

The Analysis of Figurative Language In The Movie: Spellbound

Erna Pranata Putri

Gunadarma University

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Corresponding author*:

putripranata02@gmail.com

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Abstract: Since words may be used to link individuals, express ideas, and transmit meaning, they are essential to communication. Character development, plot development, and audience involvement are all influenced by the language employed in dialogue. Through the use of figurative language, characters can communicate complex ideas, emotions, or relationships in dialogue in ways that are rich in meaning, vivid, and memorable. The purpose of this study is to identify the types of figurative language used in the Spellbound film. This film was analyzed using Gorys Keraf's theory of figurative language. The figurative language found were metaphor (23), antonomasia (14), personification (9), pun (8), irony (6), simile (4), antithesis (4), and hyperbole (30). The use of figurative language in the dialogue of the film Spellbound makes the story more interesting.

Keywords: figurative language, figurative speech, movie, metaphor

INTRODUCTION

Words are more than just symbols; they are meaning-bearers that may evoke strong feelings, evoke images, and provoke thought. For communication to be effective, words are essential. Words are fundamental to communication because they are instruments for connecting people, expressing ideas, and conveying meaning. This is employed to ensure clear and efficient communication. A word's meaning might change based on the context or setting. For example, the Oxford Dictionary defines "home" as the house or flat that you live in, especially with your family. In contrast, "home" can also refer to a sense of security and comfort in different contexts. As a result, words might have several meanings, which could cause misunderstandings if they are not explained.

Words are the main components that convey specific opinions, emotions, and concepts, but language is a more comprehensive system of communication that consists of grammar, syntax, and meaning. Furthermore, the fundamental units of any language are words. Since a language's richness frequently depends on its vocabulary, language would lose much of its functionality without words. Language would be imprecise without words, and words would be unstructured without language. Language enables people to express emotions and emotional states in addition to facts, information, and data. It makes artistic expression and narrative possible, such as when writing a novel or creating metaphors for dialogue in a film.

Language used in dialogue in a film contributes to character development, storyline development, and audience engagement. In films, language forms the basis of the narrative. Emotional, historical, or cultural circumstances can all be reflected in language choice. Through spoken language and non-verbal clues like tone, body language, and visual symbols, characters convey their relationships, intentions, and feelings to the audience as

well as to one another. The main means of exposing relationships, personality, and storyline are through dialogue. Given in another context, since language is one of the most effective means of character development, storytelling, and audience involvement, it frequently results in an excellent film. Characters' personalities, goals, histories, and emotional states can all be revealed through well-written dialogue. Character ties are uncovered and strengthened through discourse, which enhances the interest of interactions. Furthermore, by giving discussions more nuance, originality, and emotional impact, the use of figurative speech in dialogue improves storytelling.

Characters can convey complicated concepts, feelings, or connections in dialogue by using figurative language in ways that are vivid, memorable, and rich in meaning. Because figurative speech enables characters to say one thing while implying much more, it can enhance dialogue and contribute in the delivery of subtext. Additionally, without being explicit, figurative speech can allude to deeper realities or suppressed feelings, enabling multi-layered narrative.

Specifically, Jakobson (1960) maintained that language's poetic function is to highlight its own form, making the message itself just as important as its content. Through the lens of figurative speech, words take on a more potent role in literature when they are employed imaginatively, adding to its depth, complexity, and resonance. Therefore, the purpose of this research is to examine the types of figurative language employed in the dialogue of the film *Spellbound*, which was released on Netflix on November 22, 2024. *Spellbound* a musical fantasy comedy film directed by Vicky Jenson and co-directed by Jorge Blanco. The plot, which takes place in the magical realm of Lumbria, centers on Princess Ellian (Zegler), who has to break the enchantment that has transformed her parents into monsters.

THEORETICAL REVIEW

The types of figurative language used to analyze *Spellbound* movie is taken from the book *Diksi dan Gaya Bahasa* written by Gorys Keraf. In this research, the writer uses 8 types of figurative languages, namely:

a. Metaphor

An analogy that makes a clear comparison between two items. A metaphor does not employ terms like "like," or "as," which would establish a direct comparison between the first and second subjects. It basically involves comparing a quality of one object to another, highlighting a similarity or link and discovering a symbolic tie between the two.

b. Antonomasia

Antonomasia is a figure of speech in which a common word is substituted with a proper name or a descriptive phrase. It involves employing a broad term or descriptive phrase in place of a person, place, or object's name, frequently to emphasize particular traits or attributes. The example is the use of Your Highness or Princess instead of the real names.

c. Personification

It is characterized as a figure of speech that attributes human traits to non-human things, animals, or abstract ideas. This literary technique creates vivid or emotive images by giving non-human objects life or human characteristics.

d. Pun

Pun is characterized as a word play that uses a term's numerous meanings or terms that sound similar to produce humor or a double meaning. Puns sometimes use words with several meanings or phrases that sound alike but have distinct meanings to produce a humorous or ironic impact.

e. Irony

It is characterized as a figure of speech that contrasts expectations and reality, or what is stated and what is meant. It frequently entails stating something that is not in line with one's true intentions or when the desired result is not achieved.

f. Simile

It is a figure of speech in which two distinct items are directly compared using connecting words like "like," or "as," A simile is meant to draw attention to the parallels between the two things or ideas being contrasted.

g. Antithesis

It is a figure of speech that highlights the distinctions between opposing concepts or words by placing them next to each other in a parallel arrangement. Emphasizing the contrast between two ideas is the goal, frequently for rhetorical impact.

h. Hyperbole

Hyperbole is characterized as a figure of speech that uses hyperbolic claims or statements that are not intended to be taken literally. By exaggerating a circumstance or quality, it can be utilized to add dramatic effect, emphasize a point, or express intense emotions.

RESEARCH METHOD

Because this research is descriptive in nature and takes the form of words, sentences, or paragraphs, the descriptive qualitative approach is employed. According to Auerbach and Silverstein in Sugiono (2020) states that "Qualitative research is research that involves analyzing and interpreting texts and interviews in order to discover meaningful patterns descriptive of a particular phenomenon."

The main source of data is taken from the dialogue of *Spellbound* movie directed by Vicky Jenson and co-directed by Jorge Blanco. The movie was premiere on Netflix, November 22, 2024. The voice actors are Rachel Zegler, Nicole Kidman, Javier Bardem, etc. The data are the dialogue of that movie that employ figurative language. The secondary data are some books and e-books that are related to figurative language proposed by Gorys Keraf. Some steps were followed in order to gather the data. First, to have a deeper comprehension of the narrative, the movie was viewed several times.

Later, the allegedly data about the types of figurative language were underlined and grouped. Next, the information was then categorized according to the different kinds of figurative language. The classified data were analyzed using the theory proposed by Gorys Keraf. The analysis's findings were summed up in the conclusion.

RESULT AND DISCUSSION

In this analysis, the writer will examine the use of various types of figurative language in the movie *Spellbound*, as identified by Gorys Keraf. By exploring the presence of figurative language, the writer aims to find out the types of figurative language used by the characters in the movie. Each type of figurative language will be discussed in detail. After analyzing the data collected from the movie *Spellbound*, the author identified eight types of figurative language as proposed by Gorys Keraf. The figurative language elements identified include metaphor (23), antonomasia (14), personification (9), pun (8), irony (6), simile (4), antithesis (4), and hyperbole (3). A detailed analysis of these findings is presented below.

a. *Metaphor*

Metaphor, as defined by Gorys Keraf, involves a direct comparison between two unlike things, suggesting that one thing is another to highlight particular characteristics.

Data 1

Minister Nazara: "We need to step. Step in a new direction step forwards a new perfection." In this dialogue, Minister Nazara mentions a new direction, a new perfection as a metaphor that emphasizes a new ruler of the kingdom of Lumbria. In this scene, Minister Nazara and Bolinar discuss the state of the kingdom, which has descended into chaos since the king and queen were cursed and transformed into monsters. As monsters, the king and queen are unable to rule over the people of Lumbria, as they have lost their memories and now behave like true monsters. This curse has remained hidden from the people for a year. Minister Nazara and Bolinar agree that the kingdom needs a new ruler, and despite her youth, Princess Ellian should assume the throne in place of her parents.

The phrase "A new direction, a new perfection" highlights Princess Ellian's potential to lead the kingdom of Lumbria back to its former glory. With her strong character, intelligence, and bravery, Princess Ellian is poised to restore the kingdom and guide it toward a prosperous future.

Data 2

Ellian: "You'd loved me till the stars turned cold and gray."

The king, the queen, and princess Ellian reflect on their past life, remembering the days when the king and queen were not cursed into monsters. Since their transformation, the king and queen have lost all memories of themselves and of Princess Ellian. However, their memories are gradually returning. In this scene, they are collecting their memories together.

The phrase "till the stars turned cold and gray" conveys a serious and somber tone. "Cold" symbolizes emotional distance, a lack of warmth, or sadness, while "gray" is associated with dullness and the absence of vibrant color, evoking a sense of monotony or gloom. If the stars turned cold and gray means the world probably ended. This metaphor in the dialogue emphasizes that the king and queen will love Princess Ellian forever, no matter the circumstances.

Data 3

Ellian: "I wish there was a way back to the way it was before. But families don't all grow in one straight line. And since we can't just stay back. Well, it's time to close that door."

This dialogue occurs when Princess Ellian is attempting to escape the Darkness, which threatens to consume her and transform her into a monster. To do so, she must release all the negative emotions she holds, including her anger towards her parents. She feels they no longer love her and are only concerned with themselves. After the king and queen explain their situation, Princess Ellian begins to accept the truth. In this scene, she confronts an image of her younger self, which symbolizes the happy memories she shared with her parents when they were still together.

The word "door" in the dialogue, "It's time to close the door," serves as a metaphor for her cherished memories of the time spent with her parents. With her parents' decision to separate, Princess Ellian is coming to terms with the reality of the situation. The phrase suggests that she must let go of the desire to relive those joyful moments from when her parents were united. However, she believes that even though they have gone their separate ways, their love for her remains unchanged. Thus, the metaphor in the dialogue above signifies that princess Ellian is ready to let go of the past and move forward.

b. Anotonomasia

Gorys Keraf defines antonomasia as a descriptive phrase or an epithet that emphasizes a distinguishing trait or attribute of the person or object being addressed to is used in place

of a legitimate name or specific title. In order to make the allusion more vivid or symbolic, this technique is frequently employed to highlight particular characteristics or attributes connected to a person or object.

Data 4

Minister Nazara: "Your Highness. The king and queen are requesting an audience."

The narrative of the film *Spellbound* unfolds within the kingdom of Lumbria. Consequently, the characters frequently employ titles such as "Your Highness," "king," "queen," "princess," and "minister." In accordance with its definition, the terms "Your Highness," "king," and "queen" can be classified as examples of antonomasia. These titles are used to address the sovereign of the kingdom, serving as a substitute for directly referencing the ruler's personal name. This figurative language highlights the figure's social status and role, emphasizing their authority and position within the hierarchy of the realm.

Data 5

Queen: "No. There are too many sky balls. It's too dangerous."

The king, queen, Princess Ellian, and Bolinar are being pursued by soldiers who seek to capture monsters. They set out on a quest to discover a cure while running for their lives. One day, they find themselves trapped in moving sands that shift in response to the presence of shadows. Consequently, they must traverse the desert under the direct sunlight, avoiding the shelter of clouds. However, on this particular day, the sky is overcast. In this scene, the queen refers to the clouds as "sky balls." By using this alternative term instead of the conventional word "clouds," the queen employs a form of antonomasia, creatively substituting a more evocative phrase to describe the clouds in a manner that enhances the fantastical nature of the setting.

c. Personification

According to Gorys Keraf, personification is a figure of speech in which inanimate objects, abstract ideas, or non-human beings are given human traits or attributes. By giving these non-human aspects human-like behaviors, feelings, or characteristics, this rhetorical method seeks to make them more relevant, vivid, or captivating.

Data 6

Queen: "I'm not remembering. But sometimes pictures come and catch my eye again. Then they float on by again and drift away."

In this scene, the dialogue spoken by the queen can be interpreted as her attempt to convey the emotional process of reclaiming her lost memories. As the curse that transformed her into a monster begins to break, the queen starts to regain the ability to speak and recall fragments of her past. While she struggles to remember everything, the line "sometimes pictures come and catch my eye again. Then they float on by again and drift away" reflects her fragmented and fleeting memories. These "pictures" symbolize her memories, which are returning slowly, yet are still elusive and incomplete.

The figurative language found in the dialogue is the action of "coming", "catching my eye", "floating on" which have human like attribute to the inanimate object "pictures". Pictures typically do not come, float, or drift away like people do making this the example of personification.

Data 7

King: "The anger. We let it consumed us."

Because Princess Ellian has been emotionally strained by the king and queen's frequent disputes, the Darkness has been able to take hold of her and threaten to transform her into a monster. Given that the tunnel they go through intensifies the effects of both positive and negative emotions, the fact that their conflicting remarks have resulted in this circumstance highlights the power of emotion. In this instance, the king and queen's animosity and disagreements have produced a situation in which their feelings physically show out in harmful ways. The situation clearly shows how words and emotional states influence their surroundings, as the negative emotions resulting from their arguments are transformed into dangerous red, thunder-like shapes that endanger their lives.

This scene serves as a reminder that letting anger or negativity take over can create real consequences, reinforcing the importance of emotional control and the need for healing, understanding, and reconciliation. In the dialogue above, the word 'consume' is a human-like attribute. However, in this dialogue, the word 'consume' is used by inanimate object like 'anger' making it the example of personification.

d. *Pun*

Puns are a type of wordplay that uses a word's various meanings or words that sound similar to one another for rhetorical or comedic effect. Puns are intended to produce ambiguity or a play on words, usually leading to a humorous or smart twist in meaning.

Data 8

Minister Nazara: "We have a chance to get back in the dance. But we can't just sit still. We need to step. Step in a new direction step forwards a new perfection."

This dialogue is being spoken while minister Nazara and Bolinar are singing and dancing. The frequency use of the word "step", although it is not a pun in the traditional sense, it employs repetition and several meanings of "step" such as both literal movement and metaphorical to produce a rhythmic and slightly humorous impact. "Step" can be used as a metaphor for taking action toward improvement such as "step in a new direction" and "step towards a new perfection" as well as a literal activity such as dance or moving. This wordplay makes this the example of puns.

Data 9

Ellian: " We're on to the next beacon. Show me the beacon. Uh, bring me the beacon. Beacon for four, please."

The cure to the curse is in the Lake of Lights. In order to get there, they have to follow the 'light'. It will lead them to the Lake of Lights. In this scene, princess Ellian mistook the real light from the sun as the light that will lead them to the Lake of Lights. That is why she is calling out 'show me the beacon, bring me the beacon' because the lights she saw has disappeared.

The wordplay in this dialogue is the repetition of the word 'beacon' which has both literal and metaphorical meaning. 'We're on to the next beacon. Show me the beacon. Uh, bring me the beacon' are the example of the metaphorical meaning. The phrase 'Beacon for four, please' is the example of the literal meaning.

e. *Irony*

Irony is used to describe a frame of expression in which the expected and actual results differ, frequently presenting a gap between appearance and reality. This figurative language draws attention to the differences between what is stated and what is implied, or between what is expected and what really occurs.

Data 10

Bolinar: "Oh yeah, they're our big, brave protectors."

The previous dialogue is princess Ellian says "Relax, Bolinar. We're travelling with two giant monsters. Whatever the Darkness is should be more afraid of us than we are of it." Throughout the trip, Bolinar was terrified and easily frightened by the slightest things. In an effort to calm him, Princess Eliian said that there was no reason to be alarmed because her parents, despite their physical monstrosity, are considerably more terrifying than any other creatures. "They're our big, brave protectors," Bolinar responds. But his facial expression betrays his genuine skepticism, which is contradictory to what he says. Since they are shown in the film as being untamed and acting more like animals, he does not think the king and queen can protect them. As a result, it seemed impossible that they could provide Princess Eliian and Bolinar with any actual protection.

Moreover, in accordance to the definition of Irony proposed by Gorys Keraf, the dialogue in data 10 is the example of irony. The facial expression and the words being said are completely the opposite.

Data 11

Boy: "Just keeping it super caszh."

Ellian: "Yeah. And obviously super small."

Once the curse is broken and the king and queen transform back into human beings. The king and queen are joyfully reunited with Princess Ellian and the Lumbrian people. After that, the story switches to Princess Ellian's birthday party. Everyone in the kingdom attends the lavish party that the monarch and queen throw as a surprise for her. The dialogue, "Just keeping it super caszh" and "Yeah. And obviously super small" draws attention to the difference between what is said and what is implied, as well as what actually occurs. With all of Lumbria's residents in attendance, it is obvious that the party is anything but small. Irony is best shown in this instance when the dialogue implies one thing while the actual situation is very different.

f. Simile

A simile is defined as a figure of speech that uses connecting words like "like" or "as" to directly compare two different objects. By emphasizing the similarities between two items, a simile attempts to produce a vivid image or improve comprehension, frequently making the description emotional and captivating.

Data 12

Ellian: "Overdramatic, erratic, unglued. Stubborn as mules."

In the beginning, princess Ellian is singing about her parents and how it all started. She describes her parents that turn into monsters as overdramatic, erratic, unglued, stubborn as mules. Since the king and queen become monsters, they also take on the characteristics of the monsters, which causes them to behave similarly to the creatures. The king and queen become challenging to control because they disregard all advice and instruction, act on their own whims, and refuse to listen to anyone.

The phrase “stubborn as mules” serves as the example of simile in figurative language because it highlights the similarities between mules and stubborn. This simile evokes the proverbial stubbornness of mules. According to Oxford Dictionary stubborn is difficult to get rid of or deal with. Mules are animals that are which is known for its strong-willed and uncooperative nature. Thus, the meaning of ‘stubborn as mules’ in that context is that the king and queen are difficult to persuade, unwilling to compromise, and firmly set in their ways.

Data 13

Bolinar: "And while it's true. It's sticky as glue."

After Bolinar accidentally swapped body to flinks; the rodent-like purple creature, Bolinar needs some adjustment including foods. One day, a group of Flinks stops Princess Ellian and Bolinar. Bolinar is offered a worm by the Flinks, which prepare it in their own special method before offering it for him to taste. Bolinar initially objects, considering it distasteful. He unwillingly tastes it, though, because he has no other option, and to his astonishment, he enjoys it. Then, while he sings, he calls the dish "sticky as glue." Because it emphasizes the similarities between the stickiness of food and glue, the phrase "sticky as glue" is an example of a simile. The picture of the food is also shown as sticky.

g. Antithesis

Antithesis is defined as a rhetorical device that, in a sentence or phrase, compares two conflicting ideas or notions. Antithesis serves to draw attention to the sharp contrasts between these concepts, frequently highlighting a conflict or contradiction, and to produce a message that is more impactful or memorable.

Data 14

Ellian: "Mom, Dad, you can talk."

King: "No, I cannot."

After turning into monsters, the king and queen lost their humanity traits including the ability to talk. One day, after one event, the king and queen started to gain their ability to talk. At first, they did not realize it. Thus, princess Ellian says “"Mom, Dad, you can talk." In which the king replies “No, I cannot."

The antithesis shown in data 14 is when the king says he cannot talk while he obviously talks. It shows a sharp contrast of what is being said. This dialogue gives more impact and is memorable to the audience.

h. Hyperbole

Hyperbole is defined as a form of language that uses exaggerated claims or statements that are not intended to be taken literally. Hyperbole is used to highlight a point or make a powerful impression by greatly exaggerating particular elements of a circumstance, trait, or attribute.

Data 15

Bolinar: "uh, excuse me. Uh, pardon me. Royal business to attend to. Uh, one for me, please."

The dialogue is said when the kingdom is celebrating princess Ellian's private birthday. On that party, there is one stall of food that serves drinks and cakes. Bolinar who loves eating cannot resist the food. He rushes to the stall. He excuses himself from the guards while saying 'Royal business to attend to' when in fact he is only lining up for drinks and cakes. The use of phrase 'Royal business to attend to' is obviously exaggeration. Thus, data 15 is the example of hyperbole found in the movie.

CONCLUSION

In summary, the purpose of this study is to examine the figurative language used in the movie *Spellbound*. Gorys Keraf's theory of figurative language was used in the analysis, which also used a descriptive qualitative method. Metaphor (23), antonomasia (14), personification (9), pun (8), irony (6), simile (4), antithesis (4), and hyperbole (3) are the eight categories of figurative language that were found in the film. The figurative language that predominates in the dialogue is called metaphor. The movie's characters themselves use metaphorical language. For example, the metaphor of the king and queen turning into monsters highlights the emotional upheaval that may happen in a family. Next, negative emotions are represented by the darkness that devours and transforms the king and queen into monsters. The author therefore comes to the conclusion that the narrative becomes more interesting by the use of figurative language in the dialogue of the film *Spellbound*.

In this research, the writer discusses the type of figurative language in the *Spellbound* movie. For further researchers, study more deeply about the characters which is not explained in this research to understand the story of the movie more deeply..

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