Metaphor Analysis on *"Dungeons and Dragons (Honor among Thieves)"* Movie

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ABSTRACT

Language and human are related each other. Some features of language are utilized by people to communicate. There are some features of language, one of them is metaphor. The research aimed at analyzing the use of metaphor in a movie entitled "Dungeons and Dragon (Honor among Thieves)". The researchers use descriptive qualitative method in conducting the research. The researchers get the data from the movie with length 2 hours 15 minutes and 57 seconds. There are 25 data about metaphor found in Dungeons and Dragon (Honor among Thieves) movie. The metaphors were uttered by the actors on that movie. It was suggested for further research in conducting the research about metaphor with different movies which have more metaphors. Another research was also suggested about analyzing another kind of figurative language combined with metaphor.

Keywords: *Metaphor, Dungeons and Dragon (Honor among Thieves), Semantic*

ABSTRAK

Bahasa dan manusia saling terkait satu sama lain. Beberapa fitur bahasa digunakan oleh manusia untuk berkomunikasi. Ada beberapa fitur bahasa, salah satunya adalah metafora. Penelitian ini bertujuan untuk menganalisis penggunaan metafora dalam film yang berjudul "Dungeons and Dragon (Honor among Thieves)". Para peneliti menggunakan metode kualitatif deskriptif dalam melakukan penelitian. Peneliti mendapatkan data dari film yang berdurasi 02 jam 15 menit dan 57 detik. Terdapat 25 data mengenai metafora yang ditemukan dalam film Dungeons and Dragon (Honor among Thieves). Metafora-metafora tersebut diucapkan oleh para aktor dalam film tersebut. Disarankan dalam penelitian selanjutnya untuk melakukan penelitian tentang metafora dengan film yang berbeda yang memiliki lebih banyak metafora. Penelitian lain juga disarankan untuk menganalisis jenis bahasa kiasan lain yang dikombinasikan dengan metafora.

***Kata Kunci**: Metafora, Dungeons and Dragon (Honor among Thieves), Semantik*

INTRODUCTION

Language is closely related to humans. They cannot be separated from each other. Humans use language to communicate with each other. Language can be used globally, especially for English. It can be used in some countries to communicate. Crystal (2003) stated that when a language develops a unique role that is acknowledged in every country, it acquires really global status. This may appear to be stating the obvious, but it is not, because the concept of 'special function' has multiple sides.

There are some features in the language, and one of them is the lexicon. Lexicon, like lexis, is typically defined as the entirety of a language's words, idioms, and phrases. A thesaurus, which is conceptual and thematic and includes synonyms, idiomatic phrases, and cultural references, will disclose the lexicon or lexis of a language better than a dictionary, which is alphabetical and will focus primarily on the vocabulary (Momma & Matto, 2008).

There are some creativities of human language, one of them is metaphor. People can use metaphors in some contexts such as movies, poems, songs, and so on. Hawkes (2018) stated that the word metaphor comes from the Greek word metaphor, which is derived from meta ('over') and pherein ('to carry'). It refers to a collection of linguistic processes in which elements from one object are 'carried over' or transferred to another, causing the second object to be spoken of as if it were the first. Unwin (2019) conveyed that metaphor is one of the means by which our thoughts absorb reality. People make sense of things by contrasting them. People refer to commonalities between goods, they can characterize them. Winter (2019) explained that metaphor is a highly adaptable method of communicating perceptual meaning. When used alone, words like sweet and smooth appear to be solely about taste and touch perceptions. There are some types of metaphors such as anthropomorphic, animal, non-physical to physical, and synesthetic metaphors.

However, these phrases can be used to describe experiences that are more firmly tied to other senses, such as pleasant melodies and smooth tastes. Gibbs (2008) conveyed that in metaphor-based communication, context plays three functions. First, context refers to the speaker's aim, the topic of discussion, and other assumptions. The context's second role in metaphorical communication is post-semantic. Metaphorical utterances, like literal utterances, can be employed for an infinite number of purposes or with varied extra-linguistic intentions. The semantic role for context is the third role. Punter (2007) stated that within a metaphoric process; a process, to use the most frequent term of all, in which one item is made to stand in for another. When people say 'twenty head of cattle' (a specific use of metaphor), they do not mean and know that our listeners or readers will not expect us to mean that twenty cows' heads are racing across the countryside, or even standing peacefully in a field; instead, the word 'head' stands in for something else, the cattle themselves. Based on the introduction presented above, the aim of the study is to find out the metaphors in the Dungeons and Dragons (Honor among Thieves) movie.

METHODOLOGY

The researchers conducted the research by using a descriptive qualitative method. The researchers analyze the data about metaphor found in the Dungeons and Dragon movie (Honor among Thieves). The aim of the descriptive method is to systematically find a detailed explanation and description of the study object (Creswell, 2012). The research aims at investigating the use of metaphor in the movie "Dungeons and Dragon (Honor Among Thieves)". The source of the data is in the form of the video with length 02 hours 15 minutes and 57 seconds. In collecting the data, the researchers watch the movie, recognize the context, identify the utterances of metaphors, and analyze the data. The researchers utilize three steps in analyzing the data and they are data reduction, data display, and conclusion/verification.

learning strategy, and the variable Y of this research is a participant, named Satria Reno Ananta Widiastono as a secondary EFL student.

FINDINGS AND DISCUSSION

There are 25 data about metaphors found in Dungeons and Dragons (Honor among Thieves) movie. Here are the analyses of the data. Several metaphors were found in Dungeons and Dragons (Honor among Thieves) movie. The types of metaphors varied such as anthropomorphic, animal, non-physical to physical, and synesthetic metaphors. Here are the metaphors with their types. These types of metaphors were also discussed in the previous studies conducted by Sunandar et al (2023) entitled "An Analysis of Metaphorical Expressions Used in Forrest Gump Movie: A Formalism Study" and Hesy et al (2023) entitled "An Analysis of Metaphor Used in Coco Movie".

Datum 1 / 00:03:16
Edgin Darvis: I think I'm gonna do this without fingers and make it a *mitten*.
Analysis:

> From the script above, the expression of "I think I'm gonna do this without fingers and make it a *mitten*". The English metaphor here is "mitten". The writer considered the term "mitten" as something made used for hand. So, Edgin Darvis meant to make his enemy like a mitten if he hit his enemy. The type of this metaphor is non-physical to physical metaphor. Edgin Darvis expressed his expression to the interlocutor using non-physical to physical reference 'mitten'. There is relation between non-physical to physical and vice versa.

Datum 2 / 00:03:27
Soldiers: With *cherry* crew. We sip and sway.
Analysis:

> From the script above, the expression of "With *cherry* crew. We sip and sway". The English metaphor here is "cherry". The writer considered the term "cherry" like a fruit that is sweet. So, the soldiers meant to state Cherry Crew as happy / good looking crew. The type of this metaphor is non-physical to physical metaphor. Soldiers expressed their expression to the interlocutor using non-physical to physical reference 'cherry'. There is the relation between non-physical to physical and vice versa.

Datum 3 / 00:08:50
Edgin Darvis: It's intoxicating when you realize that what separates you from what you've always wanted can be *as thin as a pane of glass*.
Analysis:

> From the script above, the expression of "It's intoxicating when you realize that what separates you from what you've always wanted can be *as thin as a pane of glass*". The English metaphor here is "as thin as a pane of glass". The writer considered the term "as thin as a pane of glass" for the person like the thin glass because of the pain body. The type of this metaphor is synesthetic metaphor. Edgin Darvis expressed his expression to the interlocutor using synesthetic reference 'thin'.

Datum 4/ 00:16; 35
Holga: *Son of a bitch*.
Analysis:

> From the script above, the expression of "*Son of a bitch*". The English metaphor here

is "Son of a bitch". The writer considered the term "Son of a bitch" conveyed by Holga as her emotion to express the bad situation. The type of this metaphor is anthropomorphic metaphor. Holga expressed her expression to the interlocutor using anthropomorphic reference 'son' relating to the man's body for such expression.

Datum 5 / 00:16:40
Holga: How did that *clown* pull that off?
Analysis:

> From the script above, the expression of "How did that *clown* pull that off?". The English metaphor here is "clown". The writer considered the term "clown" conveyed by Holga as the fool person in doing something. The type of this metaphor is anthropomorphic metaphor. Holga expressed her expression to the interlocutor using anthropomorphic reference 'clown' relating to the man's body.

Datum 6 / 00:18:11
Holga: Hello, *Bug.*
Analysis:

> From the script above, the expression of "Hello, *Bug*". The English metaphor here is "bug". The writer considered the term "bug" conveyed by Holga as the name for beloved person not to state the kind of animal. The type of this metaphor is animal metaphor. Holga expressed her expression to the interlocutor using animal reference 'bug'.

Datum 7 / 00:19:44
Forge: You look like a *well-read fisherman* with secrets.
Analysis:

> From the script above, the expression of "You look like a *well-read fisherman* with secrets". The English metaphor here is "well-read fisherman". The writer considered the term "well-read fisherman" conveyed by Forge as the person with high skill in certain condition for solving the problems. The type of this metaphor is anthropomorphic metaphor. Forge expressed his expression to the interlocutor using anthropomorphic reference 'fisherman' relating to the man's body.

Datum 8 / 00:22:15
Holga: You *snake*!
Analysis:

> From the script above, the expression of "You *snake*!". The English metaphor here is "snake". The writer considered the term "snake" conveyed by Holga as the expression for showing someone who has bad attitude. The type of this metaphor is animal metaphor. Holga expressed her expression to the interlocutor using animal reference 'snake'.

Datum 9 / 00:24:11
Forge; It's a bit like a *god*! Well, hang on, I'm a *god* and a lord. I am really doing all right.
Analysis:

> From the script above, the expression of "It's a bit like a *god*! Well, hang on, I'm a *god* and a lord. I am really doing all right". The English metaphor here is "god". The writer considered the term "god" conveyed by Forge as the expression for showing the person who has the power like god. The type of this metaphor is non-physical to physical metaphor. Forge expressed his expression to the interlocutor using non-physical to physical reference 'god'.

Datum 10 / 00:29:17

Simon: No one can hold a _candle_ to this trick.

Analysis:

> From the script above, the expression of "No one can hold a _candle_ to this trick". The English metaphor here is "candle". The writer considered the term "candle" conveyed by Simon as the same thing for such term. Simon showed his finger as a candle. The type of this metaphor is anthropomorphic metaphor. Simon expressed his expression to the interlocutor using anthropomorphic reference 'candle' relating to the Simon's finger.

Datum 11 / 00:30:50

Soldier: You're a _dead man_!

Analysis:

> From the script above, the expression of "You're a _dead man_!". The English metaphor here is "dead man". The writer considered the term "dead man" conveyed by the soldier as the same thing a person who died to express the anger. The type of this metaphor is anthropomorphic metaphor. Soldier expressed his expression to the interlocutor using anthropomorphic reference 'dead man' relating to the man's body.

Datum 12 / 00:38:18

Forge: We have new portcullises on every _wing_ of the castle.

Analysis:

> From the script above, the expression of "We have new portcullises on every _wing_ of the castle". The English metaphor here is "wing". The writer considered the term "wing" conveyed by Forge as the same thing a wing for the castle with two sides of balconies. The type of this metaphor is animal metaphor. Forge expressed his expression to the interlocutor using animal reference 'wing'.

Datum 13 / 00:46:14

Holga: I see you still have that _walking stick_ I gave you.

Analysis:

> From the script above, the expression of "I see you still have that _walking stick_ I gave you.". The English metaphor here is "walking stick". The writer considered the term "walking stick" conveyed by Holga as the stick which can work properly like the person walking using the feet. The type of this metaphor is anthropomorphic metaphor. Holga expressed her expression to the interlocutor using anthropomorphic reference 'walking stick' to refer to the feet used for walking.

Datum 14 / 00:47:18

Simon: And she doesn't make me weep in the _small hours_.

Analysis:

> From the script above, the expression of "And she doesn't make me weep in the _small hours_". The English metaphor here is "small hours". The writer considered the term "small hours" conveyed by Simon as the time which is very limited. The type of this metaphor is synesthetic metaphor. Simon expressed his expression to the interlocutor using synesthetic reference 'small'.

Datum 15 / 01.00.40

The chief of tribe: Szass Tam created _an army_ of the undead.

Analysis:

From the script above, the expression of "Szass Tam created *an army* of the undead". The English metaphor here is "an army". The writer considered the term "an army" conveyed by the chief of tribe as the group of the mummy. The type of this metaphor is anthropomorphic metaphor. The chief of tribe expressed his expression to the interlocutor using anthropomorphic reference 'army' relating to the man's body.

Datum 16 / 01.01.12
Simon: And the Red Wizards lose their *puppet*.
Analysis:

From the script above, the expression of "And the Red Wizards lose their *puppet*.". The English metaphor here is "puppet". The writer considered the term "puppet" conveyed by Simon as the army or people who are controlled by someone. The type of this metaphor is anthropomorphic metaphor. Simon expressed his expression to the interlocutor using anthropomorphic reference 'puppet' relating to the people's body.

Datum 17 / 01:18:29
Edgin Darvis: Walks in such a straight *line*.
Analysis:

From the script above, the expression of "Walks in such a straight *line*". The English metaphor here is "line". The writer considered the term "line" conveyed by Edgin Darvis as the action in walking straight ahead. The type of this metaphor is non-physical to physical metaphor. Edgin Darvis expressed his expression to the interlocutor using non-physical to physical reference 'line'. There is relation between non-physical to physical and vice versa.

Datum 18 / 01:19:34
Aumar: Sorcerer descended from wizarding *blood*.
Analysis:

From the script above, the expression of "Sorcerer descended from wizarding *blood*". The English metaphor here is "blood". The writer considered the term "blood" conveyed by Aumar as someone's heredity. The type of this metaphor is non-physical to physical metaphor. Aumar expressed his expression to the interlocutor using non-physical to physical reference 'blood'. There is relation between non-physical to physical and vice versa.

Datum 19 / 01:29:41
Commentator: Moves on to the next *stage*.
Analysis:

From the script above, the expression of "Moves on to the next *stage*". The English metaphor here is "stage". The writer considered the term "stage" conveyed by commentator as the level of fight. The type of this metaphor is non-physical to physical metaphor. Commentator expressed his expression to the audience using non-physical to physical reference 'stage'. There is relation between non-physical to physical and vice versa.

Datum 20 / 01:31:11
Simon: By accident. It was *wild* magic.
Analysis:

From the script above, the expression of "By accident. It was *wild* magic". The

English metaphor here is "wild". The writer considered the term "wild" conveyed by commentator as the common thing not related to the characteristic of animal. The type of this metaphor is animal metaphor. Simon expressed his expression to the interlocutor using animal reference 'wild'.

Datum 21 / 01:33:11
Soldier: *Nine Hells*.
Analysis:

From the script above, the expression of "*Nine Hells*". The English metaphor here is "Nine Hells". The writer considered the term "Nine Hells" conveyed by soldier as the thing given by the witch. The type of this metaphor is non-physical to physical metaphor. Soldier expressed his expression to the interlocutor using non-physical to physical reference 'nine hells'.

Datum 22 / 01:48:48
Forge: It's *rubbish*. It's just *rubbish*!
Analysis:

From the script above, the expression of "It's *rubbish*. It's just *rubbish*!". The English metaphor here is "rubbish". The writer considered the term "rubbish" conveyed by Forge as nonsense. The information is not important for Forge. The type of this metaphor is non-physical to physical metaphor. Forge expressed his expression to the interlocutor using non-physical to physical reference 'rubbish'. There is relation between non-physical to physical and vice versa.

Datum 23 / 01:49:15
Forge: In the end, that's all that separates the *beggar*.
Analysis:

From the script above, the expression of "In the end, that's all that separates the *beggar*". The English metaphor here is "beggar". The writer considered the term "beggar" conveyed by Forge as the poor person. The type of this metaphor is anthropomorphic metaphor. Forge expressed his expression to the interlocutor using anthropomorphic reference 'beggar' relating to the man's body.

Datum 24 / 01:58:28
Edgin Darvis: I'm sorry, your breath just *smells like old clothes*.
Analysis:

From the script above, the expression of "I'm sorry, your breath just *smells like old clothes*". The English metaphor here is "smells like old clothes". The writer considered the term "smells like old clothes" conveyed by Edgin Darvis that he smelled very bad breath from another person. The type of this metaphor is synesthetic metaphor. Edgin Darvis expressed his expression to the interlocutor using synesthetic reference 'smells'.

Datum 25 / 02:03:48
Forge: Damn! *Bloody chalice*.
Analysis:

From the script above, the expression of "Damn! *Bloody chalice*". The English metaphor here is "Bloody chalice". The writer considered the term "Bloody chalice" conveyed by Forge showed his anger to the bad chalice. The type of this metaphor is non-physical to physical metaphor. Forge expressed his expression to the interlocutor using non-physical to physical reference 'bloddy'. There is relation between non-

physical to physical and vice versa.

CONCLUSIONS AND SUGGESTIONS

Based on the results of the analysis, it can be concluded that there are 25 data about metaphor found in Dungeons and Dragon (Honor among Thieves) movie. This research was limited on the analysis of metaphor in Dungeons and Dragon (Honor among Thieves) movie. It was suggested for further research in conducting the research about metaphor with different movies which have more metaphors. Another research was also suggested about analyzing another kind of figurative language combined with metaphor.

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