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Metaphor and Its Role in War Room Movie

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Abstract

This study aims to find the types and the roles of metaphors in War Room movie. Metaphor in the movie is one of the most important aspects to understand the plot and the message of the movie. This study applied qualitative research as the design, and the observational method and non-participatory technique by Sudaryanto (2015) were conducted to collect the data. The collected data were analyzed and classified based on the theory by Levinson (1983) for the types of metaphors and Gibbs (2008) for the roles of the metaphors in talk. As the results of this research, there were 43 total metaphors found in War Room movie. 8 metaphors have the roles in negotiating and appropriating in talk with the type of 7 predicative and 1 sentential, 10 metaphors as offering a shared discourse space with 6 predicative and 4 sentential, 5 metaphors for the management of talk with 1 nominal, 3 predicative and 1 sentential, and finally 20 metaphors which bring effective impact to the talk with 2 nominal, 16 predicative, and 2 sentential. It was also found that the metaphors in the movie were very important for the movie plot, scenes, and message.

Keywords: Metaphor, Type, Role, War Room, Lukewarm Coffee.

1. INTRODUCTION

Metaphor is one of the figures of speech. The term "metaphor" refers to the phenomenon wherein discussed and considered one thing in terms of another (Semino, 2008). Lakoff & Johnson (1980)stated that most people consider metaphor to be a poetic invention and a rhetorical flourish—an issue of remarkable rather than regular language. Metaphor is also frequently seen as a feature of language alone, a matter of words rather than of mind or deed. Because of this, most individuals believe they can function just well without metaphor. Contrarily, we have discovered that metaphor is present in many aspects of daily life, including cognition and behaviour as well as language. Our everyday conceptual framework, which guides how we think and behave, is inherently metaphorical.

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The ideas that direct the mind are not only intellectual issues. They also control every aspect of how people live their daily lives. Lakoff & Johnson (1980) stated that the conceptions shape what people see, how they move through the environment, and how they interact with others. Thus, the conceptual framework is crucial in determining the everyday reality. If the hypothesis that the conceptual framework is predominantly metaphorical is accurate, then metaphor plays a significant role in how language users think, what we experience, and what we do on a daily basis. Kroeger (2018)added that the use of metaphors in the study of semantics has inspired a vast amount of literature and is still up for debate. For the purposes of this discussion, it is sufficient to understand that each of these figurative expressions represents a pattern of reasoning that, after all, other recognized senses are exhausted, enabling the hearer to offer an additional interpretation of the speaker's statement. Moreover, Barnden (2007)stated that the interpretation depends to some extent on surrounding information as well as information from the speech.

Gibbs (2008)added that the phenomenon shows why understanding metaphorical language should not take longer than understanding non-metaphorical language. This is also added by Yule (2010) who stated that it is generally better to approach any notion regarding the processing pathways in the brain as a metaphor that may prove to be insufficient as we gain more understanding of how the brain works. Analyzing language is one method of learning. Language may either be a hindrance to communication or a means of achieving achievement in life(Mubarak, 2019). Language is a crucial source of evidence about the nature of that conceptual system since communication is founded on the same conceptual framework that we use to think and act (Lakoff & Johnson, 1980). For example, Brown & Yule (1983)brings the metaphor '*staging'* not as a technical term, but as a general metaphor to cover the exploitation of such varied phenomena in discourse.

In categorizing metaphors, Levinson (1983)categorized metaphors based on the rules of tripartite classification of metaphors. This category divides metaphors into nominal, predicative, and sentential metaphors. An example of a **nominal metaphor** is "*Ken is a snake*" which has the form BE(x, y). To comprehend the metaphor the recipient must build a corresponding simile in line with the rule of *(where +)* should be understood as *'is interpreted as'*: It is the listener's responsibility to deduce the details of these two related qualities. **Predicative metaphor** is the type that is used to compare two propositions once more, the interpreter must reconstruct a different predicate and a whole new entity. For example, *My boss roars again.* **Sentential metaphors** refer to how Some metaphors are not always demonstrably incorrect; rather, they can be recognized by the fact that, when taken literally, they have no bearing on the conversation at hand. For example:

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A: *Why don't you believe in your own sister?*

B: ***The snake is here***

Gibbs (2008) also stated about the roles of metaphor in conversation and talk. He mentions about how people use metaphors in talk. Most movies include conversation as the main role in understanding the plot of the story, which means metaphor is possible to appear in the talk. Metaphor has been shown to be effective in the emotive aspect of human contact, Gibbs (2008) explains, and it may also be utilized to create discourse spaces where speakers can negotiate new understandings. Gibbs explains the use of metaphors in talk such as the affective impact of metaphor, the management of talk, offering a shared discourse space, negotiating and appropriating metaphors in talk, and negotiating technical language through metaphors.

The affective impact of metaphor refers to how Speakers have the ability to change the semantic prosody of a conversation by introducing a new vehicle domain through the use of metaphor. To analyze how speakers' selections of metaphor vehicles contribute to the effective activity of metaphor, there are three levels of effect to consider: Positive-negative assessment, alignment-distancing, and emphasis-de-emphasis. **Metaphor in the management of talk** refers to the metaphors for agenda management that frequently fulfilled both emotive and transactional objectives. During subject transitions in spontaneous, casual talks, speakers frequently employ idioms to summarize the information, convey their opinions, and wrap up the conversation. In other words, it has the role of "agenda management" for content as well as to arouse curiosity, and to agree between speakers and recipients. **Metaphor as offering a shared discourse space** refers to a compelling method to comprehend how purposeful language metaphors may contribute to the dynamics of speaking and thinking, beyond the mechanics of subject transition, is to consider how metaphorical idioms provide speakers a neutral "third place" outside of the dialogue where they can align and agree. The reconciliation discussion might be seen as a third place that has been created figuratively. Here, metaphor gives speakers who have quite different points of view a space to align or bargain for a greater knowledge of the other. **Negotiating and appropriating metaphors in talk** refers to how A speaker may occasionally use the other's metaphor for a longer amount of time in order to promote alignment and understanding and to take advantage of possibilities for the implicit subject and vehicle shifting. The metaphor has the role of using repetition of words for different purposes. **Negotiating technical language through metaphors** refers to the making of the technical language of specialized groups accessible to non-experts is a crucial ideational function of metaphor in speech.

The researcher also takes some previous research discussing metaphors in various data sources. The previous research taken by the researcher is meant to assist as a comparison as well as references for

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the analysis. The first previous research is taken from Uswati et al. (2013) who analyzed the function and types of metaphors in Pasamban script. The research found that Predicative metaphors were the most often employed form of metaphor by speakers. Moreover, Pasambahan frequently uses the directive function.

The second previous research is taken from Ramadian & Hasan (2021) who analyzed the metaphors and the meaning in Bridgeton movie series. The result of the research identified two different categories of metaphors: Full Metaphor and Abbreviated Metaphor. Each metaphor was understood in light of its surrounding environment.

The third previous research is taken from Chairunnisia (2017) who analyzed the metaphors in the Moana movie. The result of the research shows that there were 15 sentences with structural metaphor, 3 with orientational metaphor, and 12 with ontological metaphor. There are also five feelings of rage, five of fear, nine of joy, two of grief, two of love, four of pride, one of humiliation, and one of astonishment. Based on those findings, the researcher came to the conclusion that there are three different forms of metaphor, with structural metaphor being the most common. In addition, there are nine other sorts of metaphors, with pleasure being the one that is used the most commonly.

Finally, the last previous research is taken from Izzudin (2018) which analyzed the bigger scale of figurative language in the movie Shawshank redemption. The result found that the 45 conversations contain a total of 9 different types of figurative language, including simile, metaphor, imagery, personification, exaggeration, litotes, metonymy, irony, and synecdoche. Each dialogue was recognized, categorized, and explained in terms of its specific contextual meaning depending on the type of figurative language to which it belongs.

In this research, the researchers are interested in not just analyzing the types of metaphors but as well as their role in conversation in the War Room movie based on the theory of Levinson (1983) for the types and Gibbs (2008) for the role in conversation and talk. Gibbs (2008) explains how people use metaphor in talk, through which the War Room movie includes conversation as the main role of understanding the plot of the story, which means metaphor is possible to appear in the conversation scene of the movie. Metaphor has been shown to be effective in the emotive aspect of human contact, Gibbs (2008) explains, and they may also be utilized to create discourse spaces where speakers can negotiate new understandings. For this reason, the data is then analyzed into two objectives of the research which are: to find the types of metaphors and to analyse the role of metaphor in talk and conversation in the war room movie, by Alex Kendrick.

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2. RESEARCH METHOD

This study applied qualitative research as the design according to Abbott & McKinney (2013). The study focused on analyzing metaphor which is part of semantics study, in which studying human communication 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. 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 metaphors, then finally classifying the collected data based on the theory by Levinson (1983) for the types and Gibbs (2008) for the role in conversation and talk in war room movie. In analyzing the data, the researchers will be classifying the data based on the metaphor types and their roles in conversation and talk based on the theory of Levinson (1983) and Gibbs (2008).

3. FINDINGS AND DISCUSSION

Based on the theory of Levinson (1983) the researchers found 43 types of metaphors, including 3 nominal metaphors, 32 predicative metaphors, and 8 sentential metaphors. And based on the metaphors' role in talk, correlated with the theory of Gibbs (2008) the researchers found that metaphors in the movie have an affective impact on talk, the management of talk, offering a shared discourse space, negotiating, and appropriating in talk. The data and discussion are explained below:

Table 1. Types and Roles of Metaphors

No.	Metaphor's Role in Talk	Types	Frequency	Total
1	Negotiating and appropriating metaphors in talk	Nominal	0	8
		Predicative	7	
		Sentential	1	
2	Metaphor as Offering a Shared discourse space	Nominal	0	10
		Predicative	6	
		Sentential	4	
3	Metaphor and the management of talk	Nominal	1	5
		Predicative	3	
		Sentential	1	
4	Affective impact of metaphor	Nominal	2	20
		Predicative	16	
		Sentential	2	
Total				43

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3.1. Negotiating and Appropriating Metaphors in Talk

Data 1

Ms. Clara: *Behind the field of **battle**, someone has developed a strategy…. I find myself amazed that of the many **battles** we engage in today, be it money, control or matters of the heart, very few of us know how to **fight** the right way, or understand who we're really **fighting** against… To win any **battle**, you've got to have the right strategy and resources, because victories don't come by accident.*

(02:24- 03:35)

The metaphors which are used as repetition are the word '*battle'* and '*fight'*. The monologue above is the opening scene of the movie which gives the audience a concept of *battles* and *fights*. The scene shows how war happens, then the words*battles* and *fight* have become a metaphor referring to the whole point of the movie. Gibbs (2008) stated that when a speaker uses a conventionalized metaphor, they expand on it or repeat it in the following turn. But occasionally a speaker may use the metaphor for a longer amount of time, which is important for better alignment and understanding and takes advantage of possibilities for a covert subject and vehicle shifting. In this case, the word '*battle'* and '*fight'* refers to the actual battle, fights, and war, but are then changed to the referring to **spiritual battle** to fight the real enemy with the right weapon. It is known in the next scenes of the movie, that the *enemy* is the devil, the *battle* is where the devil tries to steal, kill, and destroy the marriage and family life, and the *weapon* is prayers. This suits the title of the story which is "*War Room*" which is also a metaphor referring to the place where the characters fight the spiritual battle in prayer. The metaphor of *battle* and *fight* are used many times, referring to the meaning of the metaphor stated before. In fact, the metaphor of *fight* is stated approximately 36 times as a metaphor. Another data to compliment the finding is quoted below:

Data 2

Elizabeth : *I'm learning how to pray and **fight** and trust.*
Danielle : *By cleaning out your closet?*
Elizabeth : *I did it to **fight** in prayer.*
Danielle : *You're **fighting** God?*
Elizabeth : *No, I'm not...*

(55:41-56:06)

The metaphor of '*fight'* is confusing Elisabeth's daughter, Danielle. It is clearly seen that the use of the metaphor needs a further knowledge of what the metaphor refers to. Danielle, as a child, does not have the ability to understand the real meaning of 'fight' as a metaphor. She literally interprets the metaphor as "*my mom is fighting God in her closet*". Furthermore, the real meaning is hard to be explained, as the *fight* refers to a spiritual battle in fighting the devil through the power of God in prayer. The use of repetition here also shows the role of appropriating metaphor in talk. The fight in Elizabeth's

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side is the real meaning of spiritual battle, but the fight in Danielle's thought is different, way simpler. The role of the metaphor '*fight'* is seen in the next data below:

Data 3

Ms. Clara : *He was prompting me to **fight** for Leo, to pray for Leo, and I refused. And I learned how to **fight** in prayer first…. You've got to teach other young wives how to **fight**.*
Elizabeth : *Yeah. I will.*

(96.00-97:56)

The word '*fight'* here as a metaphor, is used in the real meaning since both speakers have the knowledge of the meaning of '*fight'*. The scene moves the audience into remembering the beginning scene of war and the voice narrator of Ms. Clara in explaining about war, battle, and fight.

3.2. Metaphor as Offering a Shared Discourse Space

Data 4

Elisabeth : *Ms. Clara, you like your **coffee room temperature**?*
Ms. Clara : *No, baby, mine's hot… Elizabeth, people drink their coffee hot or cold, but nobody likes it **lukewarm**, not even the Lord.*

(19:04-19:21)

The scene shows a coffee time between Ms. Clara and Elisabeth. The scene is specially named *"Lukewarm coffee scene"* by the reason of how the scene is talking about a metaphor of *lukewarm coffee* in the talk. The metaphor of *lukewarm coffee* is a sentential metaphor. And the role of the metaphor is to offer a shared discourse space with the speaker and the addressee in the talk. By using the metaphor, the speaker provides a neutral third discourse space rather than an ongoing conversation, for a deeper understanding as stated by Gibbs (2008). Ms. Clara is trying to make Elizabeth understand prayer life by the use of metaphor. Elizabeth seems to be just 'fine' in her prayer life of not being hot or cold either, in other words, somewhere in the middle. By comparing her prayer life with a lukewarm coffee, Ms. Clara gives a neutral shared discourse space between the two, in order to make Elizabeth understand how God does not like her lukewarm prayer life. The message through the metaphor is successful. Elizabeth understands the hidden meaning of the metaphor and finally gets the true meaning of the prayer life that God wants her to have. The use of metaphor is very crucial in this scene, which also makes the audience realize how God does not like the lukewarm prayer life of His people. When both Ms. Clara and Elisabeth come to the real-life discourse, Elisabeth has gotten the message by the meaning of the metaphor. Another example of how metaphor is used to offer a shared discourse space is shown in the data below:

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Data 5

Ms Clara : *…And you don't have to step on the same **land mines** that I did… I was a little sneaky last time.*
Elisabeth : *What **land mines** do you think I might step on?*

(19:29-19:58)

The scene moves to the counselling scene between Ms. Clara and Elizabeth. Ms. Clara uses the metaphor of '*land mines'* refereeing to the mistakes she has made in the past. Land mines, as a metaphor, bring both speaker and the addressee into a third neutral discourse space, through which both speaker and the addressee can have a deeper understanding of the talk. The metaphor is a continuation of the previous talk about *lukewarm coffee* (lukewarm prayer life). Land mines as a metaphor for destruction are correlated with how Elisabeth has a very poor prayer life (*lukewarm*). The land mines of Ms. Clara refer to her mistakes in the past when she decided to not fight in prayer for his husband resulting in her loss. Ms. Clara sees the same thing in Elisabeth, through which she wants her to know that she does not want her to step on the same land mines as she did, which also refers to the *lukewarm coffee* metaphor. The understanding of the metaphor is continuing to the last scenes of the movie, as shown in the data below:

Data 6

Ms. Clara: *Here we go. Two **hot** cups of **coffee**.*
Elizabeth : *Well, if it's **hot**, then I'll drink it*

(19:23-19:32)

It can be seen, that Elisabeth still has the understanding of the very impactful metaphor which Ms. Clara gives to her at the beginning of the scene. The understanding of lukewarm is not something pleasurable is derived from the Holy Bible in the Revelations 3:16. The metaphor still continues to affect the movie scenes, even in the last scene of Ms. Clara's prayer stating "*that hates to be lukewarm*". Another example of how metaphor is used as a third neutral discourse space is shown in the data below:

Data 7

Tony : *So, you're trying to do **CPR** on my personal life now?...*
Friend : *True, and since we've been friends a long time, I'm not just gonna watch your marriage die. So if it's **bleeding**, I'm not gonna keep **eating my salad**.*

(36:49-37:17)

The use of metaphor is very clearly to be seen here. The sentential metaphors of '*CPR'*, '*bleeding', and* '*eating salad'* are very clear to show how metaphors are used as a third discourse space. The understanding of the discourse can be achieved more deeply by the existence of metaphors. In the scene, Tony and his friends were talking about how they should have called 911 when they see someone needing help or dying in front of them, or at least done anything to help them including CPR. But the discourse is

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then moved to the deeper meaning of Tony's life. Tony's personal life, marriage, and family are (in the metaphor of) '*bleeding'* and '*dying'* due to the bad relationship he has with her wife and worsen by the selfish character of Tony. His friend (who is in the previous discourse will not just do nothing if he sees a dying person in front of him, but will help) will do the same thing to his friend's life. He will not just *eat his salad* while watching somebody dying in front of him, as well as he will do something to help his friend's personal life, and not just sit without the care to help (*eating salad* as the metaphor)

3.3. Metaphor and the Management of Talk

Data 8

Man : *We realize **it's a disaster** and we've agreed to blame it on the kids.*

(04:33-04:36)

The data above shows the nominal metaphor which role is in the management of talk. The metaphor 'it's a disaster' compares the noun disaster with 'it' referring to the situation going on in the house. And according to Gibbs (2008), this kind of metaphor has a role in the management of talk by bringing the context into creating a "place" in which both speakers can agree and align; the summary makes it easier to switch topics, and both in terms of substance and impact. The man here talks about the condition of the house which is caused by the over-hyped children resulting in the chaos of the house. The man does not literally mean that the house is a disaster, but the metaphor is used for the space for agreement in the discourse with the addressee in the scene which is Elizabeth Jordan. Another metaphor which role is for the management of talk can be seen in the data below:

Data 9

Woman : *You do not want **World War III** to break out in your home.*
Elizabeth : *No. No, I don't.*

(15:53-15:56)

The metaphor above as a predicative metaphor shows a role in the management of talk. Gibbs (2008) explains that this metaphor has a role in the management and is used by speakers in spontaneous, casual talks as a means to summarize information, offer an opinion, and close the issue at the same time. The metaphor of *World War III* is used to conclude the condition of Elisabeth's marriage life which soon has a very bad result by her fight with her husband. The context of the scene shows how the topic of 'fight' in marriage is brought by Elizabeth and his co-workers. Then at the end of the talk the metaphor "*World War III*" puts deeper meaning and opinion which closes the issue at the time. Another example of the metaphor used for the management of talk is shown in the data below:

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Data 10

Elizabeth: *Listen to me. I would rather have a man chasing Jesus than* ***a house full of stuff.***

(1:47:12- 1:47::19)

The predicative metaphor of '*a house full of stuff*' is a very good example of how the metaphor is used for the management of talk. The use of the metaphor has summarized the whole context of how bad the marriage life of Elizabeth and his husband due to the selfish character of the husband. A house full of stuff refers to how Tony (the husband) used to have a good job which provides the family with a good finance. But, despite that, their marriage life was going into destruction. At the scene, Tony has lost his first job, but is then accepted to a new Job but the salary is not big enough. By the management of talk, the metaphor of "house full of stuff" has summarised and emphasized the whole context and opinion of Elizabeth.

3.4. Affective impact of metaphor

Data 11

Tony: *Your sister married a* ***bum****, and I'm not supporting someone who's too* ***lazy to work****.*

(06:59-07:02)

The metaphor "your sister married a bum" is a predicative metaphor according to the sentence structure (Levinson, 1983). On the other hand, the data below, though still uses the metaphor of "bum" the data below is a nominal metaphor:

Data 12

Elizabeth: *Darren is not a* ***bum****.*

(07:02-07:03)

The metaphor "bum" refers to a slang adjective that describes Elizabeth's brother-in-law. He is shown as a lazy man who keeps playing videogames without interest to find a job. According to Gibbs (2008), this kind of metaphor has the affective impact of giving negative evaluation and emphasis. Another example of a metaphor that brings an affective impact is shown in the data below:

Data 13

Tony's Friend : *Dude, I can't get a pass from you. It'd be easier to* ***baptize a cat.***
Tony : *I just needed to* ***blow off a little steam****. Okay?*

(08:37-08:42)

The metaphors above are sentential metaphors that have the affective impact of negative evaluation and emphasis. The metaphor of 'to baptize a cat" is used by Tony's friend in emphasizing and negatively evaluating how Tony plays basketball, which is very hard to correspond to due to the problem he faces in his marriage life which also brings the effect of how he plays basketball. The metaphor "blow off a little

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steam" refers to how Tony plays as something that helps him to get rid of the problem and feelings he feels in his marriage life.

4. CONCLUSION

From the results and discussion above, it can be concluded that there are 43 total metaphors found in the War Room movie. There are 8 metaphors which have the roles in Negotiating and appropriating metaphors in talks with the type of 7 predicative and 1 sentential, 10 metaphors as offering a shared discourse space with 6 predicative and 4 sentential, 5 metaphors having the role of the management of talk with 1 nominal, 3 predicative and 1 sentential, and finally 20 metaphors which bring effective impact to the talk with 2 nominal, 16 predicative, and 2 sentential. In other words, all roles of metaphor in talks are found except the role in negotiating technical language, and there are 3 nominal metaphors, 32 predicative metaphors, and 8 sentential metaphors. It is also found that the metaphors in the movie are very important in the movie plot, scenes, and message.

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