

**MONOMODAL VISUAL METAPHOR IN INTERSTELLAR  
FILM**

**THESIS**



**BY:**

**ADHITYA ULINNUHA**

**REG. NUMBER: A03217002**

**ENGLISH DEPARTEMENT  
FACULTY OF ART AND HUMANITIES  
UIN SUNAN AMPEL SURABAYA**

**2021**

## DECLARATION

I am the undersigned below:

Name : Adhitya Ulinnuha

NIM : A03217002

Department : English

Faculty : Arts and Humanities

University : UIN Sunan Ampel Surabaya

truly state that the thesis I wrote is really my original work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that this thesis results from plagiarism/fabrication, either in part or in full, then I am willing to accept sanctions for such actions in accordance with the applicable provisions.

Tuban, 16 July 2021

Who make the statement



Adhitya Ulinnuha

## APPROVAL SHEET

MONOMODAL VISUAL METAPHOR IN INTERSTELLAR FILM

by

Adhitya Ulinnuha

Reg. Number: A03217002

Approved to be examined by the Board of Examiners, English Department,  
Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Tuban, July 16<sup>th</sup>, 2021

Thesis Advisor



Dr. H Mohammad Kurjum, M.Ag.  
NIP. 196909251994031002

Acknowledged by:  
The Head of the English Department



Dr. Wahyu Kusumajanti, M.Hum.  
NIP. 197002051999032002

## EXAMINER SHEET

This thesis has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on 6 August 2021.

The Board Examiners are:

Examiner 1



**Dr. H Mohammad Kurjum, M.Ag.**  
NIP.196909251994031002

Examiner 2



**Prof. Dr. Zuliati Rohmah, M.Pd.**  
NIP.197303032000032001

Examiner 3



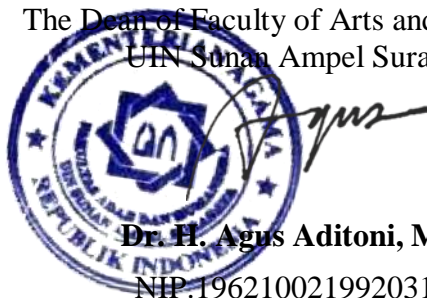
**Raudlotul Jannah, M. App. Ling**  
NIP.197810062005012004

Examiner 4



**Suhandoko, M.Pd.**  
NIP.198905282018011002

Acknowledged by:  
The Dean of Faculty of Arts and Humanities  
UIN Sunan Ampel Surabaya



**Dr. H. Agus Aditoni, M.Ag.**  
NIP.196210021992031001



**KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA  
PERPUSTAKAAN**

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300  
E-Mail: perpustakaan@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI  
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Adhitya Ulinnuha  
NIM : A03217002  
Fakultas/Jurusan : Adab dan Humaniora/Sastra Inggris  
E-mail address : adhityaul98@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Sekripsi  Tesis  Desertasi  Lain-lain (.....)

yang berjudul :

Monomodal Visual Metaphor in Interstellar film

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara **fulltext** untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 13 Agustus 2021

Penulis

( Adhitya Ulinnuha )



















However, metaphor has a role in referring to other things that are considered to have similar characteristics, but the metaphor also has a role in changing the meaning. Ricoeur (2004, p. 129) stated that metaphor is counted among the "changes of meaning," and metaphor usually brings into play the ability of synchronistic linguistics to take phenomena of meaning change into account. It explains how metaphors have an essential role in changing the meaning of a sentence. For example, when Aldi told Budi, "You are *a lion* in our class," the sentence that Aldi spoke to Budi did not mean that Budi was a lion. As we know that the lion is synonymous with his charisma, intelligence, and leadership, and Aldi equates Budi with a lion because Budi is a leader in his class because of his charisma, intelligence, and leadership. This example explains how metaphors change the meaning of a common word into a specialized word, *lion*, which should mean a carnivorous animal, is changed meaning to an expression for a leader who is firm, charismatic, and respected. The example above describes how metaphor can change the meaning of a sentence.

Although metaphor exists in our daily life, for most people, the definition of a metaphor is just a figure of speech that is commonly used in a poem or other imaginative work. As stated by Lakoff and Johnson (2003, p. 4) that "metaphor in most people's mind is a device of the poetic imagination and the rhetorical flourish rather than ordinary language." Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action." This statement from Lakoff and Johnson explains that metaphor in most people's minds is considered only as a poetic imaginative device that is only used



(2017) also explains that the solution so that the meaning of this conceptual metaphor does not vary is by creating a primary metaphor because the relationship between the concept of metaphor and everyday experience is strong, so that manifested in the creation of a primary metaphor.

Gibbs (2017, p. 30) stated that “a primary metaphor is a metaphorical mapping for which there is an independent and direct experiential basis expressed within language”. From this statement, Gibbs defines a primary metaphor as a metaphorical mapping because if the meaning of a conceptual metaphor is diverse, then the primary metaphor here serves to map these various metaphors into a complex conceptual metaphor so that it has a more unified meaning. Because of this function, the primary metaphor can not only be used as a tool to analyze verbal media. Still, it can also be used to analyze non-verbal media such as visual media. In the field of metaphors, metaphors also have a branch of metaphors called visual metaphors. If metaphors are related to words, phrases, sentences, and conversations, the visual metaphor is related to images, scenes, colors, and anything related to visuals. Allén (2016, p. 11) stated that the concept of visual metaphor is an extension, or a specialization, of a metaphorical thought into the pictorial semiotic system. It means that the difference between metaphor and visual metaphor is in the object. Therefore, if metaphor focuses on the object such as words, utterances, dialogues, and written or verbal things, then the visual metaphor focuses on the visual object such as newspaper cartoon, animation, advertisement, and film.



A mass communication media called film has a good role in communicating the reality of daily life and society. The film has a powerful reality that tells about the realness of society. According to Barsam & Monahan (2015, p. 3) stated that “film is often applied to a motion picture that critics and scholars consider to be more serious or challenging than the movies that entertain the masses at the multiplex.” It means that films have more things that can be analyzed than movies, which exist only to entertain the public. Barsam and Monahan (p. 3) also stated that a film originated from a celluloid strip where the images that formed the image were initially captured, cropped, and projected. It concludes that film is a complex psychological, aesthetic, and social phenomenon in the form of a document in which words and music follow stories and images.

According to Barsam & Monahan's definition of film, it can be concluded that it might be possible that a metaphor appears in a film because it is mostly identical with the names of the text, utterances, and images. As Comanducci (2010, p. 3) stated that the existence of metaphors in the film as a means of understanding and signification: the film can express itself metaphorically, or we can regard discourse, order, situation, or character in the film as metaphorical, understanding them in other ways. In general, films consist of character, scene, dialogue, and several other things that can build a film's story, such as how a character is depicted as happy with a happy expression, a happy situation, or the character's dialogue indicating he is happy. Barsam and Monahan (2015, p. 35) defined that *missen-scène*, sound, narration, editing, picture taking, sequence, and scenes are the film forms. Referring to the statements from Comanducci (2010)

and Barsam & Monahan (2015) above, it can be concluded that film forms or things that make up the film's story have a metaphorical meaning because metaphor exists in those things.

Research on visual metaphors that apply primary metaphors as an analytical tool is still not too much, because most of the previous studies used conceptual metaphors or primary metaphors to analyze verbal expressions such as speech (Putra, 2014; Ruiz, 2015), novels (Ridwan 2020), songs (Andriyani, 2017), proverb (Pourhossein, 2014), and translation (Al-Harrasi, 2001; Adibah, 2012). Besides that, research on visual metaphors has begun to be an area of science that researchers have recently analyzed. The research subjects on visual metaphors are not far from visual subjects such as pictures, caricatures, newspapers, advertisements, films, and other visual subjects.

The researcher has found several previous studies which analyzing the visual metaphor and metaphor in the film. First, the research from Ortiz (2011) analyzed monomodal visual metaphors from several films. This research looked for monomodal visual metaphors by applying primary metaphors to analyze the visual metaphor. This research applied the primary metaphor theory from Grady (1997). The primary metaphors are found in this research, such as *good is bright and bad is dark, being in control is being above, understanding is seeing, importance is size/volume*, and others. This research also used the primary metaphor as a unit of analysis to analyze monomodal visual metaphorical expressions, and the data subjects are one film and three advertisements. The data from the film is a film called *Greed*, and the data from the advertisement is an

advertisement from *Audi*, *NHA (National Healthcareer Association)*, and *Ericsson*. The researcher follows the research from Ortiz as a reference for the present research, but the difference between the research from Ortiz and this present research is in the data. The present research analyzes visual metaphors in one film called *Interstellar*, while Ortiz's research, as previously explained, analyzes monomodal visual metaphors in several films and advertisements.

Second, Refaie (2013) analyzed the visual metaphor which occurred in the Austrian newspaper cartoon. This study aimed to explore how metaphors are expressed in visual media, especially newspaper cartoons. In this research, the researcher used cognitive metaphor theory to analyze the visual metaphor in the four Austrian newspaper cartoons. The finding of this research is that the researcher finds there is difficulty in distinguishing between literal and metaphorical depictions of the four political cartoons. This research assumed that visual metaphors could be described sufficiently in formal terms and visual representations of metaphorical thought or concepts.

Third, Forceville and Paling (2018) analyzed the visual metaphor portrayed in short and wordless animation films. The theory applied in this research is conceptual metaphor theory (CMT). This research aimed to analyze the visual metaphor used to express depression. The data of this research are nine short, wordless animation films. The finding from those nine films presented two dominant metaphors, they are *depressed is a dark monster*, and *depression is a dark confining space*. This research concludes that the wordless animation film can express a depression expression metaphorically, just as verbal discourse can.

Fourth, Allén (2016) analyzed the role of visual metaphor in the construction of brand personality. This study aimed to find out how advertisements can obtain a perception of brand personality through visual metaphor rhetoric figures, how the meaning of brand personality can be interpreted from visual advertisements, and how visual metaphors are used to strengthen the connotation of the brand personality. This research consisted of 32 consumers and businesses for business brand advertisements collected from one Finnish magazine and four English magazines. The method applied in this research is a text-interpretive approach used to find the visual metaphor, denotations and connotations of brand personality, and the role of persons in the meaning-making of the advertisements. This research found that the visual metaphor plays an important role in understanding the brands through brand personality.

Fifth, Forceville & Renckens (2013) analyzed how conceptual metaphor is portrayed in Films. This research only focuses on how light and darkness in the film determine the good or bad of a thing. The data for this research are three films are *the Fellowship of the Ring*, *Apocalypse Now*, and *Faust*. This research discussed how metaphors function in general and suggested how metaphors allowed for a degree of creative play. This research also showed how metaphors normally interact with other narratives logically prominent elements to achieve their specific effects, which are context-dependent. In conclusion, this research argued that the metaphor of *Good Is Light / Dark Is Bad* is usable in the medium of film.

Sixth, Comanducci (2010) stated how metaphors are not merely decorative devices but must be considered a central process in language and cognition. This research aimed to explore the possibility of employing Max Black's interactional theory of metaphor and cognitive metaphor theory to study metaphor in film language. In more detail, this research aimed to analyze how ideology is involved in the construction and reception of conventional and non-conventional metaphors. The data of this research are District 9 film by Neil Blomkamp and 2012 film by Roland Emmerich. In conclusion, the researcher stated that the description of the metaphorical process given by cognitive metaphor theory could be used to analyze film texts to relate our understanding of metaphorical expressions, such as similes, montage, personification, narrative, and conceptual structures. This research also concluded that conventional conceptual metaphors have central importance in studying ideological discourses in film.

However, only a few of these previous studies apply primary metaphors as a tool to analyze visual metaphors in a film, mostly taking the subject from several films to look for visual metaphors that are often found in a film. From the six previous studies that have been mentioned, no research focuses on finding visual metaphors in one film by applying primary metaphors. Ortiz (2011) even used primary metaphor to analyze the visual metaphor, but this research took several films as the data. Comanducci (2010) took two films as subjects to look for conventional and non-conventional metaphors in those two films, and the theory applied is a cognitive metaphor. Meanwhile, Forceville & Renckens (2013) analyzed three films to find one type of metaphor. Namely, *light is good*, and *dark*

*is bad*. Research on visual metaphors focuses on films and animated films, as Forceville and Paling (2018) analyze depression expression metaphors in nine short, wordless animation films.

Whereas the previous studies used several films to analyze one visual metaphor. The present study uses one film, *Interstellar*, to look for the monomodal visual metaphor depicted in this film. Because according to the researcher, there are many scenes that can be analyzed in the *Interstellar* film because of that the researcher interested to find out how many monomodal visual metaphors based on Grady's primary metaphor theory are depicted in *Interstellar* film. After all, research on primary metaphors applied to monomodal visual metaphors is still rare. Therefore, this present research aims to analyze the monomodal visual metaphor in *Interstellar* film using the Grady's primary metaphor theory and analyze the meaning of these visual metaphors. Moreover, research that analyzes the *Interstellar* film does not yet exist. Therefore the present research takes this film as the data subject in this research. *Interstellar* is a 2014 epic science fiction set in a dystopian future where humanity struggles to survive on Earth because of the condition of the Earth that has been damaged. The film depicts how the air on Earth is no longer healthy and filled with dust. All humans in that era have to survive with that bad earth condition. The film follows a group of astronauts who travel through a wormhole near Saturn in search of a new home for humanity.



**Primary Metaphor:** The smallest form of conceptual metaphor whose emergence comes from experience and knowledge. The primary metaphor *Difficulty is Hardness* comes from the utterances like "this is very *hard* problem to solve" or "This is a *tough* situation to deal with"

**Monomodal Visual Metaphor:** Visual metaphors represent people, places, objects, or ideas through one mode, visual mode, that show certain associations or points of similarity.

**Interstellar film:** Interstellar is a 2014 epic science fiction set in a dystopian future where humanity struggles to survive on Earth. The film depicts how the air on Earth is no longer healthy and filled with dust. The film follows a group of astronauts who travel through a wormhole near Saturn in search of a new home for humanity.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter contains several related theories that are relevant to the study. The researcher uses primary metaphor to analyze the visual metaphor. In this chapter, the researcher provides the related theories that include metaphor, conceptual metaphor, primary metaphor, visual metaphor, and 2014 science-fiction film entitle Interstellar.

#### 2.1 Metaphor

Forceville (2016, p. 3) defined metaphor as to how Lakoff and Johnson's stated in the book "*Metaphors, we live by*" that "the essence of metaphor is understanding one kind of thing in terms of another." This statement explains that in a metaphor, there is a comparison between one thing to another. Usually, these two things are called "target" and "source." The target and source come from our minds, which helps us make equations between two words that may actually have no similarity in formal language. These two words have nothing to do with it, like the example, *time is money*. As described by Oxford, the word time is the indefinite continued progress of existence and events in the past, present, and future. According to Oxford, unlike money, it is a current medium of exchange in coins and banknotes. These two words have no similarity at all in common, time which means a series of events in the past, present, and future, while money means a medium of exchange or wealth. However, with the metaphor, these two different words can be interpreted with meanings that have similar context with each other and creates a metaphor of *time is money*.

Coëgnarts & Kravanja (2012, p. 86) stated that “metaphor is a fundamental mechanism of our mind that enables us to make use of empirical knowledge to structure various and often abstract domains.” For example, when we have an appointment with our best friend and then we tell him, “*wait for me at the usual place, okay?*” The phrase “*at the usual place*” is a metaphor to indicate a place we have often visited with our friends. So that we do not need to mention the real name of the place, but we just need to use the word “*usual place*,” which has become a metaphor for the real name of the place.

Goatly (2005, p. 21) stated that “similarity or matching, viewed as the sharing of characteristics, is a concept that is important not only for the definition of metaphor but also for the classification of experience which underlies literal use of the language.” According to Goatly, he explained that similarity and matching are the characters of the metaphor. For example, when Andi was on the mountain with Budi, after climbing for a long time, Andi felt tired and told Budi that Andi wanted to rest. Then Budi said, “*why don't you sit on that chair?*” When Budi said, “*chair*” in the context that Andi and Budi were in the mountain, whether the “*chair*” mentioned was a concept of objects that could be sat on or the concept of furniture that has four legs to sit on. In this case, it can be concluded that the metaphor used by Budi is “*chair is a tool to sit*,” so he matches the word “*chair*” for the similarity of something that can be said when he is in the mountain with Andi. This explanation proves the character of the metaphor mentioned by Goatly, namely similarity and matching. When Budi said “*chair*,” maybe Budi thought that it was an object that could be sat on, so when Budi and Andi were on





poetic imagination. As Gibbs (2017, p. 4) argued that “Lakoff and Johnson forged a new path for the ‘metaphor in thought’ thesis by providing extensive, systematic linguistic evidence showing that metaphors were both ubiquitous in language and had a major role in the creation and continued structuring of abstract concepts.” Gibbs admits that the conceptual metaphor theory coined by Lakoff and Johnson has opened a new path in the scope of "metaphor in thought" that metaphor exists in language and has an important role in the creation and arrangement of various abstract concepts. Because with this theory, ideas about metaphors are only limited to devices of poetic imagination starting to be broken.

Because it is closely related to human thought and human experiences, sometimes some conceptual metaphors produce inappropriate linguistic expressions. As Gibbs (2017, p. 28) explained that “one of the difficulties in analyzing CMT is that sometimes the results of metaphorical mapping do not make sense.” As in the conceptual metaphor, *Theories Are Buildings* can create many linguistic expressions such as “The theory needs to be buttressed” or “The foundation for your theory is shaky.” But some aspects of the building, perhaps, such as windows, doors, or roofs, are not mapped into the theoretical domain like the linguistic expression “the theory has no windows.” Even so, Gibbs (p. 28) explains that the reason why sometimes metaphorical mapping can be unreasonable is that perhaps certain conceptual metaphors are more important than others in human thought. Because of this, the primary metaphor appears to help this metaphorical mapping make more sense.

### 2.3 Primary Metaphor

According to Lakoff and Johnson (1999, p. 46) stated that the primary metaphor is formed from a combination of four parts, namely Christopher Johnson's theory of conflation, Joe Grady's theory of primary metaphor, Srinivasa Narayanan's neural theory of metaphor, and Mark Turner and Gilles Fauconnier's theory of conceptual blending. The theory of conflation from Johnson describes how conceptual metaphors play an important role in children's learning from childhood to adulthood. Then, the theory of primary metaphor from Grady explains how complex metaphors are made up from metaphorical parts called a primary metaphor. Grady also states that each primary metaphor has a minimal structure and emerges naturally, automatically, and unconsciously through everyday experience. At the same time, the neural theory of metaphor from Narayanan explains the metaphorical entailments related to neural connections in the formation of the anatomy of activation from the source to the target domain. Finally, the theory of conceptual blending from Turner & Fauconnier explains conceptual blends in which they argue that different conceptual domains can be combined to produce a new conclusion.

As previously explained, Grady's primary metaphor theory stated that primary metaphors are metaphorical parts to form complex metaphors. Lakoff and Johnson (1999, p. 49) also stated that “complex metaphors are formed from primary ones through conventional conceptual blending, that is, the fitting together of small metaphorical ‘pieces’ into larger wholes.” Lakoff and Johnson (p. 60) take the example of the complex metaphor *A Purposeful Life is A Journey*, built from a













**Examples:**

- Emigration has threatened to *unravel* the fabric of this small society.
- The chairman has managed to *weave together* quite a coalition.” Grady (1997, p. 283)

## 12) Categories/Sets are Bounded Spatial Regions

**“Metaphor: CATEGORIES/SETS ARE BOUNDED SPATIAL REGIONS**

**Motivation:** The tendency for similar objects to be clustered together (correlation between set membership and location).

**Examples:**

- Are tomatoes *in* the fruit or the vegetable category? In any case, they’re *among* my favorites.
- I wouldn’t quite call him a star; he falls just *outside* that fine line.” Grady (1997, p. 283)

## 13) Similarity is Proximity

**“Metaphor: SIMILARITY IS PROXIMITY****Motivation:**

- The tendency for similar objects to be clustered together.
- And/or the tendency for adjacent objects to appear similar because they are in similar conditions.

**Examples:**

- These fabrics aren’t quite the same, but they’re *close*.
- His singing style is *miles away from* mine.” Grady (1997, p. 283)

## 14) Similarity is Alignment



























































**Examples:**

- She has the kind of sharp, incisive mind that cuts right to the heart of a situation.
- He quickly dissected the problem.” Grady (1997, p. 297)

## 10) Considering is Weighing

**“Metaphor: CONSIDERING IS WEIGHING**

**Motivation:** The correlation between the weight of an object and other salient properties, e.g., value.

**Examples:** I’ll have to weigh your proposals carefully before getting back to you.”  
Grady (1997, p. 297)

## 11) Being Aware is Being Awake

**“Metaphor: BEING AWARE IS BEING AWAKE**

**Motivation:** The correlation between wakefulness and awareness of one’s surroundings.

**Examples:** I wish the board would wake up to what’s going on here.” Grady (1997, p. 297)

## 12) Agreement/Solidarity is Being On The Same Side

**“Metaphor: AGREEMENT/SOLIDARITY IS BEING ON THE SAME SIDE**

**Motivation:** The correlation between agreeing with sharing beliefs with people and being physically close to them.

**Examples:**

- Whose side are you on?
- I’ll side with him every time.” Grady (1997, p. 297)









## 2.4 Monomodal Visual Metaphor

When talking about visual metaphor, this will be very related to image media. For example, when there is an image where there are two characters, one is a big tall character but has a small shadow, and the other character is someone who is small and thin but has such a large shadow. By looking at this picture, we can conclude that *Importance is Size*. Because by looking at the picture, we conclude that no matter how big we are physically, but if we do not have an important role in an event or environment, we will still not be considered as important, but different from if we have physically weak and small, but we have an important role in an event or environment then we will be considered as important.

According to Gibbs (2008, p. 464), stated that “visual metaphor or pictorial metaphors are monomodal: their target and source are entirely rendered in visual terms, just as their verbal sisters have a target and source entirely rendered in language.” The statement from Gibbs explains that visual metaphors have something in common with verbal metaphors. That is, they both have a target and a source. As Forceville (2016, p. 3) defined a target and a source as "the target pertains to the phenomenon the metaphor is about, whereas the source pertains to the phenomenon that the target is compared to." The examples of this definition are like the popular metaphors such as *time is a thief*, *love is fire*, and *I am feeling blue*, the words *time*, *love*, *I* are the targets, and the words *a thief*, *fire*, *feeling blue* are the sources.

Forceville (2006) divides metaphors into two modes, namely monomodal metaphors and multimodal metaphors. Forceville (p. 383) defines monomodal metaphors as “metaphors whose target and source are exclusively or predominantly rendered in one mode.” And visual metaphors are included in the type of monomodal metaphor. On the other hand, Forceville (p. 384) defines multimodal metaphors as “metaphors whose target and source are each represented exclusively or predominantly in different modes.” So the differences between monomodal and multimodal metaphors are in the modes that used. In monomodal metaphors, the mode that used only one mode such as verbal or visual. Whereas, the mode that used in multimodal metaphors are more than one such as audiovisual or verbovisual.

Referring to the division of categories between correlation-based metaphors and resemblance metaphors from Grady and the mode division between monomodal metaphors and multimodal metaphors from Forceville. So Ortiz (2011) made a classification of these two theories on visual metaphors, namely monomodal visual correlation metaphors and multimodal visual resemblance metaphors. Ortiz (2011) defines “monomodal visual correlation metaphors as those that originate in sensory-motor experiences, while monomodal visual resemblance metaphors as those in which similar ontological types intervene, and can work in two directions.” So, these two are the types of visual metaphors based on Ortiz.

## **2.5 The Application of Primary Metaphor on Visual Metaphor**

As previously mentioned that monomodal visual correlation metaphors originate from sensory-motor experiences; the application of primary metaphors to visual metaphors is also limited because not all primary metaphors have sensory-motor experiences that are suitable to be applied to visual metaphors. As Ortiz (2011) found several primary metaphors that can be applied to visual metaphors such as, *good is bright & bad is dark, being in control is being above, social status is vertical elevation, happy is up, emotional intimacy is proximity, relationships are enclosures, a situation is a location, circumstances are surroundings, importance is size/volume, the necessary material for a process is food, and knowing/understanding is seeing*. The present research will also look for 98 primary metaphors proposed by Grady (1997), which can be applied to the realm of monomodal visual metaphors and may also follow what Ortiz has previously found about primary metaphors.

## **2.6 Interstellar Movie**

Interstellar is a 2014 epic science fiction set in a dystopian future where humanity is struggling to survive on Earth because of the condition of the Earth that has been damaged where the air is not clean and filled with dust and food that can be eaten by humans when it is only food made from corn. Interstellar began on a farm somewhere in America, USA, where a pilot who was a farmer named Cooper lived with his children, Murph and Tom, and with his grandfather, Donald. Later, when Cooper was at NASA headquarters, he met Prof. Brand, Amelia, Doyle, and Rom. This film tells the struggle of Cooper with his group of astronaut and Murph in finding a new place to live outside the planet Earth. In this film, we will be





































This primary metaphor is also found in the film *Interstellar*, as at 18:06 minutes when Cooper, Murph, Tom, and Donald were watching a baseball game when a sandstorm suddenly approached them (Fig. 4.19). This sandstorm is portrayed as very big because the core problem in this film is a sandstorm and dust that fills the air on earth. This also explains that this primary metaphor, especially problems, which are visualized as something big. Moreover, at 28:30 minutes, when Cooper realized that he was inside NASA headquarters and prof. Brand asked him to go around, and there was a scene where Cooper and prof. Brand looks at the spaceship NASA is working on (Fig. 4.20), and it is huge. In this scene, the importance, like value, refers to this NASA spaceship because of this spaceship that will carry Cooper and Amelia into space on a mission to search for habitable planets for humans in the future. This proves that this primary metaphor, like value, is also visualized as something big. Importance, like value, is also found at 50:11 minutes, when Cooper, Amelia, and the NASA team are about to leave the earth. The camera takes an angle where the NASA spaceship is parallel to the earth. However, the shape of the earth is very large, and only a quarter of the shape of the earth is shown (Fig. 4.21). This scene is included in the primary metaphor of *Importance is Size/Volume* because the earth that Cooper and the NASA team left behind is important to them because it is their home, something they live with and something that they want them to save.















question: The monomodal visual metaphor based on Grady's primary metaphor theory portrayed. According to the research results above, the most commonly found in Interstellar films are time, action, and event structure categories, namely four primary metaphors with ten scenes. This category is often found because perhaps the data subject of this study, Interstellar, is a film that takes the theme of time travel. So that primary metaphors such as *Change is Motion, Means are Paths* are found in this film.

The temporal relations category is the second most frequently portrayed in this film. This category is in the second most common position is probably that in the types of primary metaphors in this category, many are related to the condition and shape of an object. In the film Interstellar where the main character is required to go to outer space, humans do not have sufficient knowledge of that place. Thus, primary metaphors such as *Existence is Location Here* which explain the correlation between our awareness of an object and its presence around us, are portrayed in this film. In this category, there are four types of primary metaphors with eight scenes.

Affect, evaluation, and social relations category is the third category that is frequently portrayed in this film. This category is in third place because this film also raises the theme of families, such as how the relationship between Cooper and his children, Murph and Tom, is described as very close, how Cooper tries hard to find a new habitable planet for Murph and Tom. In this category, the primary metaphor *Emotional Intimacy is Proximity* is suitable to describe the

family relationship between Cooper and Tom and Murph. Three primary metaphors with nine scenes are found in this category.

The category that is in the fourth position is thought and consciousness, as previously explained that not all types of primary metaphors have sensory-motor properties. Similarly, in this category, most of the primary metaphors come from our minds or consciousness, so it is difficult to apply this type of primary metaphor to the realm of monomodal visual metaphor. In this category, the researcher only found one primary metaphor, *Knowing/Understanding Is Seeing*, and four scenes in it.

Since Grady's theory of primary metaphor, there are five categories, but the quantity and degree categories are not found in this film. It is probably because the *Interstellar* film does not have scenes that describe elements such as quantity and degree. One of the primary metaphors in this category is *Quantity is Size* and Ortiz (2011) found that the primary metaphor, *Quantity is Size* can be visualized into a film scene. It proves that the quantity and degree categories can be applied to monomodal visual metaphors, but this primary metaphor is not found in the *Interstellar* film.

This study has attempted to analyze the monomodal visual metaphor based on Grady's primary metaphor theory in the *Interstellar* film. This present study seems to support the study from Ortiz (2011) about the application of primary metaphor in monomodal visual metaphor. But, in contrary, the present study uses only one film as the data because the researcher argues that in one film there are many monomodal visual metaphor that can be analyzed.













- Gibbs, R. W., Jr. (2008). *Metaphor and thought*. Cambridge: Cambridge University Press.
- Gibbs, R. W. (2017). *Metaphor wars: Conceptual metaphors in human life*. United Kingdom: Cambridge University Press.
- Goatly, A. (2005). *The Language of metaphors*. London: Routledge
- Grady, J. (1997). *Foundations of meaning: Primary metaphors and primary scenes*. Unpublished doctoral dissertation. Berkeley: University of California.
- Lakoff, G. & Johnson, M. (2003). *Metaphors we live by*. London: The University of Chicago Press.
- Lakoff, G. & Johnson, M. (1999). *Philosophy in the flesh, The embodied mind and its challenge to western thought*. Basic Books, New York.
- Pourhossein, S. *Embodied and culture-specific nature of controlling is riding metaphor evidence from Persian and Turkish proverbs*. Unpublished dissertation. Turkey: Hacettepe University
- Putra, T. R. P. (2014). *A study of conceptual metaphor in several of Barack Obama's 2013 speech and remarks on economic crisis*. Unpublished Thesis. Jember: University of Jember.
- Refaie, E. E. (2003). Understanding visual metaphor: the example of newspaper cartoon. *Visual Communication* 2, 75-95. Retrieved on 30 January 2020 from <https://journals.sagepub.com/doi/10.1177/1470357203002001755>
- Ricoeur, P. (2004). *The rule of metaphor*. London and New York: Routledge.
- Ridwan, M. (2020). *Metaphor used in "the time machine", a novel by hg wells*. Unpublished doctoral dissertation. Malang: Universitas Muhammadiyah Malang
- Ruiz, J. H. (2015). *The role of metaphor and metonymy as tools of lexical creation: The case of Spanish informal speech*. *Odisea n° 6: Revista de estudios ingleses*, 6, 97.
- Wray, A & Bloomer A. (2006). *Project in Linguistics*. New York: Oxford University Press.