

An Analysis of Simile in War Room Movie

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ABSTRACT

The aim of this research is to analyze simile and its type in the movie “War Room” (2015) directed by Alex Kendrick. Similes are employed in a number of ways and serve a range of purposes, including movie. Therefore, this study applied qualitative research as the design and focused on analyzing simile, which is part of semantics study. A simile is a clear comparison, and it frequently uses comparative terms *like* or *as*. The type of similes is categorized by Dancygier & Sweetser (2014) into narrow-scope and wider-scope similes. As the result of the research, there were 20 similes found in the movie, such as 4 similes using “*as*” and 16 similes using ‘*like*’ as the comparison word. Moreover, there were 11 narrow-scope similes and 9 wider-scope similes apparent in the movie’s narration and conversation.

Key words: Simile; War Room; Type; Narrow-scope; Wider-scope.

INTRODUCTION

Semantics is the study of word, phrase, and sentence meaning. When doing a semantic analysis, an effort is always made to concentrate on the words' usual meanings rather than what a specific speaker might want them to imply at a given time. This method avoids attempting to take into consideration local or subjective meaning by focusing on objective or broad meaning. Semantics is the study of what it is that we all understand when we act as though we are aware of the meaning of a word, phrase, or sentence in a language (Yule, 2010).

One of the analysis of semantics is the analysis of figurative language. The notion of an argument is partially characterized by a section of the mental network of conflict which language reflects (Lakoff & Johnsen, 2003). Metaphor and simile are the some of the forms of figurative language. Given experimental results that

metaphorical meanings are immediately identified when accessible, traditional assumptions that have literal meanings are necessarily processed either before or in parallel to nonliteral meanings. The premise that metaphors are wholly comprehended through comparison processes is then taken into consideration by Glucksberg, who argues that both literal and figurative comparison statements, including certain similes, may be regarded as implicit categorizations. Gibbs (2008) explains that similes and metaphors differ from one another because they can convey extremely diverse interpretations for the same subject and linguistic constructs. Levinson (1983) also argues that not every metaphor can be easily created by removing the predicate of resemblance from a simile (is *like*, is *similar to*, etc.).

Figurative language must first be identified in order to be thought about; it must be distinguished from literal or nonfigurative language. Furthermore, this is a trickier job than may be imagined. First off, it seems that many speakers' judgements entail a circular line of reasoning: on the one hand, they believe that figurative language is unique or creative, and on the other, they believe that the fact that something is used in common speech proves it is not figurative (Dancygier & Sweetser, 2014). It is acknowledged that similes are basically comparisons and that similes are about comparisons. A simile as a comparison, frequently uses comparative terms of *like* or *as*. Handayani (2017) adds that simile, to put it briefly, is the comparison of two clearly separate objects that the connective words serve to make seem the same. Other connecting words in simile expressions include compare, comparable to, and resemble. Lakoff & Johnsen (2003) stated that language users shall depend on Moder's classification of similes according to function in this instance. She illustrates how similes are really employed in a number of ways (even if most of them do rely on *like*) and serve a range of purposes using examples from a spoken corpus of radio broadcasts. Among other things, she noted that similes display a spectrum of conventionality levels. She also discussed relational or attributive mappings and made a distinction between narrow-scope and broad-scope new similes. One of the employments of simile can be seen in movies. The talk and conversation even the narrator may be found using simile as a figurative way to compare. Therefore, the aim of this research is to analyze simile and its type in *War Room* (2015) directed by Alex Kendrick.

LITERATURE REVIEW

Previous Related Study

There are several researches which the researchers have taken as comparison, references, for the previous research. The research taken are based on the same topic being discussed or at least a wider scope of figurative language. The first previous research is taken from Wirasetia et al. (2019) . The goal of this study is to examine two figurative language types—personification and simile—in the subtitle of Joe Wright's film *Anna Karenina*. This study tried to identify the various subtitle tactics used to convey the film's personification and simile. To interpret and characterize

the data, the researcher employed document analysis and the qualitative technique. The researcher used Perrine's theory of personification and simile to examine personification and metaphor. In the meanwhile, the researcher examined the subtitle tactics using Gottlieb's theory of subtitle strategies. The researcher discovered that there were two pieces of data that were personified and five pieces of data that were similes.

The second previous research is taken from Setyawati et al. (2021). This study set out to describe the similes found in Jennifer Lee's screenplay for the animated film entitled with "Frozen". The film script for the animated film Frozen, authored by Jennifer Lee, served as the focus of this study. Primary and secondary data were used as the research's two main types of data sources. The main information was taken from the Frozen movie and storyline. The study's findings indicated that the similes in the Frozen movie script fell into two categories: those with obvious parallels and those with obscure ones. Eight distinct similarities and fifteen uncertain ones were discovered by the researcher. According to the two types of similes, vague similarities were most frequently employed in the Frozen movie script.

The third, as well as the last previous research is taken from Izzudin (2018). This study, "An Analysis of Figurative Languages Found in The Shawshank Redemption Movie: A Formalistic Study," was prepared to offer a more in-depth analysis of the figurative languages utilized in the The Shawshank Redemption Movie film. The 45 interactions contained a total of 9 different types of figurative language, including simile, metaphor, personification, exaggeration, imagery, litotes, irony, metonymy, and synecdoche, according to the researcher. Each discourse was recognized, categorized, and explained in its own contextual meaning according to the type of figurative language to which it belonged.

Semantics

Semantics is the study of word, phrase, and sentence meaning. When doing a semantic analysis, an effort is always made to concentrate on the words' usual meanings rather than what a specific speaker—such as George Carlin—might want them to imply at a given time (Yule, 2010). Figurative language must first be identified in order to be thought about; it must be distinguished from literal or nonfigurative language. It is acknowledged that similes are basically comparisons and that similes are about comparisons. Kleiser (1981) adds that the principle of a fine simile is that it should fall into one of two categories: either it should be spontaneous, a word-picture that immediately jumps to the gaze of the author and of the listener; or it should be chosen with an eye toward its own absolute fitness to the topic, with no reference for startling or reassuring the reader's imagination.

A simile is a clear comparison, and it frequently uses comparative terms *like* or *as*. Dancygier & Sweetser (2014) stated that we shall depend on Moder's classification of similes according to function in this instance. She illustrates how similes are

really employed in a number of ways (even if most of them do rely on like) and serve a range of purposes using examples from a spoken corpus of radio broadcasts. Among other things, she noted that similes display a spectrum of conventionality levels. She also discussed relational vs. attributive mappings and made a distinction between narrow-scope and broad-scope new similes.

1. Narrow-scope similes

Narrow-scope similes appears to be limited to an attributive role and tend to concentrate on particular features of the depicted thing. When a man is said to be (*standing at the door and grinning like a proud father at a wedding reception*), for instance, the simile isolates just one aspect of the man's behavior and compares it to another.

2. Broad-scope similes

The radio corpus had far more broad scope similes, which tended to be relational in nature like metaphors. They were susceptible to broader interpretation since they did not specifically state the qualities of the described thing that were being compared; in all of the examples studied, they were followed by an explanation of the nature of the mapping elicited. One of the instances, Moder used was the comparison of “*a Texas town's reality as those 3-D images of Sculpture. Depending on your viewpoint*”, it varies. The speaker adds a second explanation since the comparative statement alone does not provide the hearer enough information to understand the remark.

METHOD

Design and Samples

This study applied qualitative research as the design according to Abbott & McKinney (2013). The study focused on analyzing simile which is part of semantics study, in which studying human communication and language where qualitative research takes place as stated by Babbie in Kohlbacher (2005). Additionally, the object of the research is the *War Room* movie as the portrayal of human life experience where qualitative design was implemented.

Instrument and Procedure

For collecting the data, the observational method by Sudaryanto (2015) was conducted in this research. The non-participatory technique was also implemented since there was no participant involved in this research. Several steps used by the researcher to collect the data were watching *War Room* (2015) movie, downloading and reading the whole movie script, then highlighting and note-taking the narrations and dialogues which contain simile, then finally classifying the collected data based on the theory of simile as figurative language by Dancygier & Sweetser (2014).

Data Analysis

There were found 20 similes with both ‘like’ and ‘as’ comparison word. Moreover, the movie also contains both types of similes, which are the narrow and scope similes. There are 4 similes using as and 16 similes using ‘like’ as the comparative term. And there are 11 narrow scope similes and 9 wider scope similes. The data is presented in the tables below:

Table 1. Similes with Like and As

No	Comparative term	Frequency
1	As	4
2	Like	16
Total		20

Table 2. Similes' types

No	Simile Type	Frequency
1	Narrow-scope	11
2	Wider-scope	9
Total		20

RESULT AND DISCUSSION

Table 3. Comparative term and types

No.	Comparative term	Types	Frequency
1	As	Narrow-scope	2
		wider-scope	2
2	Like	Narrow-scope	9
		wider-scope	7
Total			20

According to the data analysis and results above, there were 20 similes found in the movie War Room. Those similes have all the categories of narrow and wider-scope, and both similes which use the comparative term *as* and *like* are apparent. According to Dancygier & Sweetser (2014), **Narrow-scope similes** appear to be limited to an attributive role and tend to concentrate on particular features of the depicted thing. The example of narrow scope simile is shown in the data below:

Tony Jordan: *Not yet as in he's trying? Or not yet
as in he's still sitting on the couch
playing video games?*

The data above is taken from the movie scene in the minute of (33:40-33:45). The simile compares the phrase “*not yet*” with two clear comparisons of “*he’s trying*”

and “*he's still sitting on the couch playing video games?*” by the use of comparative term ‘*as*’. According to Dancygier & Sweetser (2014) this type of simile appears to be limited to an attributive role and tend to concentrate on particular features of the depicted thing. For instance, the simile isolates just the aspect of the man's behavior and compares it to the phrase “*not yet*”. In the movie, the conversation happens between Tony and Elizabeth when they argue about the money Elizabeth has given to her sister. The deixis ‘*he*’ refers to Elizabeth’s brother in-law who is a lazy man. Another simile in the category of narrow scope is found in the form of “*like*”, as shown in the data below:

Elizabeth Jordan : *He acts like an enemy to me.*
Ms. Clara : *See, you're fighting the wrong enemy.*

The data above is taken in the conversation of Elizabeth Jordan and Ms. Clara in the minute of (28:01-28:06) of the movie. The simile “*like*” compares the pronoun ‘*he*’ referring to Elizabeth’s husband to the word ‘*enemy*’. In the scene, the discourse is lead to the meaning of the real enemy, which is not a human, but the devil who tries to kill Elizabeth’s marriage.

Another type of simile found in the movie is the **wider scope simile**. One example in the movie is shown in the data below:

Ms. Clara: *And there's no grief as great as denying the truth until it's too late.*

The data above is taken from the utterance stated by Ms. Clara in the minute of (96:12-96:20). The simile uses ‘*as*’ as the comparative term. According to Dancygier & Sweetser (2014) this type of simile is susceptible to broader interpretation since it does not specifically state the qualities of the described thing that were being compared, they were followed by an explanation of the nature of the mapping elicited. Without comprehending the context, there is a further interpretation what the truth refers to, what the deixis ‘*it*’ refers to, as well as why it is *too late*. The utterance is spoken by Ms. Clara referring to how she is regretting her decision in the past by choosing to not pray for her husband though God wanted her to. Another example of Wider-scope simile which is using the comparison word ‘*like*’ is shown in the data below:

Pastor: *It's almost like it's baked in*

The data above is taken from the utterance spoken by a pastor in the minute of (92:49-92:52). Without knowing the context, the simile is so blurry and hard to comprehend. It turns out that the word *baked* as a comparison with the pronoun ‘*it*’ refers to how the room is spiritually felt anointed. The pronoun ‘*it*’ refers to the room which Ms. Clara used to pray. The room feels ‘*baked*’ as a metaphor of spiritually anointed, and is compared through the word ‘*like*’ becoming a simile

comparison. According to Dancygier & Sweetser (2014) statement alone does not provide the hearer enough information to understand the remark. Therefore, it is needed for the audience to watch the scene of the movie.

CONCLUSION

According to the discussion, the difference between narrow-scope similes and wider-scope similes can be clearly seen. And based on the result and discussion above, it can be concluded that there were found 20 similes with both 'like' and 'as' used as the comparative terms. Moreover, the movie also contains both types of similes, which are the narrow and wider-scope simile. There are 4 similes using 'as' and 16 similes using 'like' as the comparative term or the comparison word. And there are 11 narrow scope similes and 9 wider scope similes. In other words, the similes using 'as' as the comparative term are 2 narrow-scope and 2 wider-scope in type. And the similes using 'like' as the comparative term are 9 narrow-scope similes and 7 wider-scope similes. The similes are apparent in the movie's narration, talk, and conversation.

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