MONOMODAL VISUAL METAPHOR IN INTERSTELLAR FILM

THESIS



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ABSTRACT

Ulinnuha, A. (2021). *Monomodal Visual Metaphor in Interstellar Film*. English Departement, UIN Sunan Ampel Surabaya. Advisor: Dr. H Mohammad Kurjum, M.Ag.

Keywords: primary metaphor, monomodal visual metaphor, Interstellar film

The present study investigates the monomodal visual metaphor based on the primary metaphor theory in Interstellar film. Therefore, there are two research problems in this present study: (1) What is the monomodal visual metaphor based on primary metaphor theory portrayed in the Interstellar film? (2) What is the meaning of the monomodal visual metaphor based on the primary metaphor theory in Interstellar film?

This study uses a descriptive qualitative method to analyze the scenes in Interstellar film. As the main instrument, the researcher collected the data by identifying the scenes portrayed in this film. After identifying the scenes, the researcher classified the monomodal visual metaphor based on Grady's primary metaphor portrayed in the film. After classifying the scenes, the researcher analyzed these scenes to find the meaning of the monomodal visual metaphor.

This study shows that there are four of five categories from Grady's primary metaphors portrayed in Interstellar film. A temporal relations category portrayed 4 primary metaphors with 8 scenes; time, action, event structure category portrayed 4 primary metaphors with 10 scenes; affect, evaluation, and social relations category portrayed 3 primary metaphors with 9 scenes; and thought and consciousness category portrayed 1 primary metaphor with 4 scenes. This represents that the genre of a film has an affect on the primary metaphors depicted in a film. In Interstellar film, the researcher found 12 primary metaphors. They are, Similarity is Proximity, Existence is Location Here, A Situation is A Location, Important is Central, Change is Motion, Means are Paths, Circumstances are Surroundings, Being In Control is Being Above, Importance is Size/Volume, Emotional Intimacy is Proximity, Happy is Up, And Knowing/Understanding is Seeing.

ABSTRAK

Ulinnuha, A. (2021). *Metafora Visual Monomodal dalam Film Interstellar*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. H Mohammad Kurjum, M.Ag.

Kata Kunci: metafora primer, metafora visual monomodal, film Interstellar

Penelitian ini menyelidiki metafora visual monomodal berdasarkan teori metafora utama dalam film Interstellar. Oleh karena itu, ada dua masalah penelitian dalam penelitian ini: (1) Apa metafora visual monomodal berdasarkan teori metafora primer yang digambarkan dalam film Interstellar? (2) Apa makna metafora visual monomodal berdasarkan teori metafora primer dalam film Interstellar?

Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis adegan-adegan dalam film Interstellar. Sebagai instrumen utama, peneliti mengumpulkan data dengan mengidentifikasi adegan-adegan yang digambarkan dalam film ini. Setelah mengidentifikasi adegan, peneliti mengklasifikasikan metafora visual monomodal berdasarkan metafora utama Grady yang digambarkan dalam film. Setelah mengklasifikasikan adegan-adegan tersebut, peneliti menganalisis adegan-adegan tersebut untuk menemukan makna dari metafora visual monomodal.

Studi ini menunjukkan bahwa ada empat dari lima kategori metafora utama Grady yang digambarkan dalam film Interstellar. Kategori hubungan temporal menggambarkan 4 metafora utama dengan 8 adegan; kategori waktu, tindakan, struktur peristiwa menggambarkan 4 metafora utama dengan 10 adegan; kategori afeksi, evaluasi, dan hubungan sosial menggambarkan 3 metafora primer dengan 9 adegan; dan kategori pemikiran dan kesadaran menggambarkan 1 metafora primer dengan 4 adegan. Hal ini menunjukkan bahwa genre sebuah film memiliki pengaruh pada metafora utama yang digambarkan dalam sebuah film. Dalam film Interstellar, peneliti menemukan 12 metafora utama. Mereka adalah, *Kesamaan adalah Kedekatan, Keberadaan adalah Lokasi Di Sini, Situasi adalah Lokasi, Penting adalah Pusat, Perubahan adalah Gerak, Sarana adalah Jalan, Keadaan adalah Lingkungan, Menjadi Terkendali adalah Di Atas, Penting adalah Ukuran/Volume, Keintiman Emosional adalah Kedekatan, Bahagia itu Naik, Dan Mengetahui/Memahami adalah Melihat.*

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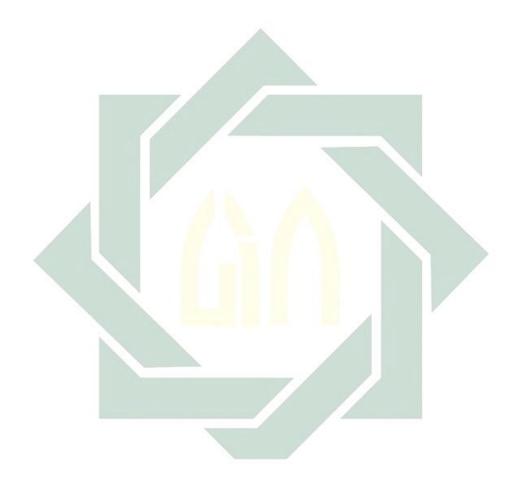
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CHAPTER I

INTRODUCTION

This chapter contains the background of the study, problems of the study, significance of the study, scope and limitation, and definition of key terms.

1.1 Background of the study

In daily life, we surely use a word to refer to something with a different meaning in common but has similar characteristics in context. For example, *life is a maze*, the word *life* does not correlate with the word *a maze*, but in a context, these two words have similar characteristics. As we know, that *maze* is identical with complicated hallways and full of dead ends. It is meant so that something in this maze is not easy to find a way out. We also do not know the path we choose in this maze will lead us to the right path or even lead us to a misleading path. Likewise, with *life*, we will be given many choices, and no one knows whether the path we take next will lead us to good things or even bad things.

If life is a maze, then we only have two choices, keep moving on the path we have chosen as long as possible or back off and try to find another way as long as we can. Like in a maze, we can never get out of the maze if we stay silent and don't want to find a way out. Therefore, if we do not want to go forward and just stay silent in life, we will never realize what we aspire. Referring to the two characteristics that are almost the same between maze and life, we often hear phrases like *life is a maze* in our daily lives. Phrases like this are called metaphors, and the other examples of metaphors such as *the mind is an ocean, the world is* your oyster, laughter is the best medicine, and others.

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

for poetic words rather than being considered as language in general.

Furthermore, metaphor is also only considered a characteristic of language itself, which is only limited to words, not thoughts or actions. Thought and action meant here are our conceptual systems of thinking and acting. Lakoff and Johnson argue that the conceptual system of humans is metaphorical. Therefore they believe that metaphor is not only limited to language but more than that. One way to understand this conceptual system is through language because language is used to communicate. Communication is based on the same conceptual system that we use in thinking and acting. Hence, language is one way to understand this conceptual system. This conceptual system that Lakoff and Johnson (2003) coined is eventually known as conceptual metaphor theory (CMT).

If a metaphor is a comparative figure of speech, then the definition of conceptual metaphor is a metaphor in which an idea can be understood in other terms through experiences. Gibbs (2017, p. 4) stated that "conceptual metaphors arise whenever we try to understand difficult, complex, abstract, or less delineated concepts." It explains that conceptual metaphors exist when we want to understand a complex concept from an idea. The comprehension of this concept is limited to understanding but more than that. However, Gibbs (2017, p. 28) stated that one difficulty with the initial presentation of CMT was that some metaphorical mappings typically do not make sense. This statement explains that as a result of a detailed understanding of a concept, sometimes the meaning of this conceptual metaphor does not make sense and causes various meaningful linguistic expressions. Even so, referring to Grady's (1997) statement, Gibbs

(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.

1.2 Problem of the study

- 1. What is the visual metaphor based on the primary metaphor portrayed in the Interstellar film?
- **2.** What is the meaning of the visual metaphor based on the primary metaphor portrayed in the Interstellar film?

1.3 Significance of the study

The present research expects to serve the apparent contribution in linguistic, especially in visual metaphor, which this study has not been taken much as research. This research is expected to find out the visual metaphor based on the primary metaphor and analyze its meaning in Interstellar film. From the results, the researcher hopes that this study could lead to the invention of new findings related to visual metaphor analysis as a guide for future studies. Finally, through this research, the researcher hopes that the reader can clearly understand visual metaphors.

1.4 Scope and limitation

This research uses the 2014 science film entitle Interstellar as the data source. The researcher limits the subject of the study only to a visual metaphor, not a verbal metaphor. This limitation is intended to make the researcher focus on the visual metaphor in Interstellar film that the subject uttered.

1.5 Definition of Key Terms

Conceptual Metaphor: A metaphor that compares one concept or source domain to the other concept or target domain through experiences.

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

the mountain, maybe what Budi meant here was that on the mountain there was an object that could be sat on and this was the context of matching and similarity.

Ricoeur (2004, p. 26) defines "metaphor as a deviation in relation to the ordinary use of words, from the dynamic point of view it proceeds from the encounter between the thing to be named and that foreign entity from which the name is borrowed." For example, the metaphor *angry is boiling water*. We can prove with the same properties between *anger* and *boiling water* as reflected in the metaphorical sentence, and his anger was overflowing. Overflowing is the characteristic of boiling water. When the water overflows, the water is out of place. Angry has the same nature as boiling water. When someone overflows his anger means he has been in the angriest. This example is related to the definition of Ricoeur. Here the metaphor of "angry is boiling water" the word angry borrows the context of boiling water that is overflowing.

2.2 Conceptual Metaphor

The theory of conceptual metaphors emerged from Lakoff and Johnson when they both argued that metaphors were not only considered as devices of poetic imagination or language characteristics, but they considered metaphors to be part of our conceptual system of thinking and acting. Lakoff and Johnson (2003, p. 4) stated: "that our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature." This statement explains that our conceptual system is metaphorical. Therefore, unconsciously in our daily lives, we use this system of metaphorical concepts in thinking and acting, like what we think, how we react to the events that we experience, how we interact with other people,

and what we do every day. This explains how human thought, the concept of things, and the experiences we have experienced become the foundation of conceptual metaphor theory (CMT).

Lakoff and Johnson (2003, p. 5) gave an example of a conceptual metaphor: war. In this regard, they argue that it is very important not only to state the argument in terms of war but also to look deeper into this metaphor. Just as we are arguing, we see our opponent as an enemy. We can also win or lose in an argument about how when we defend the attacks from the argument from our opponent or when we attack our opponent with argument. That is how Lakoff and Johnson (2003) describe conceptual metaphors. The following are examples of the conceptual metaphors *Argument is War* presented by Lakoff and Johnson (2003, p. 5):

Your claims are indefensible.

He attacked every weak point in my argument. His criticisms were right on target.

I demolished his argument.

I've never won an argument with him.

You disagree? Okay, shoot!

If you use that strategy, he'll wipe you out. He shot down all of my arguments.

In debating, we must often hear the sentences above because unconsciously, when we are arguing, we are applying the conceptual metaphor of *Argument is War*. From the examples of the sentences above, there are many similarities in the context between arguing and war, such as the words *attack*, *defense*, *win*, *lose*, *shoot*, *strategy*, and other words structured by the concept of war.

Conceptual metaphor theory coined by Lakoff and Johnson also received support from several other theorists because, according to them, conceptual metaphor theory had destroyed the argument that metaphor was only a device of poetic imagination. As Gibss (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 Gibss (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, Srini 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

combination of the primary metaphors *Purposes Are Destinations* and *Action Is Motion*. In this example, the two "pieces" *Purposes Are Destinations* and *Action Is Motion* primary metaphors blend to build a complex metaphor *Purposeful Life is A Journey*.

Grady (1997) distinguishes metaphors into two parts, correlation-based metaphors, and resemblance metaphors. As Ortiz (cited Grady 1997, 1999) defines that "correlation-based metaphors, the source domain is sensory-motor, while the target domain is not. On the other hand, resemblance metaphors originate in physical or conceptual perception, which is common in both domains by associating concepts with common features." Grady (1997, p. 224) takes *More is Up* as an example of a correlation-based metaphor, in which this metaphor comes from observing a person when he or she observes that a stack of objects gets taller as more objects are added on top of it, which in the end is connects the context between quantity and elevation and generates the metaphor *More is Up*. On the other hand, an example of resemblance metaphors is *Achilles is Lion*. In this example, *Achilles* and *Lion* do not have similar common sensor experiences. Still, these two different creatures are united by certain traits, such as the courage that exists in a lion is considered the same as the courage that is in Achilles.

Primary metaphors are included in the type of correlation-based metaphor because primary metaphors arise from several different concepts and experiences that connect each other to be activated together. As Grady (p. 224) defines, primary metaphors could be characterized as links between distinct concepts, perhaps based

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on numerous experiences where the concepts are tightly correlated and

simultaneously activated.

In his journal, Grady divides primary metaphors into five categories, A

temporal relations', Quantity and degree; Time, action and event structure; Affect,

evaluation and social relations; and Thought and consciousness.

2.3.1 A temporal Relations

1) Attributes are Possessions

"Metaphor: ATTRIBUTES ARE POSSESSIONS

Motivation:

The correlation between cognitive 'reference point' relations and physical

relationships associated with possession.

And/or the tendency to categorize people based on objects they possess.

Examples:

She's got a loud voice that really carries.

This painting has a tremendous amount of personality." Grady (1997, p.

281)

Essential is Internal 2)

"Metaphor: ESSENTIAL IS INTERNAL

Motivation:

The correlation between internal features of objects and their essential

properties—e.g., the hard interior of a stone as opposed to its color, texture, etc.

Examples:

It's what's on the *inside* of a person that counts.

- She only has *surface* charm." Grady (1997, p. 281)
- 3) Degree To Which An Attribute Defines An Entity is Depth

"Metaphor: DEGREE TO WHICH AN ATTRIBUTE DEFINES AN ENTITY IS DEPTH

Motivation: (Corollary of ESSENTIAL IS INTERNAL)

Examples:

- This scanning system is *deeply* flawed.
- My grandmother is *deeply* religious." Grady (1997, p. 281)
- 4) The Nature Of An Entity is Its Shape

"Metaphor: THE NATURE OF AN ENTITY IS ITS SHAPE

Motivation: The tendency to draw inferences about an object from its shape. The correlation between an object's shape and its behavior.

Examples:

- Democracy takes very different *forms* in different countries, (i.e., it not only 'looks' different but is different in substantial ways)
- Irish is of a very different *cut* from other European languages." Grady (1997, p. 282)
- 5) Condition is Shape

"Metaphor: CONDITION IS SHAPE

Motivation: The correlation between the condition of an object and its apparent physical integrity, including its shape.

Examples: The committee is in pretty good *shape* this year.

I'm really not in good *form* these days." Grady (1997, p. 282)

6) Certain is Firm

"Metaphor: CERTAIN IS FIRM

Motivation: The correlation between uncertainty and perception of shifting

shapes/locations of objects.

Examples:

The plans for the trip have finally been *firmed* up.

Next year's budget is fairly *solid* at this point." Grady (1997, p. 282)

Constituents are Contents 7)

"Metaphor: CONSTITUENTS ARE CONTENTS

Motivation: The relationships between physical parts/constituents and the spatial

boundaries of whole objects (correlation between membership/constituency within

a whole and spatial location within the boundaries of the whole).

Examples:

There are seven days in a week.

I'm going to take several chapters out of the manuscript." Grady (1997, p.

282)

8) (Logical) Organization is Physical Structure

"Metaphor: (LOGICAL) ORGANIZATION IS PHYSICAL STRUCTURE

Motivation: The correlation between observing the part-whole structure of objects

and forming a cognitive representation of the logical relationships holding within

them.

Examples:

Which *part* of the theory don't you agree with?

- I admire the way this automated collection system is *put together*." Grady (1997, p. 282)
- 9) Functionality/Viability is Erectness

"Metaphor: FUNCTIONALITY/VIABILITY IS ERECTNESS

Motivation: The correlation between erect position and state of functionality, for objects and people.

Examples:

- That record still *stands*.
- The new regime has been *toppled* by defectors within the ruling party." Grady (1997, p. 282)
- 10) Assistance is Support

"Metaphor: ASSISTANCE IS SUPPORT (corollary of VIABILITY IS ERECTNESS)

Motivation: The correlation between physical support and continued functionality.

Examples:

- Our conservation program needs your *support*.
- I've really been *leaning on* my friends the past few months." Grady (1997, p. 283)
- 11) Interrelatedness is Physical Interconnectedness

"Metaphor: INTERRELATEDNESS IS PHYSICAL INTERCONNECTEDNESS (e.g., interweaving)

Motivation: The correlation between intricate physical structure and complex logical interdependence.

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

"Metaphor: SIMILARITY IS ALIGNMENT

Motivation:

Objects may be oriented in the same way because they serve similar

functions, are involved in similar processes, or are acted on by similar forces.

And/or orientation is a basic parameter for perceptual/cognitive

classification.

Examples:

Her new dress is very much in line with those worn by her co-workers.

There are stunning parallels between these two novels." Grady (1997, p.

283)

15) Existence is Location Here

"Metaphor: EXISTENCE IS LOCATION HERE

Motivation: The correlation between our awareness of objects (i.e., knowledge of

their existence) and their presence in our vicinity.

Examples:

All the bridges that used to span this river are *gone*.

The affordable cellular modem has finally arrived!" Grady (1997, p. 284)

16) Existence is Visibility

"Metaphor: EXISTENCE IS VISIBILITY

Motivation: The correlation between our awareness of objects (i.e. knowledge of

their existence) and their presence within our field of vision.

Examples:

The dodo disappeared in the 1600s.

- Rap music first *appeared* in the late 70s." Grady (1997, p. 284)
- 17) A Situation is A Location

"Metapor: A SITUATION IS A LOCATION

Motivation:

- The association between our location and the circumstances that affect the US. (See CIRCUMSTANCES ARE SURROUNDINGS.)
- And/or the correlation between our location and the courses of action available to us.

Examples:

- Where do things stand between you and your father?
- I'm in a pretty good position at work.
- I don't know how we *got into* this situation in the first place." Grady (1997, p. 284)
- 18) Important is Central

"Metaphor: IMPORTANT IS CENTRAL (cf. Sweetser 1995)

Motivation:

- Being in a central position allows maximum access to, control over, causal effect on surrounding objects.
- Also based on the importance of internal (vs. external) features of objects.

 (See ESSENTIAL IS INTERNAL.)

Examples:

That issue is *central to* these negotiations.

At the heart of the problem is the fact that he can't act." Grady (1997, p.

284)

19) Contextual Roles are Locations

"Metaphor: CONTEXTUAL ROLES ARE LOCATIONS

Motivation: The tendency for people/objects filling certain functions to be in

particular locations.

Examples:

He's filling in for me at tonight's conceit.

We're drinking lemonade in place of beer tonight." Grady (1997, p. 284)

2.3.2 **Quantity and degree**

1) Quantity is Size

"Metaphor: QUANTITY IS SIZE (i.e., VOLUME)

Motivation: The correlation between perception of volume and judgment of (more

general sense of) quantity. (Explaining this metaphor requires a more detailed

account of the nature of 'quantity'— e.g., is it somehow related to the interval of

time it takes to perform a mental operation or the intensity of such an operation?)

Examples:

She assigned us huge amounts of work.

He has a tiny amount of personality." Grady (1997, p. 285)

2) Quantity is Vertical Elevation

"Metaphor: QUANTITY IS VERTICAL ELEVATION (AKA MORE IS UP)

Motivation: The correlation between quantity and level in piles, fluids in

containers, etc.

Examples:

Violent crime is down for the second year in a row.

The world population continues to rise." Grady (1997, p. 285)

3) Degree is Distance Along A Path

"Metaphor: DEGREE IS DISTANCE ALONG A PATH

Motivation: The correlation between perception of distance and judgment of

degree. (Explaining this metaphor obviously requires a more detailed account of

die nature of 'degree'—e.g., is it somehow related to the interval of time it takes to

perform a mental operation or to the intensity of such an operation?)

Examples:

He is far more intelligent than he looks.

She is way hungrier than I am." Grady (1997, p. 285)

Quantity is Position 4)

"Metaphor: QUANTITY IS POSITION (ALONG A PATH)

Motivation: (Corollary of DEGREE IS DISTANCE.)

Examples:

These two numbers are very close.

Inflation figures aren't where they were in the 80s." Grady (1997, p. 285)

2.3.3 Time, action, and event structure

1) Change is Motion

"Metaphor: CHANGE IS MOTION (related to STATES ARE LOCATIONS)

Motivation:

The correlation between our location and how we feel.

- And/or the correlation between perceiving motion and being aware of a change in the world-state around us.

Examples:

- My car has gone from bad to worse lately.
- Things have shifted a little since you were here last." Grady (1997, p. 286)
- 2) States are (Temporary) Locations

"Metaphor: STATES ARE (TEMPORARY) LOCATIONS

Motivation:

- (Corollary of CHANGE IS MOTION)
- The correlation between our location and how we feel.
- And/or the correlation between perceiving motion and being aware of a change in the world-state around us.

Examples:

- He was in a state of shock after the accident.
- The bridge is still in a state of disrepair." Grady (1997, p. 286)
- 3) An Event is The Motion Of An Object

"Metaphor: AN EVENT IS THE MOTION OF AN OBJECT

Motivation: (See CHANGE IS MOTION and MOMENTS IN TIME ARE OBJECTS IN MOTION ALONG A PATH)

- Things are going smoothly at the hospital.
- The concert went until 4 o'clock." Grady (1997, p. 286)
- 4) Achieving A Purpose is Arriving At A Destination

"Metaphor: ACHIEVING A PURPOSE IS ARRIVING AT A DESTINATION

Motivation: The correlation between achieving a purpose and moving to a spatial location.

Examples:

- He'll ultimately be successful, but he's not there yet.
- I've come a long way towards finishing the project." Grady (1997, p. 286)
- 5) Means are Paths

"Metaphor: MEANS ARE PATHS

Motivation:

- (Corollary of ACHIEVING A PURPOSE IS ARRIVING AT A DESTINATION)
- The correlation between goal-oriented decision-making and confronting alternative paths.

Examples:

- You did that in a very circuitous way
- There are many paths to success." Grady (1997, p. 286)
- 6) Action is Self-Propelled Motion

"Metaphor: ACTION IS SELF-PROPELLED MOTION

Motivation: The correlation between performing actions and moving.

- I've got to start moving on this project.
- The parents' committee has to make the first move." Grady (1997, p. 287)
- 7) Compulsion is A Compelling Force

"Metaphor: COMPULSION IS A COMPELLING FORCE

Motivation: The correlation between deliberate action and motion through space (corollary of ACTION IS SELF-PROPELLED MOTION).

Examples:

- Vanity finally drove me to have the operation.
- My friends pushed me into volunteering." Grady (1997, p. 287)
- 8) Achieving A Purpose is Acquiring A Desired Object

"Metaphor: ACHIEVING A PURPOSE IS ACQUIRING A DESIRED OBJECT

Motivation: The correlation between acquiring objects and feeling satisfaction.

Examples:

- I saw an opportunity for success, and I grabbed it.
- I've gotten everything I ever wanted out of life." Grady (1997, p. 287)
- 9) Opportunities are Resources

"Metaphor: OPPORTUNITIES ARE RESOURCES

Motivation: The correlation between material possessions and chances of achieving goals.

Examples:

- We've got plenty of chances left.
- I've squandered every opportunity to advance my career." Grady (1997, p.

287)

10) Time is A Resource

"Metaphor: TIME IS A RESOURCE

Motivation: (Corollary o f OPPORTUNITIES ARE RESOURCES.)

Examples:

It's a shame to waste so much time.

This new schedule gives me a lot more time on Mondays." Grady (1997, p.

287)

11) Moments In Time are Objects In Motion Along A Path

"Metaphor: MOMENTS IN TIME ARE OBJECTS IN MOTION ALONG A

PATH ("Moving-time")

Motivation: The correlation between the perception of motion and the awareness

that the world-state has changed between one moment and the next. (See CHANGE

IS MOTION.)

Examples:

Time flies.

Summer always passes too quickly." Grady (1997, p. 287)

12) The Experience of Time is Our Own Motion Along A Path

"Metaphor: THE EXPERIENCE OF TIME IS OUR OWN MOTION ALONG A

PATH ("Moving-ego")

Motivation: The correlation between moving to a new location and being aware of

a new set of facts about the world-state.

Examples:

Let's hope for the best as we enter the new year.

I've just come out o/the bumpiest period of my life." Grady (1997, p. 288)

Now is Here 13)

"Metaphor: NOW IS HERE

Motivation: The correlation between our awareness of a particular world-state and our own surroundings.

Examples:

- Spring is almost here
- Autumn is a long way off." Grady (1997, p. 288)
- 14) Time Periods (In Our Lives) are Containers

"Metaphor: TIME PERIODS (IN OUR LIVES) ARE CONTAINERS

Motivation: (Possibly a corollary of TIME PERIODS ARE BOUNDED PORTIONS OF PATHS)

Examples:

- My morning has been full.
- Every minute today has been filled with obligations." Grady (1997, p. 288)
- 15) Circumstances are Surroundings

"Metaphor: CIRCUMSTANCES ARE SURROUNDINGS

Motivation: The correlation between our physical surroundings and our state of mind, etc.

Examples:

- I've reached a good place in my life.
- She's in a tough spot." Grady (1997, p. 288)
- 16) Circumstances are Fluid

"Metaphor: CIRCUMSTANCES ARE FLUID

Motivation: (Corollary of CIRCUMSTANCES ARE SURROUNDINGS)

I am immersed in paperwork these days.

He's really plunged whole-heartedly into his research." Grady (1997, p.

288)

17) Events are Actions, Inanimate Phenomena are Human Agents

"Metaphor: EVENTS ARE ACTIONS, INANIMATE PHENOMENA ARE

HUMAN AGENTS (See Lakoff & Turner, 1989)

Motivation:

The correlation between observable events in our environment and the

presence of human agents.

And/or the correlation between goal-oriented action and interaction with

other people.

Examples:

It decided to rain after all.

This lid refuses to come off." Grady (1997, p. 288)

18) Processes are Living Forces

"Metaphor: PROCESSES ARE LIVING FORCES

Motivation: The correlation between animacy and activity.

Examples:

The campaigning has died off for now.

We'd like to keep the debate alive if we can." Grady (1997, p. 289)

19) The Necessary Material For A Process is Food

"Metaphor: THE NECESSARY MATERIAL FOR A PROCESS IS FOOD

Motivation: The observation that living things need food.

Examples:

- This business feeds on the scandal.
- Hollywood requires a steady diet of young, hopeful actors." Grady (1997, p. 289)
- 20) Activity is Life

"Metaphor: ACTIVITY IS LIFE (INACTIVITY IS DEATH)

Motivation: The correlation between animacy and motion/availability for interaction.

Examples:

- The phone line is dead.
- This town really comes to life at night." Grady (1997, p. 289)
- 21) Activity is Wakefulness

"Metaphor: ACTIVITY IS WAKEFULNESS (INACTIVITY IS SLEEP)

Motivation: The correlation between wakefulness and motion/availability for interaction.

Examples:

- My computer is asleep.
- What a sleepy town!" Grady (1997, p. 289)
- 22) Effects are Transferred Objects

"Metaphor: EFFECTS ARE TRANSFERRED OBJECTS

Motivation: The correlation between receiving a transferred object and being affected in some way.

- Don't give me a hard time!
- I got a headache from listening to that music." Grady (1997, p. 289)
- 23) Causes are Sources

"Metaphor: CAUSES ARE SOURCES

Motivation: The tendency for objects to move in a direction away from whatever caused them to move.

Examples:

- Several important results came out of the conference.
- I was worn out from worrying about the election results." Grady (1997, p. 289)
- 24) Effects are Objects Which Emerge from Causes

"Metaphor: EFFECTS ARE OBJECTS WHICH EMERGE FROM CAUSES

Motivation:

- Related to CAUSES ARE SOURCES, and possibly BECOMING PERCEPTIBLE IS EMERGING.
- Also, the association between internal structure and essential nature effects arise from the essential (internal) nature of objects.

Examples:

- Nothing good came out of the. Meeting.
- What results emerged from the project?" Grady (1997, p. 290)
- 25) Causal Relatedness is Physical Connection

"Metaphor: CAUSAL RELATEDNESS IS PHYSICAL CONNECTION

Motivation: The inference of causality from the joint motion (and "common fate") of connected/contiguous objects.

Examples:

There's a strong connection between grades and study habits.

I've discovered a link between smoking and needing to do my laundry more

often." Grady (1997, p. 290)

26) Circumstances are Weather

"Metaphor: CIRCUMSTANCES ARE WEATHER

Motivation: The correlation between weather conditions and our affective state or

our situation.

Examples:

The storm has passed.

She's a fair-weather friend." Grady (1997, p. 290)

27) Being In Control is Being Above

"Metaphor: BEING IN CONTROL IS BEING ABOVE

Motivation: The correlation between being in a higher physical position and having greater control over objects, people, situations.

Examples:

She's on top of the payroll situation.

I've worked under some pretty tough bosses." Grady (1997, p. 290)

Intensity Of Activity is Heat 28)

"Metaphor: INTENSITY OF ACTIVITY IS HEAT

Motivation:

- The correlation between being active and feeling warm.
- And/or the correlation between fast motion and friction-induced heat.

Examples:

- Trading has really heated up this week.
- Things have cooled down at the paper since the election." Grady (1997, p. 290)

2.3.4 Affect, evaluation, and social relations

1) Importance is Size/Volume

"Metaphor: IMPORTANCE IS SIZE/VOLUME

Motivation: The correlation between the size/volume of objects and the value, threat, difficulty, etc., they represent as we interact with them.

Examples:

- Tomorrow is a big day for this organization.
- We have a huge test tomorrow." Grady (1997, p. 291)
- 2) Importance is Mass/Weight

"Metaphor: IMPORTANCE IS MASS/WEIGHT

Motivation: The correlation between mass/weight of objects and the value, threat, difficulty, etc., they represent as we interact with them.

- This is a substantive/substantial problem for us.
- That's a lightweight issue." Grady (1997, p. 291)
- 3) Difficulty is Hardness

"Metaphor: DIFFICULTY IS HARDNESS

Motivation: The correlation between the hardness of objects and the strain/discomfort we experience as we try to manipulate them.

Examples:

- This is a very hard problem to solve.
- This is a tough situation to deal with." Grady (1997, p. 291)
- 4) Difficulties are Opponents

"Metaphor: DIFFICULTIES ARE OPPONENTS

Motivation: The correlation between feelings of strain and discomfort and physical struggle.

Examples:

- I've been wrestling with this problem all winter.
- This project has got me beat." Grady (1997, p. 291)
- 5) Objecting is Attacking

"Metaphor: OBJECTING IS ATTACKING

Motivation: The correlation between the negative evaluation of objects and the instinct to physically reject them, destroy them, etc.

Examples:

- He tried to strike down my proposal before I could even explain it.
- They've been fighting these changes all along." Grady (1997, p. 291)
- 6) Difficulty/Hardship is Heaviness

"Metaphor: DIFFICULTY/HARDSHIP IS HEAVINESS (and EASE IS LIGHTNESS)

Motivation: The correlation between perceived weight and feeling strain, discomfort.

Examples:

- I have a heavy workload this year.
- This situation is hard to bear." Grady (1997, p. 291)
- 7) Good is Forward

"Metaphor: GOOD IS FORWARD

Motivation: (Corollary of ACHIEVING A PURPOSE IS ARRIVING AT A DESTINATION)

Examples:

- He's way ahead of me in writing ability." Grady (1997, p. 292)
- 8) Imperfection is Dirt

"Metaphor: IMPERFECTION IS DIRT

Motivation:

- The (health-related) negative evaluation of dirt on objects.
- Reinforced by the perceptual tendency to interpret irregularities—e.g., irregularities in the color of a surface—as flaws.

Examples:

- I need to clean up these manuscripts before submitting them.
- The signal we're receiving is very dirty." Grady (1997, p. 292)
- 9) Appealing is Tasty

"Metaphor: APPEALING IS TASTY

Motivation: The correlation between our evaluation of flavor and our state of desire.

Examples:

- What a delicious suggestion!
- Even the thought of going about it that way leaves a bad taste in my mouth."

 Grady (1997, p. 292)
- 10) Bad is Foul-Smelling

"Metaphor: BAD IS FOUL-SMELLING

Motivation: Correlation between smell and affective evaluation.

Examples:

- This movie stinks!
- His efforts reek of mediocrity." Grady (1997, p. 292)
- 11) Good is Bright / Bad is Dark

"Metaphor: GOOD IS BRIGHT/BAD IS DARK

Motivation:

- Correlations between light and safety, dark and danger.
- And/or the correlation between cleanliness and healthiness (see MORALLY
 GOOD IS CLEAN).

- There are dark forebodings in the recent reports from Akron.
- The outlook has brightened since the new council took office." Grady (1997, p. 292)
- 12) Morally Good is Clean

"Metaphor: MORALLY GOOD IS CLEAN (See Lakoff 1996)

Motivation: The correlation between the cleanliness of objects we interact with (e.g., food) and our evaluations of them, based on their appeal, healthiness.

Examples:

- She is a woman of spotless virtue.
- He has long wallowed in the filth of iniquity." Grady (1997, p. 292)
- 13) Morally Good is Healthy

"Metaphor: MORALLY GOOD IS HEALTHY (See Lakoff 1 9 9 6)

Motivation: Correlation between good health or healthful effects of objects and situations and positive evaluation.

Examples:

- Only a sick and degenerate man would do a thing like that.
- That's an unhealthy thought!" Grady (1997, p. 293)
- 14) Normal is Straight

"Metaphor: NORMAL IS STRAIGHT (See Cienki MS)

Motivation:

- The perceptual tendency to treat irregularities as anomalies to be analyzed (see Leyton 1992).
- And/or an innate preference for symmetry— i.e., the correlation between regularity and positive evaluation.
- And/or the inability of deformed objects to function normally.

He has a twisted notion of fair play. There's something warped off about

him.

This situation is a bit off-kilter." Grady (1997, p. 293)

15) Affection is Warmth

"Metaphor: AFFECTION IS WARMTH

Motivation: The correlation between affection and body warmth, produced by

physical proximity.

Examples:

They greeted me warmly.

She has always been cold to me." Grady (1997, p. 293)

16) Emotional Intimacy is Proximity

"Metaphor: EMOTIONAL INTIMACY IS PROXIMITY

Motivation: The correlation between being emotionally intimate with a person and

being physically near to that person.

Examples:

My sister and I are very close.

Our disagreements over money have driven us apart." Grady (1997, p. 293)

17) Sympathy is Softness

"Metaphor: SYMPATHY IS SOFTNESS

Motivation: Correlation between being sympathetic and being amenable to

persuasion (i.e. willingness to do as an agent wishes). See DIFFICULTY IS

HARDNESS.

- He's a hard taskmaster.
- She's a softy." Grady (1997, p. 293)
- 18) Affect is Moisture

"Metaphor: AFFECT IS MOISTURE

Motivation:

- (Corollary of AFFECT IS SOFTNESS; wetness implies softness?)
- And/or the correlation between sympathetic relations and physical proximity, leading to contact with tears, sweat, saliva, etc.?

Examples:

- He is a very dry, unemotional speaker.
- This movie is dripping with soggy sentimentality." Grady (1997, p. 294)
- 19) Social Status is Vertical Elevation

"Metaphor: SOCIAL STATUS IS VERTICAL ELEVATION

Motivation:

- (Corollary of BEING IN CONTROL IS BEING ABOVE)
- And/or the tendency to defer to taller, bigger people.

Examples:

- She's a notorious social climber.
- His station in life is anything but lofty." Grady (1997, p. 294)
- 20) Correct/Appropriate is In The Right Location

"Metaphor: CORRECT/APPROPRIATE IS IN THE RIGHT LOCATION

Motivation:

- The importance of precise position in many goal-oriented activities.

- And/or the expectation of finding particular objects in particular locations.

Examples:

- There's something off about this analysis.
- You hit the nail on the head." Grady (1997, p. 294)
- 21) Desire/Need is Hunger

"Metaphor: DESIRE/NEED IS HUNGER

Motivation: The correlation between the sensation of hunger and the desire to find and eat food.

Examples:

- We're hungry for a victory.
- I have little appetite for that kind of experience." Grady (1997, p. 294)
- 22) Desire/Compulsion To Act is An Itch

"Metaphor: DESIRE/COMPULSION TO ACT IS AN ITCH

Motivation: The correlation between an itching sensation and the desire to perform an action (i.e. to scratch).

Examples: I'm itching to get to the concert." Grady (1997, p. 294)

23) Acquiescing is Swallowing

"Metaphor: ACQUIESCING IS SWALLOWING

Motivation: The correlation between physical act of swallowing and the decision not to resist the object.

- This demotion has been a bitter pill to swallow.
- They forced the new regulations down our throats." Grady (1997, p. 294)

24) Acquiescing To A Situation is Taking An Object

"Metaphor: ACQUIESCING TO A SITUATION IS TAKING AN OBJECT

Motivation: The correlation between acquiescence and receiving the physical transfer of an object.

Examples:

- These new work conditions are hard to take.
- I welcome these changes, though some have rejected them." Grady (1997, p. 295)
- 25) Harm is Physical Injury

"Metaphor: HARM IS PHYSICAL INJURY

Motivation: The correlation between physical harm and affective response unhappiness, and so forth.

Examples:

- This rain has really hurt our chances.
- The bank took a beating in the latest round of investment scandals." Grady (1997, p. 295)
- 26) Intensity of Emotion is Heat

"Metaphor: INTENSITY OF EMOTION IS HEAT (See Kovecses 1990)

Motivation:

- The correlation between skin temperature and agitation.
- And/or the correlation between the heat of objects and the agitation it causes us to touch/ be near them.

- The argument really heated up when she accused him of losing the car on purpose.
- . .
- He is a man of fiery passions." Grady (1997, p. 295)
- 27) Happy is Up

"Metaphor: HAPPY IS UP (See Lakoff & Johnson 1980)

Motivation:

- The correlation between happiness and erect body posture.
- And/or correlation between being in a higher position (e.g., on a hill) and feeling safe, in control, etc.

Examples:

- I was feeling low yesterday, but the good weather has really picked me up.
- My spirits soared when they announced the winners of the competition."

 Grady (1997, p. 295)
- 28) Attraction is Physical Force

"Metaphor: ATTRACTION IS PHYSICAL FORCE

Motivation: The correlation between the desire for an object and physical motion towards it.

Examples:

- I'm really drawn to any story about motorcycle racing.
- She's a magnet for losers and hard-luck cases." Grady (1997, p. 295)

2.3.5 Thought and consciousness

1) Knowing/Understanding is Seeing

"Metaphor: KNOWING/UNDERSTANDING IS SEEING

Motivation: The correlation between visual perception and the conscious awareness of information.

Examples:

- I see what you mean.
- That point isn't very clear to me." Grady (1997, p. 296)
- 2) Alternative Understandings of An Entity are Sides of An Object

"Metaphor: ALTERNATIVE UNDERSTANDINGS OF AN ENTITY ARE SIDES OF AN OBJECT

Motivation: (Corollary of KNOWING IS SEEING and/or THE NATURE OF AN ENTITY IS ITS SHAPE.)

Examples:

- There's an amusing side to this whole situation.
- It depends on which aspect of the problem you're considering." Grady (1997, p. 296)
- 3) Perceptible is "Out" (And Imperceptible is "In")

"Metaphor: PERCEPTIBLE IS "OUT" (and IMPERCEPTIBLE IS "IN")

Motivation: The correlation between perceiving that an object has emerged from a container and perceiving its properties.

- Heat brings out the flavor in the soup.
- That sweater brings out the blue in your eyes." Grady (1997, p. 296)
- 4) Accessible To Awareness is "Out" (And Inaccessible Is "In")

"Metaphor: ACCESSIBLE TO AWARENESS IS "OUT" (and INACCESSIBLE IS "IN")

Motivation: (See PERCEPTIBLE IS "OUT")

Examples:

- The facts in the case will come out sooner or later.
- Some interesting details have emerged from the documents." Grady (1997, p. 296)
- 5) Deducible Information is Contents

"Metaphor: DEDUCIBLE INFORMATION IS CONTENTS

Motivation: (Corollary of ACCESSIBLE TO AWARENESS IS "OUT")

Examples:

- The history of the forest is contained in these tree rings.
- There's not much useful information left in these old footprints." Grady (1997, p. 296)
- 6) Considering is Looking At

"Metaphor: CONSIDERING IS LOOKING AT (corollary of KNOWING/UNDERSTANDING IS SEEING)

Motivation: The correlation between visual inspection and gaining information/understanding.

- You should really take a good look at your own motives sometimes.
- We'll be taking a good long look at him as a suspect in this case." Grady (1997, p. 296)

7) Accessible to Perception/Awareness is "Up"

"Metaphor: ACCESSIBLE TO PERCEPTION/AWARENESS IS "UP"

Motivation: The correlation between being in a higher position—e.g., at eye level or out from under an obstruction—and being perceptible.

Examples:

- Why did you have to bring that up again?
- A couple of interesting facts turned up during the discussion." Grady (1997, p. 297)
- 8) Understanding is Grasping

"Metaphor: UNDERSTANDING IS GRASPING

Motivation: Correlation between close manipulation of an object and access to information about it.

Examples:

- I'm trying to grasp the meaning of this verdict.
- I think I finally have a handle on the statistical principles." Grady (1997, p. 297)
- 9) Analyzing is Cutting

"Metaphor: ANALYZING IS CUTTING

Motivation:

- Correlation between cutting into an object and gaining information about its internal structure.
- And/or correlation between physical part-whole structure and logical structure —i.e., analyzing is cutting into components.

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.

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

13) Knowledge is Physical Contents Of The Head

"Metaphor: KNOWLEDGE IS PHYSICAL CONTENTS OF THE HEAD

Motivation: The association between intellection and the head, possibly because of the location of eyes and ears as sources of information.

Examples:

- He's got every fact in the world in that head of his.
- His brain is like a sponge." Grady (1997, p. 298)
- 14) Reasoning is Adding and Subtracting

"Metaphor: REASONING IS ADDING AND SUBTRACTING

Motivation: The correlation between performing basic addition and subtraction and drawing conclusions about outcomes.

Examples:

- Don't you see what's happening? Put two and two together!
- Something about this situation doesn't add up." Grady (1997, p. 298)
- 15) Our Own Attitudes are The Mental Products of Other People

"Metaphor: OUR OWN ATTITUDES ARE THE MENTAL PRODUCTS OF OTHER PEOPLE (se e Lakoff, MS)

Motivation:

- The apparent independent existence of thoughts (especially those in verbal form, which may therefore have a cognitive representation similar to remembered speech).
- And/or the correlation between interacting with other people and responding to their subjective mental states.

Examples:

- Part of me thinks I shouldn't do it.
- I pleaded with myself to take the job." Grady (1997, p. 298)
- 16) Considering is Chewing

"Metaphor: CONSIDERING IS CHEWING

Motivation: The correlation between the physical process of chewing and the mental experience of gaining information.

Examples: I've got to chew on that proposal for a while." Grady (1997, p. 298)

17) Vision is Physical Contact

"Metaphor: VISION IS PHYSICAL CONTACT

Motivation: The correlation between seeing and touching objects as we interact with them.

Examples:

- She picked my face out of the crowd.
- They made eye contact as he entered the room." Grady (1997, p. 298)
- 18) Being Conscious is Being Here

"Metaphor: BEING CONSCIOUS IS BEING HERE (see Lakoff, 1996)

Motivation: Correlation between consciousness and ability to perceive, interact with one's environment.

- I was out for a minute but quickly came back to consciousness.
- I thought he was coming to, but we've lost him again." Grady (1997, p. 298)
- 19) Mental States are Places

"Metaphor: MENTAL STATES ARE PLACES

Motivation: The correlation between our surroundings and the content of our awareness.

Examples:

- My wand is wandering.
- He's off in his own world again." Grady (1997, p. 299)
- 20) Communicating is Leading

"Metaphor: COMMUNICATING IS LEADING (See Sweetser 1990)

Motivation:

- (Corollary of MENTAL STATES ARE PLACES)
- Also, the correlation between being near a person and being able to communicate.

Examples:

- I'm not sure I follow you.
- I was with you till a moment ago, but now you've lost me." Grady (1997, p. 299)
- 21) A Belief is A Physical Position/Orientation

"Metaphor: A BELIEF IS A PHYSICAL POSITION/ORIENTATION

Motivation: (Corollary of KNOWING IS SEEING?)

- That's my position, and I'm sticking to it.
- I have a very different stance on that matter from my partner's. Her orientation is quite different." Grady (1997, p. 299)

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 word *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

presented with various kinds of science and astronomy that are explained by each character. This film also has strong familial elements because Cooper here loves his daughter, Murph, so much. Film fans much to ask this film about whether science, astronomy, or strange events in this film are science or not.



CHAPTER III

METHODOLOGY

This chapter contains essential procedures for conducting the study. The researcher also provides sub-chapters, which include research design, data collection, and data analysis.

3.1 Research Design

The researcher used a descriptive qualitative approach. Daymon & Holloway (2011) stated that "qualitative research focused on the words rather than numbers although the numbers will be used to indicate the frequency found in a transcript or form of the action occurs." So it means that a qualitative research focused on the words rather than the number. As Wray & Bloomer (2006, p. 97) stated that "qualitative approaches, by definition, involve description and analysis rather than, for example, the counting of features." It means that qualitative approach entail more description and analysis rather than counting number. From the quotation above, this present research applied a descriptive qualitative research since the data is in the form of scenes not number.

3.2 Data Collection

In this sub-chapter contains the research data, data source & subject of the study, data instrument, and data collection techniques.

3.2.1 Research Data

The research data is in the form of images. The images here originated from scenes in the film captured by the researcher. Since the researcher only

focused on the visual metaphor and the scene from Interstellar film, the researcher disregarded the words, utterances, and conversations from this film.

3.2.2 Data Source and Subject of the Study

The data source of the present research was the 2014 science fiction film entitle Interstellar. The researcher downloaded the film from https://pahe.ph/?s=Interstellar. Pahe.in is a website that provides streaming services for both old films and the latest films. At Pahe.in we can also download various kinds of movies, movies, and anime because this website provides a download feature.

Interstellar is a science-fiction film that was released on November 7, 2014, and had a duration of 169 minutes. This film gets a rating of 8.6 on the IMDb website. This film tells about a team of explorers traveling through a wormhole in space in an attempt to ensure humanity's survival. The director of this film is Christopher Nolan, and he is one of the well-known writer-directors who has created various famous films such as The Dark Night (2008), Inception (2010), The Dark Night Rises (2012), and Interstellar (2014).

3.2.3 Data Instrument

The instrument used in this research was human instruments. The researcher was the primary research instrument for collecting the data because it only needed the researcher as the instrument. The researcher had roles in collecting the data, identifying the data, analyzing the data, and reporting the research results.

3.2.4 Data Collection Techniques

1. Searching the film

The researcher explored Interstellar film in the Pahe.in website.

2. Download the film

The researcher downloaded the film in order to ease the analysis.

3. Watching the film

The researcher watched the film carefully and checked the scenes in the film in order to find out the scenes which contain visual metaphors based on primary metaphors.

4. Collecting the data

The researcher focused on the scenes of the film to find out the visual metaphor. The researcher took a screenshot of the scenes, which have a visual metaphor.

3.3 Data Analysis

a. Identifying

The researcher identified the scenes of the Interstellar film, which contains visual metaphors based on primary metaphors. Those scenes were captured as a screenshot.

b. Classifying

The scenes captured above were used to identify the data. After the researcher captured those scenes which contain a visual metaphor based on primary metaphor, the researcher collected and classified the data. For example, the screen captured that contained visual metaphor *Similarity is*

Proximity was added to the primary metaphor Atemporal Relations category

c. Analyzing

To find the answer to the research problems, the researcher described the classified data. Then the researcher analyzed the analysis of the classified data. To finish the analysis, the researcher did present an interpretation occupied by the inquiry.

d. Drawing Conclusion

Finally, the researcher concluded the result of the research based on the three points above.

CHAPTER IV

FINDING AND DISCUSSION

This chapter is an essential part of the study. The researcher reports the study result, which consists of two sub-chapters: those are findings and discussions. The findings and discussions are provided to answer the research questions.

4.1 Findings

The researcher creates this sub-chapter to present the result of the study. In this chapter, the researcher answers the two research questions related to this study. The first research question is about the visual metaphor based on the primary metaphor portrayed in the Interstellar film. Then, the second research question is about the meaning of the visual metaphor based on the primary metaphor portrayed in the Interstellar film. The researcher found 31 scenes that contain visual metaphors, and from those 31 scenes, there are 12 primary metaphors based on Grady's theory that can be applied to the visual realm. The primary metaphor is Similarity is Proximity, Existence is Location Here, A Situation is A Location, Important is Central, Change is Motion, Means are Paths, Circumstances are Surroundings, Being In Control is Being Above, Importance is Size/Volume, Emotional Intimacy is Proximity, Happy is Up, And Knowing/Understanding is Seeing.

4.1.1 A temporal Relations

4.1.1.1 Similarity is Proximity

The motivation of this primary metaphor is the tendency for adjacent objects to appear similar because they are in similar conditions. This means that when there are two objects that are close together, they are usually considered to have the same condition. The proximity here means the condition between the two objects. As in the movie Interstellar at 2:13:46, when Cooper and Amelia are pulled towards the black hole of Gargantua, Amelia holds Cooper's head (Fig. 4.1), and in this scene we can see that both of them are wearing the same astronaut suit and they are in a close position and this is the proximity. The reason why Amelia was holding Cooper's head was that they were about to approach the Gargantua black hole together, the same condition between Cooper and Amelia here is the similarity. Hence, this scene has similarity and proximity properties, that is, similar objects and a similar situation. The scene portrayed how Amelia and Cooper are in a close position because they are in the same condition on approaching Gargantua's black hole.



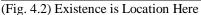
(Fig. 4.1) Similarity is proximity

4.1.1.2 Existence is Location Here

The motivation of this primary metaphor is about the correlation between our awareness of objects and their presence in our vicinity. This primary metaphor comes from our experience or knowledge about objects around us that may have

existed before but is not there in the present and vice versa. As in the example, "All the bridges that used to span this river are gone." This gives us an idea that this speaker previously had the experience of seeing or maybe crossing the bridge over the river, but when he came back, the bridge was gone. In the Interstellar film, the researcher also finds a scene where the primary metaphor *Existence is Location Here* appears. Precisely at 1:09:55 – 1:10:35 minutes when Amelia wanted to take the remnants of the recorder to take to the plane. Cooper realized that what in front of them was not a mountain, but it was a wave (Fig. 4.2), and the wave was moving away from their plane. Cooper realized that if the front side of the wave was moving away from them, then on the backside there must be a wave approaching them. After that, Cooper immediately rushed to the back of the plane and opened the cabin, and indeed, there was a big and high wave approaching them. (Fig. 4.3 & Fig. 4.4).







(Fig. 4.3) Existence is Location Here



(Fig. 4.4) Existence is Location Here

The wave that potrayed in this scene is the existence and the awareness from Cooper about the wave is the location here. What Cooper did was part of his awareness of an object that was around him, either because of his experience or knowledge that made Cooper immediately make sure to go to the backside of the plane as soon as he realized that the waves on the front side of the plane were moving away from them. Therefore, this scene is included in the metaphor of *Existence is Location Here*.

4.1.1.3 A Situation is A Location

This primary metaphor appears because of the association between our location and the circumstances that affect us. As in the example, "I am in a pretty good position at work." This illustrates that when someone is in a good situation, it will affect that person's position or condition. As in the example, the speaker said that he is in a good position at his job, and this good position may be because he fits the atmosphere in his workplace, or it may be because he serves as an important person in his workplace. This primary metaphor of *A Situation is A Location* is also found in the film Interstellar. At 2:22:12 when Cooper is in a five-dimensional space where this dimension space is located behind the bookshelf in Murph's room, and this space allows Cooper to communicate with Murph. Cooper screams while hitting the five-dimensional space so he can communicate with Murph (Fig. 4.5), but how loudly Cooper screams can't be heard by Murph (Fig. 4.6), and Murph could not see at all that his father was behind her bookshelf.





(Fig. 4.5) A Situation is A Location

(Fig. 4.6) A Situation is A Location

This difficult situation experienced by Cooper makes him unable to communicate with Murph and drags Cooper into a difficult position. This is evidenced by the barrier between Cooper and Murph, namely the bookshelf.

Because of this, this scene is included in the primary metaphor of *A Situation is A Location*.

4.1.1.4 Important is Central

The motivation of this primary metaphor is because being in a central position allows maximum access to, control over, causal effect on surrounding objects. An example of this primary metaphor like "That issue is central to these negotiations." This sentence gives us an idea that there is an issue where the issue is widely discussed so that it brings the issue into a negotiation or meeting. Let's take the issue of the use of vaccines as an example. This issue may be brought to a meeting where the topics might be like "when will we get the vaccine?", "what vaccine will be used?", "if it is vaccinated, what are the side effects?" and other topics. This primary metaphor is also in the film Interstellar, at 13:46 minutes, Cooper's house is suddenly swarmed by many tractors (Fig. 4.7 & Fig. 4.8). The crowd of tractors is not without reason because Cooper's house is the beginning of Cooper's journey to find a new habitable planet, and also, this house is an

important factor where Murph can save humanity from extinction through messages conveyed by Cooper from Murph's bookshelf.





(Fig. 4.7) Important Is Central

(Fig. 4.8) Important Is Central

These scenes illustrate how Cooper's house has an important role both at the beginning and at the end of the story so because of that. This scene is included in the primary metaphor *Important is Central*.

4.1.2 Time, Action and Event Structure

4.1.2.1 Change is Motion

The correlation between perceiving motion and being aware of a change in the world-state around us is the origin of this primary metaphor, as in the examples "Things have shifted a little since you were here last." This primary metaphor explains how change is synonymous with movement, that every time passes, something will always change. The example above explains that something has changed since someone was last there. We also must have had friends who used to be very close, but because of time changing suddenly, each of us became strangers. This primary metaphor is also described in the film *Interstellar* because this film is about the context of time. At 1:18:55 minutes, when Cooper had just exited Miller's planetary stratosphere, Cooper had spent 23 Earth years even though Cooper was only a few hours on Miller's planet. Cooper

gets a video message from his son, Tom. There are three video messages sent by Tom, and all three show the difference between Tom's face and life. The first message was when Tom told him about his graduation and when he said he had found the woman he would marry, Lois. (Fig. 4.9). Then the second message is that when Tom is married and has children, his name is Jesse, as well as Tom's face, has also changed to look like Tom already has a mustache (Fig. 4.10). The last message, seen Tom already has a mustache and beard along his chin, and another change is that his son, Jesse, and his grandfather, Donald, are dead (Fig. 4.11).





(Fig. 4.9) Change is Motion

(Fig. 4.10) Change is Motion



(Fig. 4.11) Change is Motion

From the three video messages delivered by Tom, we can see that the changes that have occurred to Tom are very significant. These changes occur due to time moving forward for 23 years in earth time. Therefore, the primary metaphor *Change is Motion* is portrayed in this scene.

4.1.2.2 Means are Paths

The origins of the primary metaphor are the correlation between goaloriented decision-making and confronting alternative paths. As in the example
"There are many paths to success." This explains how paths are always
synonymous with a goal; success in the example above is a goal, and paths are the
way to that success. In the Interstellar film, some scenes show this primary
metaphor. As at 06:36 minutes when Cooper chased the Indian air force
surveillance drone, it was seen that Cooper's car was in linear paths (Fig. 4.12),
which explained that the Indian air force surveillance drone was the goal that
Cooper wanted to achieve and the path that Cooper took is the paths. At 22:55
minutes, when Cooper managed to decode the location of a place, NASA, in the
scene depicts Cooper also passing a straight road (Fig. 4.13). This explains that
the goal that Cooper is looking for is the location of the place he has solved and
that straight path is the path that Cooper must pass to get his goal.



(Fig. 4.12) Means are Paths

(Fig. 4.13) Means are Paths

4.1.2.3 Circumstances are Surroundings

The motivation of this primary metaphor is the correlation between our physical surroundings and our state of mind. As in the example, "She is in a tough

spot." Which describes a woman who is in a difficult position, the word tough refers to the circumstances, and spot refers to the surroundings. As Ortiz (cited Giannetti, 1975: 193) affirms that the frame can be a metaphor for confinement, both literal and psychological. This statement explains that the frame in a scene in the film also has a metaphorical element about confinement. In Interstellar, the primary metaphor is at minutes 25:49 when Cooper is caught at NASA headquarters in the state that he does not know where he is and meets Amelia (Fig. 4.14 & Fig. 4.15).





(Fig. 4.14) Circumstances are Surroundings (Fig. 4.15) Circumstances are Surroundings

In (Fig. 4.14), Amelia fills almost part of the frame while Cooper (Fig. 4.15) only fills a quarter of the frame. This is because Cooper has just been caught into NASA headquarters, or in other words, Cooper is in a place where Amelia has more power than Cooper. As mentioned earlier that the primary metaphor *Circumstances are Surroundings* origins from physical surroundings and state of mind. State of mind here we can refer to a situation where Cooper does not know that he is inside NASA headquarters so that it only fills a quarter of the frame, while Amelia, who has more knowledge about the place, fills almost half of the frame in the scene. And this situation might be translated verbally as "Amelia puts Cooper in a situation from which he has to obey her."

4.1.2.4 Being In Control is Being Above

The correlation between being in a higher physical position and having greater control over objects, people, situations is the motivation behind this primary metaphor. In the example "I've worked under some pretty tough bosses" in this example, there is the word *under*, which by understanding this word we can tell if the speaker is an employee or subordinate. This explains if someone has the power to control, then that person tends to be in the top position. Ortiz (cited Eikhenbaum, 1927:74) stated that high-angle and low-angle shots were already considered metaphorical. This statement concludes that high-angle shots and low-angle shots in a film have the metaphorical nature of *Being In Control is Being Above*. As in the Interstellar film at minutes 04:02, at the beginning of the scene, it appears that Murph is still fine, so the camera sees her at eye level (Fig. 4.16). However, after Murph loses an argument with Tom and Cooper and is forced to relent, the camera immediately sees Murph from a high-angle (Fig. 4.17).





(Fig. 4.16) Being Control is Being above

(Fig. 4.17) Being Control is Being above

In addition, at 2:28:50 minutes is the scene where Cooper realizes that the five-dimensional space can be used to communicate with Murph (Fig. 4.18); the camera takes a low angle to show Cooper from below. If a high-angle shot in a

scene depicts someone being controlled, a low-angle shot depicts someone in control. Like Cooper, when he realized that the five-dimensional space can be used to communicate, it's the same as Cooper can control the five-dimensional space. Because of that, the camera took a low angle to show that at that time, it was Cooper who was in control of the five-dimensional space.



(Fig. 4.18) Being Control is Being above

These scenes prove that when a character in a film is under the control of someone or something, that a character will be visualized with high-angle shots. Whereas, when a character is in control of someone or something, it will be visualized with low-angle shots. These are similar to the primary metaphor of *Being In Control is Being Above*.

4.1.3 Affect, Evaluation, and Social Relations

4.1.3.1 Importance is Size/Volume

The motivation of this primary metaphor is the correlation between the size/volume of objects and the value, threat, difficulty, etc. This motivation explains that something important, valuable, difficult, threatened will be likened to something big. As in the example "We have a huge test tomorrow." In this example, tomorrow's test is likened to something very important, so the speaker adds the word *huge* to emphasize that tomorrow's test is very important for them.

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.





(Fig. 4.19) Importance is Size/Volume

(Fig. 4.20) Importance is Size/Volume



(Fig. 4.21) Importance is Size/Volume

Furthermore, at 59:31 minutes, when Cooper and the NASA team were about to enter a black hole near the planet Saturn, at that time, the NASA plane was described as very small compared to the black hole (Fig. 4.22). This black hole is described as large because for the NASA team. This is the first time they have seen a black hole and entered it. Because of this, black holes refer to importance, especially threatened, and are depicted in large shapes.



(Fig. 4.22) Importance is Size/Volume

The scenes above show that something important, valuable, something difficult, or a threat in a film will be described as something big. Because of this, the primary metaphor *Importance is Size/Volume* may always be present in a film.

4.1.3.2 Emotional Intimacy is Proximity

The motivation of this primary metaphor is from the correlation between being emotionally intimate with a person and being physically near to that person. The meaning of this sentence is that when two people have a very close emotional relationship, they usually live in the same room or live close to each other. As in the example, "My sister and I are very close." We can find an image that the speaker and his sister have a close emotional relationship from the use of the word close. The emotional closeness of the two of them could be because they both have a brother-sister relationship. In the film Interstellar at 39:19 minutes, when Cooper is about to leave his family to go to space, Cooper is in Murph's room to say goodbye to him, but Murph doesn't want his father to go, and Cooper finally hugs Murph and says that he loves Murph very much (Fig. 4.23). In this scene, we can see that Cooper and Murph's father-daughter relationship is so deep that it makes them that close in this one scene. Likewise, when Cooper says goodbye to Tom, in this scene, Cooper is also depicted very close to Tom (Fig. 4.24).





(Fig. 4.23) Emotional Intimacy is Proximity (Fig. 4.24) Emotional Intimacy is Proximity

Moreover, at 2:41:00 minutes, when Cooper woke up from his stupor after being able to get out of the five-dimensional space, Cooper met Murph, but Murph was already old (Fig. 4.25). At that time, Cooper took Murph's hand and

kissed it, as we know if the handgrip and kiss also describe how close we are to someone.



(Fig. 4.25) Emotional Intimacy is Proximity

These three scenes make it clear that an emotional relationship is synonymous with closeness, whether it is the relationship between a father and a child, two lovers, or a husband and wife. These three scenes have visualized the primary metaphor of *Emotional Intimacy is Proximity* into a film scene.

4.1.3.3 Happy is Up

The correlation between being in a higher position and feeling safe, happy, and in control is the origin of this primary metaphor. As in the example, "My spirits soared when they announced the winners of the competition." The speaker's expression that feels that his spirit is soaring is an example that happiness is always synonymous with the expression being on top. In the film Interstellar at 2:33:08 is the scene where Murph manages to decipher Cooper's message and throws the papers into the NASA hangar (Fig. 4.26). This scene shows that Murph is above the NASA workers, and Murph's expression is a happy expression (Fig. 4.27).





(Fig. 4.26) Happy is Up

(Fig. 4.27) Happy is Up

Therefore, the use of happy expressions, in control, or feeling safe will usually be likened to our position when above something, like how Murph was described above NASA workers who explained that Murph was in a happy mood. This is what underlies the primary metaphor *Happy is Up*.

4.1.4 Thought and Consciousness

4.1.4.1 Knowing/ Understanding is Seeing

The origin of this primary metaphor comes from the correlation between visual perception and the conscious awareness of information. Like how when we understand something, we usually say "Ah, I see" or like, for example, "That point is not very clear to me." This primary metaphor explains that our knowledge or understanding of something is identical to how we see a visual object, such as whether it can be seen or not, whether it is clear or not. In the Interstellar film at 18:21 minutes during a sandstorm, Cooper looks in the rearview mirror of his car to determine whether the sandstorm is a big one (Fig. 4.28). As soon as Cooper knew that the sandstorm was dangerous, Cooper immediately told Tom and Murph to wear masks (Fig. 4.29). When this scene only elucidates Cooper's rearview mirror and blurs the surroundings, it seems to illustrate that Cooper is understanding the situation whether this sandstorm is a big sandstorm or not.



(Fig. 4.28) Knowing/Understanding is Seeing



(Fig. 4.29) Knowing/Understanding is Seeing

Furthermore, at minute 1:56:46 when the glass from Cooper's astronaut suit broke because of his fight with dr. Mann. Cooper couldn't breathe because of the absence of oxygen on the icy planet filled with ammonia. At that time, Cooper was trying to find a communication tool so he could ask Amelia for help. In the scene (Fig. 4.30) where the communication tool that Cooper is looking for is blurry or unclear, but in the next scene (Fig. 4.31), the communication tool sought becomes clear. In (Fig. 4.30) is a scene which seems to illustrate that the communication tool that Cooper is looking for has yet to be found because it is blurred, but in the scene (Fig. 4.31), the communication tool is made clear as if to portray that Cooper has succeeded in finding that communication tool. The verbal expressions might be like, "I finally see that communication tool."



(Fig. 4.30) Knowing/Understanding is Seeing



(Fig. 4.31) Knowing/Understanding is Seeing

These scenes make it clear that the primary metaphor of *Knowing/Understanding is Seeing* can be visualized into the film. In this primary metaphor, it can also be concluded how when an object is blurred. It shows an ignorance of the object. On the other hand, if an object is shown clearly, it explains that it can be understood.

4.2 Discussion

This section contains a deeper explanation about the finding which has been found by the researcher before. In this study, the researcher focuses on monomodal visual metaphors based on Grady's primary metaphor theory. The subject of this study is the 2014 science-fiction film entitle Interstellar. As mentioned earlier in chapter 2, the application of primary metaphors to monomodal visual metaphors is limited because not all primary metaphors have sensory-motor experiences (Ortiz, 2011). The researcher has answered the first

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.

In Islam, there is something called Majaz. Majaz according to Bariyah (cited from Shihab 2013) means the transfer of the basic meaning from a lafadz or word order to another meaning due to indicators that support the transfer of the meaning. The function of this Majaz is to present the most logical meaning of lafadz in the Qur'an through illustrations that are closest to the mind.

In the Interstellar film also takes the theme of a father's love for the daughter. How Cooper loves his daughter, Murphy, so much and that he is willing to go out into space just so Murphy has a decent place to live. Islam also teaches that fathers are role models for their daughters. As in the hadith:

أمّا بَعْدُ، أَنْكَحْتُ أَبًا الْعَاصِ بْنَ الرَّبِيعِ، فَحَدَّتَنِي، وَصَدَقَنِي، وَإِنَّ فَاطِمَةَ بَضْعَةٌ مِنِّي، وَإِنِّي أَكُرَهُ أَنْ يَسُوءَهَا،

وَوَاللّهِ لاَ تَجْتَمِعُ بِنْتُ رَسُولِ اللّهِ صَلَّى اللّهُ عَلَيْهِ وَسَلَّمَ وَبِنْتُ عَدُوّ اللّهِ عِنْدَ رَجُلٍ وَاحِدٍ. فَتَرَكَ عَلِيٌّ الْخِطْبَة (HR. Al-Bukhari no. 3729 dan Muslim 2449)

If we look at the words of the Prophet Muhammad SAW "Verily Fatima is a part of me, and I don't like anyone hurting her." It can be concluded that Fatimah has a position in the heart of her father (Rasulullah), her sadness is her father's sadness, and her happiness is her father's happiness. The most important thing for a father to pay attention to his daughter is to fulfill her emotional needs by pouring love and attention on her, and also how a father must be a hero who will always take care of his daughter. So, this explains that Islam teaches us about how the father has a very important role to his daughter and how the father is a role model for his daughter.

In conclusion, the present research concludes that not all primary metaphors can be visualized into the realm of monomodal visual metaphors

because not all types of primary metaphors have sensory-motor properties. The researcher also found that the genre of a film determines what primary metaphors can be visualized. Such as the primary metaphor, *Good is Bright or Bad is Dark*, found by Ortiz (2011) in the film entitled *Citizen Kane*, but this primary metaphor is not found in this present research.



CHAPTER 5

CONCLUSION

This chapter consists of the conclusion about the whole findings and discussions. In addition, the suggestion for future researchers to explore this research is also presented.

5.1 Conclusion

This study analyzes the monomodal visual metaphor based on Grady's primary metaphor theory. The researcher focuses on the scenes portrayed in Interstellar film. As a result, this study found four of five categories from Grady's primary metaphor theory. They are a temporal relations category; time, action, and event structure category; effect, evaluation, and social relations category; and thought and consciousness category. As the detail, a temporal relations category is portrayed in 4 primary metaphors with 8 scenes. Time, action, and event structure category depicted 4 primary metaphors with 10 scenes. Affect, evaluation, and social relations category portrayed 3 primary metaphors with 9 scenes. The last thought and consciousness category represented 1 primary metaphor with 4 scenes.

This study also analyzes the meaning of those primary metaphors based on Grady's primary metaphors. The analysis shows that the correlation between primary metaphor and monomodal visual metaphor creates a suitable meaning. Furthermore, this study also concludes that the application of primary metaphor to monomodal visual metaphor depends on the genre of the film. Science-fiction genres such as Interstellar do not have a primary metaphor of *good is bright or*

bad is dark, but mystery, thriller, or genres with dark themes will have a primary metaphor of good is bright or bad is dark.

5.2 Suggestions

This study has revealed the primary metaphor that can be applied in monomodal visual metaphor in Interstellar film. Since this research still does not cover all the categories from Grady's primary metaphor theory, the researcher hopes the future research can complete it. As a result of this research, the researcher has shown that not all primary metaphors can be applied in monomodal visual metaphors. However, one certain thing is that primary metaphors can be used to analyze non-verbal mediums such as films, animations, cartoons, and other visual data. So the researcher suggests that future researchers who are interested in monomodal visual metaphors can use the primary metaphor as a theoretical basis for analyzing visual objects; it can be scenes in films, animations, advertisements, cartoons, or other visual mediums.

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