metaphors in the Novel Anne of Green Gables into Indonesian," focuses on both metaphor translation strategies and metaphor categories. The most recent research, Lengari and Pavita's (2023) "The Study of Metaphor Categories and The Translation Strategies Metaphors in Twilight," explores metaphor categories and metaphor translation strategies. What sets this study apart from previous research is that the current study aims to explore metaphor categories within a film. Using Newmark's framework, this study aims to categorize and analyze metaphors.

METHOD

The current study employed a qualitative approach, as it aims to explore and understand the category of metaphorical expressions in the film *US* (2019). Creswell (2009) defines qualitative research as an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem. This study involved collecting, analyzing, and categorizing data to derive conclusions that align with the established translation theories. The data derived from metaphorical expressions and their corresponding subtitles in the film. Using a total sampling approach, all metaphorical expressions in the film would be analyzed. The

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findings would be systematically analyzed and categorized to draw conclusions.

RESULTS AND DISCUSSION

The findings of this study encompass various categories of metaphorical expressions identified in the film *US* (2019). Each expression has been examined and classified according to Newmark's (1988) framework, which includes dead metaphor, *cliché* metaphor, standard metaphor, adapted metaphor, recent metaphor, and original metaphor. A summary of this analysis is presented in the table below.

Table 1. Metaphor Category

No	Metaphor Category	Frequency
1	Dead metaphor	5
2	*Cliché* metaphor	5
3	Standard metaphor	17
4	Adapted metaphor	4
5	Recent metaphor	2
6	Original metaphor	4
	Total	37

The results show that recent metaphors are the least frequent, with only 2 data identified. Adapted metaphors and original metaphors appear more frequently, with 4 data. *Cliché* and dead metaphor are slightly more frequent, with 5 data. Standard metaphors are the most used, with 17 data in total. This distribution highlights the dominance of standard metaphor in the film while also highlighting a variety of other metaphor types employed by the author.

Dead Metaphor

Due to its type, a dead metaphor is relatively straightforward to translate. The figurative or imagery aspect is primarily understood and often disregarded during translation into the target language. According to Newmark (1988), dead metaphor is frequently related to universal terms of space and time, the main part of the body, general ecological features, and the main human activities.

SL: My **pea**k at 14

TL: *Puncak karir ku saat 14 tahun*

Context: Addy and Kitty are sitting on the beach, talking about their past.

According to Newmark (1988), the utterance above contains a dead metaphor. The word "peak" in the phrase "my peak at 14" shows the characteristics of a dead metaphor. Originally, "peak" refers to the highest point of a mountain or the topmost part of something. In this context, it is used figuratively to denote the highest point or most successful period. Addy was actively involved in ballet dancing, reaching her pinnacle at the age of 14; after that, she stopped dancing ballet.

Cliché Metaphor

Cliché metaphor is referring to the use of *cliché* expressions that we often hear. The function of this metaphor is to convey emotion and thought, so we can get the optimum reaction from the reader. In addition, Lengari and Pavita (2023) stated that a *cliché* metaphor aims to give an additional intense elaboration and connotative information. Since we often hear this metaphor, some of them have lost their function.

SL: Nobody cares about the **end of the world**

TL: *Tidak ada yang peduli akhir dunia*

Context: Zora is telling a fun fact with her family, but they are not paying attention to her.

This utterance falls into the category of a *cliché* metaphor defined by Newmark. The phrase "the end of the world" is a common metaphor used to describe something catastrophic, final, or significant, and it has the same meaning as "*akhir dunia*" in Indonesian. The metaphor "the end of the world" is used to evoke a strong emotional response, often to highlight a sense of despair or hopelessness. In this context, it suggests that something so serious or final is being met with apathy, which is a powerful way to convey the speaker's thoughts and emotions.

Standard Metaphor

Standard metaphors are often referred to as stock metaphors. This type of metaphor is an established metaphor and is usually used in informal texts. This type of metaphor tends to describe a physical, mental, and abstract concept. In his book *A Textbook of Translation*, Newmark said, "Stock metaphors are sometimes tricky to translate, since their apparent equivalents may be out of date or affected or used by a different social class or age group."

SL: Welcome to **paradise**

TL: Selamat datang di **Surga**

Context: The dialogue takes place as Gabe and Addy arrive at the beach. Upon their arrival, Josh and Kitty warmly welcome the Wilson family.

This utterance falls into the category of a standard metaphor defined by Newmark. Standard metaphors are often referred to as stock metaphors. This type of metaphor is an established metaphor and is usually used in informal texts. The term "paradise" evokes an abstract concept of "*Surga*," which exact form

remains elusive. However, collectively, we can understand that paradise carries connotations of beauty, relaxation, and delight. This connotation is akin to the experience of vacationing at the beach.

Adapted Metaphor

This type of metaphor closely resembles a standard metaphor but has been adapted. As its name, this metaphor has been adapted or personalized by the author. In addition, Fithri (2011) stated this type is a stock metaphor that has been adapted into a new context. Even the author has adapted it, the sense of the metaphor still remaining the same. To translate this, the translator needs to consider the equivalent metaphor in the target language (TL).

> SL: She was not in **Nam**, she just lost for 15 minutes
>
> TL: *Dia bukan* **habis perang**, *dia cuman hilang selama 15 menit.*
>
> Context: Addy's parents are consulting with an expert about Addy's behavioral changes after they went to Santa Cruz.

According to Newmark (1988), the phrase above contains an adapted metaphor. Addy's father explains that there is no need to worry about Addy's changed behavior after disappearing on a ride at Santa Cruz. The term "Nam" refers to the Vietnam War, and in this context, it is used to describe an experience akin to being in a war. Although Addy's behavior has changed, disappearing for a short time on a Santa Cruz is not equivalent to the effects of experiencing war. Therefore, Addy's father uses this term to lighten the mood.

Recent Metaphor

Newmark stated that recent metaphors are metaphorical neologisms, many of which are "anonymous" and widely spread and generally used in the source language. It can be said that if recent metaphor is designing a new word and treating them as something different.

> TL: I think it's **vodka o'clock**
>
> SL: *Waktunya minum vodka*
>
> Context: Josh asks Kitty to go home, and Kitty agrees, as it's time for her to have some vodka.

According to Newmark (1988), the utterance above contains a recent metaphor. This phrase creatively combines the concept of time with an activity (drinking vodka), creating a new and somewhat playful expression that has not become a conventional part of language yet. It is a neologism, a newly coined term or expression that captures a contemporary social practice or

trend. Kitty uses this expression to indicate that it's time for her to have some vodka and head home.

Original Metaphor

Unlike adapted metaphors, an original metaphor is a unique phrase created by the author. These metaphors often contain intriguing elements that are closely tied to the specific work, adding depth and nuance. Original metaphors are not typically used in everyday language. So, as a translator, it is tricky to translate because we must consider the context, style, and the personality of the writer.

> SL: I'll see you later in the **magic room**.
>
> TL: *Sampai jumpa* **di ruang ajaib.**
>
> Context: Addy asks Gabe to go to sleep in the bedroom.

According to Newmark (1988), the utterance above contains the original metaphor. In the context of the movie, the phrase "magic room" is an original metaphor. It creatively represents the bedroom where Gabe and Addy will rest. The metaphor may imply that the bedroom is a place where they can escape, relax, and connect with each other, much like how magic transports people to a different realm. It enhances the emotional and atmospheric resonance of the space within the narrative.

CONCLUSION

Based on the result, six categories of metaphor as proposed by Newmark were identified in the film *US* (2019). Among these categories, the standard metaphor emerged as the most frequently used, with 17 expressions found throughout the film. This highlights the filmmakers' strategic use of standard metaphors to convey the messages in a way that is both relatable and accessible to a broad audience. Standard metaphors have become used in everyday language, often used to describe physical, mental, and abstract concepts. Their familiarity allows viewers to connect and understand with the characters and the storyline.

In conclusion, the dominance of standard metaphors in the *US* film (2019) underscores their importance in the film's storytelling technique. They allow for the seamless communication of complex ideas and emotions, making the films more relatable and understandable for a diverse audience.

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