# FIGURATIVE LANGUAGES IN THE MOVIE DEATHWATCH (2002)

**Radityo Muhamad Ramadhan Prasetyo**
**Email:** ditomtptasetyo@gmail.com
**Univ Pamulang**

***Abstract:*** *This research aimed on figurative language in one of fictional horror movie entitled "the deathwatch" (2002). The film employs figurative language primarily by metaphor and allegory to convey its theme within the film. The movie serves as a metaphor of "hell" on earth including the bleakness and pointlessness of the first world war, reflecting the psychological and physical horrors of PTSD experienced by soldiers in the trenches. The theory of Figurative language used in this research include Lawrence Perrine's (1978) method. Perrine's framework connects the film's use of metaphor closely with perrine's framework. Lawrence Perrine's theory of figurative language, as outlined in his influential work Sound and Sense, identifies metaphor as one of the core types of figurative language. According to Perrine, a metaphor is a direct comparison between two unlike things without using comparative words such as "like" or "as"-it is a way of saying something in a non-literal manner to add depth and dimension to language.*
***Keyword:*** *Figurative Language, Metaphor, "Hell" On Earth.*

## INTRODUCTION

Figurative language plays a significant role in shaping the meaning and emotional impact of literary and cinematic works. According to Lawrence Perrine (1978), figurative language consists of various figures of speech— including simile, metaphor, personification, allegory, symbol, irony, hyperbole, and others—that convey meanings beyond the literal interpretation of words. Perrine defines figurative language as "language using figure of speech, [which] is language that cannot be taken literally" and is employed to create vividness, emphasis, or new insight by departing from the ordinary use of words. In the context of the movie Deathwatch (2002).

## RESULT

### Cliché and Intertextuality

In Deathwatch (2002), the use of cliché and intertextuality serves as a powerful layer of figurative language, aligning with theorists such as Lawrence Perrine (1978) and Julia Kristeva (intertextuality). The film's invocation of the cliché "war is hell" operates as what Perrine would identify as a dead metaphor, its repetition reflecting both the soldiers' numbed responses and the broader cultural tendency to banalize the trauma of conflict.

This cliché, while familiar, gains renewed force in the film's bleak context, emphasizing the futility and psychological devastation of World War I. Intertextuality is evident in the film's deliberate use of war movie archetypes and Gothic horror conventions, echoing earlier works and genres to create resonance and layered meaning. For example, the stereotypical characters—the naïve rookie, the hardened sergeant, the religious believer—function as allusions, drawing on established cinematic and literary traditions to quickly communicate roles and themes to the audience. Through these devices, Deathwatch not only situates itself within a lineage of anti- war and horror narratives but also, as Perrine suggests, "says one thing and means another," using familiar figurative language and references to critique the cyclical brutality and dehumanization inherent in war.

Applying Perrine's method allows a systematic exploration of how these figures of speech function within the film's discourse to express the psychological and existential horrors of war. The film uses metaphor and allegory to depict the battlefield as a monstrous, inescapable force, while personification and symbolism deepen the portrayal of death and

**Imagery and Symbolism**

In Deathwatch (2002), imagery and symbolism are central to the film's figurative language, powerfully shaping its psychological and thematic impact. Drawing on theorists like Lawrence Perrine (1978), who emphasizes the evocative and layered meanings created by imagery and symbol. The recurring image of barbed wire, for example, is not merely a realistic detail but a potent symbol of entrapment and the inescapable violence of war, at times even animated as if alive to underscore the soldiers' psychological torment. The omnipresent mud and fog serve as metaphors for confusion and despair, immersing both characters and viewers in a world where reality blurs with nightmare.

**Transformation as Metaphor**

In Deathwatch (2002), the soldiers' psychological and physical deterioration serves as a central metaphor for war's dehumanizing transformation, analyzed through Lawrence Perrine's (1978) framework. The film depicts characters like Charlie Shakespeare evolving from idealistic recruits into fragmented, violent shells of their former selves—a process symbolizing the

Death is Transformation metaphor, where war acts as an alchemical force transmuting humanity into madness or corpse-like existence. This aligns with Perrine's principle that metaphors convey layered meanings madness as omnipresent entities. By analyzing these figurative devices through Perrine's categories, one can uncover how Deathwatch constructs a layered narrative that transcends literal horror, communicating the futility and dehumanization inherent in war through a complex interplay of figurative language. beyond the literal, as the soldiers' descent externalizes war's soul-crushing impact: the trenches become a crucible where identity disintegrates, mirroring the "departure from the body" described in death metaphors.

Theorists like Lakoff and Johnson's Conceptual Metaphor Theory (CMT) further contextualize this as a structural metaphor, where the source domain systematically maps onto the target domain intensifying the narrative's critique of war as an agent of irreversible metamorphosis.

**CONCLUSION**

Based on the analysis of figurative language in Deathwatch (2002), the film employs a dense network of non-literal devices to articulate its anti-war thesis. War itself emerges as the central metaphor, depicted as a sentient, consuming force that dehumanizes soldiers— a concept reinforced through visceral symbolism (barbed wire as entrapment, blood-soaked mud as pervasive violence) and allegory (supernatural events mirroring war's psychological corrosion).

The soldiers' transformations into fragmented, violent versions of themselves function as a metaphor for irreversible dehumanization, while hyperbolic imagery (e.g., animated trenches, omnipresent mist) amplifies the atmosphere of existential dread. Intertextual clichés like "war is hell" are revitalized through the film's brutal context, underscoring war's banalized horrors. Collectively, these devices transcend literal horror, constructing a discourse where the battlefield becomes a psychological and moral crucible. The figurative language not only externalizes internal trauma but also crystallizes the film's critique: war is the ultimate, inescapable evil, rendering humanity collateral in its relentless machinery.

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