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Penulis: Marisa R. Sutanto & Anton Sutandio

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Dear Marisa Rianti Sutanto,

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LIFE AS A PARADOX: INTERPRETATION OF METAPHORS IN FUKADA

KOJI'S *THE MAN FROM THE SEA*

Marisa Rianti Sutanto

sutantomarisarianti@gmail.com

Maranatha Christian University

Anton Sutandio

anton.sutandio@lang.maranatha.edu

Maranatha Christian University

ABSTRACT

This research analyzes the metaphors in Fukada Koji's film *The Man from The Sea* (2018). This film is a collaboration work between Japan and Indonesia, set in the city of Banda Aceh, Indonesia. Fukada sets the Aceh tsunami disaster in 2004 as the background of the story while focusing on the story of the 'sea' as in the body of the water and the main character named *Laut* (Sea). What's interesting is the narrative surrounding *Laut* appears to be dominated by surreal scenes, thus interpretations of metaphorical expressions are used to understand the narrative of the film. According to Ricoeur, a metaphor that focuses on living metaphors and the hermeneutic interpretation process by referring to both intra-linguistic and extra-linguistic references is the best means to interpret metaphorical expressions in film. The findings show that the metaphors which are found through the multi-modal metaphorical review suggest a redescription that life is a paradox.

Keywords: film, life, interpretation, sea, metaphor, paradox

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1. INTRODUCTION

The Man from The Sea or *Umi o Kakeru* in Japanese is a fantasy drama film directed by Japanese director Fukada Koji, released in 2018 both in Japan and Indonesia. Koji is an internationally renowned Japanese director as seen through his international joint film production that comprises of three film companies, Nikkatsu, Comme Des Cinémas, and Kanninga Pictures, under the flags of three countries of Japan, Indonesia, and France.

Fukada Koji's international identity is also reflected through his works expressed in French, *Hospitalite* (2010), and *Au Revoir l'Ete* (2013), which show the influence of French cinema. In *Sayonara* (2015), Fukada appointed an American actress, Bryerly Long, as the main character. His *Harmonium* (2016) won the Un Certain Regards Jury Prize at the Cannes film festival. *The Man from The Sea* is another example of Fukada's international identity through the cast and place that represent the Southeast Asian region, particularly Indonesia.

The Man from The Sea is set in the city of Banda Aceh, the capital of Aceh province, which is located at the tip of Sumatra island, the westernmost region of Indonesia. Even though the main character is played by a Japanese actor, Fujioka Dean, out of the six major characters, two of them are played by Indonesian actors and actresses, and all minor characters are played by Indonesian actors and residents. The film dialogues use three language expressions: Japanese, Indonesian, and Acehese regional languages. Therefore, this film can be said to be a cross-cultural product that

expresses Japanese culture and Indonesian culture represented by the regional culture of Aceh.

In summary, the film's narrative focuses on six characters, Laut (*Sea*) as the main character, and five other major characters, Takashi, Sachiko, Kris, Ilma, and Takako (Fukada, 2018). The characters Laut, Takashi, Sachiko, and Takako are played by Japanese artists, while the characters Kris and Ilma are played by Indonesian artists. Even though Laut is mentioned as the main character, it is the five other major characters that dominate the narrative. The name Laut is given by Takako, Takashi's mother, based on the origin of Laut himself who mysteriously emerges from the sea. Takashi is a student with a Japanese mother who lives in the city of Banda Aceh with Takako, his mother, who works as a volunteer. Sachiko is Takashi's cousin who visits Aceh on a mission to find a place to spread his father's ashes as mandated by his late father. Kris is an Indonesian student who also lives in Banda Aceh, he is Takashi's best friend and a college partner. Ilma is an Indonesian girl who lives in Banda Aceh with her father, a former member of the Free Aceh Movement (GAM). She befriends Kris and often helps Takako work. Takashi introduces Kris to Sachiko, who then falls in love with him. Kris then introduces Takashi to Ilma, whom he falls in love with. Within this dynamic relationship between the four major characters, the presence of Laut appears more as an insertion that has no direct connection with the conflict between them. The narrative regarding the figure of Laut revolves around Takako's efforts, with the help of Takashi, Kris, and Ilma, to search for Laut's identity who mysteriously appears from the ocean.

Regarding the character Laut, Fukada explains that he adopts the “sea” as a translation of relations between Japan and Indonesia, that “Both Japan and Indonesia share one sea. In fact, the world is connected by one sea” (“Indonesia, Japan Collaborate in Fantasy Drama Film Set in Banda Aceh,” 2017). Through the main character named Laut, Fukada expresses the friendly relations between the two countries of Japan and Indonesia. “Laut” is an Indonesian expression that corresponds to the word “sea” in English. The character of Laut appears mysteriously from the sea, he has difficulties in communicating with others and he has magical powers that give him the image of being more than a human. Schilling (2018) emphasizes the mystique of Laut by stating that the relationship between him and the other characters is never clearly explained, and even ends unexpectedly. As explained in the previous paragraph, the four other major characters are the ones that drive the narrative, and Laut’s existence appears to be metaphorical.

In terms of plot, the description of the tsunami disaster by one of the minor characters opens the narrative, although the overall film narrative does not focus on the tsunami. Tsunamis are more likely to appear as a backdrop for the characters’ actions. Christanto (2019) explains that the choice of Aceh and the tsunami as the background of the story was most likely due to Fukada's visit to Aceh in 2011 which arouses his interest in exploring Aceh as a form of empathy to fellow tsunami-affected areas. The following statement by Fukada emphasizes that the focus of attention is not the tsunami itself but the various perspectives of people on life, “During those times, I sensed the

differences between both countries, particularly in how people responded to the tsunamis and in perceiving life and death” (Wira, 2018).

Regarding those seemingly incongruous and contradicting expressions, such as the sea and tsunami representing both similarities and differences, Fukada states that “Hopefully each viewer will [...] think about the meaning of nature, life, and tsunamis after watching the film,” said Koji Fukada on Monday, Dec. 17 at *The Jakarta Post* office. “Hopefully they have time to think about all that after seeing it.” (Wira, 2018). His statement provides a clue that the essence of the film is not presented explicitly and that the audience's role in drawing the meaning is significant. The following excerpts from the film trailer also suggest the presence of connotative meanings that need to be revealed, “*jinsei wa fujouri da kara itooshi*” (because life is absurd, it looks beautiful). The context of the sea that connects people from different cultural backgrounds, the tsunami that shows differences, and the metaphorical statement about the absurd as beautiful become the clues to reveal the film meaning through metaphorical expressions.

Thus, the search for the film meaning will be done through interpretations of the metaphorical expressions found in the film scenes. As mentioned above, the incongruity expressed both through the character Laut and the plot becomes a sign of the film's metaphorical expressions. “The sea is a life-giver” that points to the action of the character Laut when he saves a girl's life with his mystical power is an example of the film's metaphorical expressions. However, there are contradicting images in other scenes when the locals accuse Laut as the cause of the children's death that

generates a metaphorical expression of “The sea is a life-taker.” Both metaphorical expressions show a paradox of the main character. However, Ricoeur (2004) says that in understanding metaphors the focus is not on the likeness of what is displayed through those metaphorical expressions, but on the contrary, the focus should be on the differences. Sugiharto (2016, p. 106) states that “for Ricoeur, metaphor is a form of rhetorical discourse or process that enables us to gain unique ability to redescribe reality.” Sugiharto suggests that the role of metaphor is to redescribe reality and create a new meaning.

Trites (2014, p. 57) states that metaphor is a cognitive activity that lets the readers combine two concepts or processes to create a new meaning, while Lakoff & Johnson (2003, p. 5) argue that **the essence of metaphor is to understand and experience one thing while saying another thing.** Both arguments show that when a concept is metaphorically displayed, two elements will appear that confirm differences. Ricoeur’s understanding of metaphor will be the theoretical reference to generate and interpret the film meaning through the metaphorical expressions, such as differences of the two incongruous elements, which Ricoeur refers to as redescription.

According to Ricoeur, the interpretation of metaphor focuses on three things. The first one is the search for “living metaphor”, related to interpretable living metaphor only. The second one is “split reference” as an important step in the interpretation of a metaphor. The third one is “redescription” as the final result of the interpretation of the metaphor. These stages will be further explained in the next part.

There is one previous research that uses Ricoeur's theory on metaphor to analyze a film, is "Redescription of Maiko and Geiko Identities: Metaphorical Reading in Suo Masayuki's *Maiko Wa Lady*" (Sutanto, Sobarna, Risagarniwa, & Saleha, 2020). The film analyzed above is a musical comedy which is different from the film in this analysis which belongs to the fantasy drama genre. This analysis wants to show that a contemporary narrative film without a comical element can also depict metaphorical expressions that redescribe reality. By using a different film from a different director and a different historical reality, this research is hoped to come up with different redescrptions as well.

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2. THEORY AND METHOD

2.1 Concept and Form of Metaphor

Quoting Lakoff and Turner, Trites (2014, p. 16) states that metaphors dwell in humans' mind, not only in words, and Kovecses (2005) also claims that metaphors are present as cultural expressions of human societies. The two statements imply that there is no boundary in the presence of metaphors in the context of place and content that they express. Metaphors will always be present within human societies that are always thinking and productive.

Classically, metaphors are understood as language ornament and part of a figure of speech known as a simile that refers to a certain concept or thought that cannot be expressed in words. Metaphors exist to overcome those difficulties by making a reference to another thing that bears similarities (Punter, 2007, pp. 12–13). Having a

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different opinion on the classical understanding of metaphors, McFague (1987, p. 33) states that “A metaphor is a word or phrase used inappropriately”. Furthermore, McFague (1987, p. 33) states that metaphors are not merely language ornament or decoration, but they are a strategy or a way of expressing “desperation” in choosing expression, **thus** it is an effort to say the unfamiliar related to the familiar. It means understanding metaphors does not stop in looking for similarities, but more importantly one needs to pay attention to the characteristics of differences that they express. McFague provides an example of a metaphor, "God is a mother". The use of the word ‘mother’ here is not to say that ‘God’ is ‘mother’, but it is more about choosing a more familiar and easier word to understand as a result of the absence of a way of expressing it directly (McFague, 1987, p. 34).

The statement “Metaphor is primarily contextual” (Punter, 2007, p. 44) suggests that in interpreting metaphors, the background context of metaphorical expressions is very important in finding the meaning of the metaphors. This context can be interpreted through split reference as a guide to find the meaning of the metaphors. Since metaphors are always bound to their context, metaphors are dynamic and always carrying certain meanings, as Punter (2007, p. 47) states that the reality surrounding human lives is an object exploited through metaphorical expressions.

In its realization, the metaphor is not limited in the form of words that ‘A (word) is / like B (word)’ contained in a text or discourse, Sugiharto (2016, p. 104) emphasizes that seeing metaphors is not finished at the ‘word’ level, but it is necessary to look at it at a higher level, or the level of a statement ‘to include the whole’ discourse (text).

Thus, the function of format 'A is / similar to B' is to express a text into a metaphorical form, namely as a result of translating the text into word expression (A and B) that represents the substance of the text.

A metaphorical expression is indeed expressed through words although it does not mean that they only exist in the verbal realm but the visual realm as well (Punter, 2007, p. 43). Film text as a medium to express metaphors can be categorized as the visual realm, and multi-modal metaphors are a form of metaphor that can be detected in film text. Multi-modal metaphors are "... metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities ... -and in many cases, the verbal is one of these" (Forceville & Urios-Aparisi, 2009, p. 4). The term 'target' and 'source' is assigned by Lakoff & Johnson to two domains of metaphor "A is/is similar with B". Domain A is understood as a target and domain B is the source (Forceville, 2013, p. 251). Mode or modality refers to an interpretable sign system (Forceville, 2009, p. 22), such as written text, conversational language, static and dynamic picture, music, non-verbal sound, gesture (Forceville & Urios-Aparisi, 2009, p. 4).

Film text is part of the visual realm but the metaphors expressed within the text are not only mono-modal metaphors that consist of picture mode or verbal mode. Coegnarts & Kravanja (2014) mentions Van Ommen's research of Koreeda Hirokazu's film that shows time-related metaphors do not only appear in verbal mode but also in non-verbal mode. The research of Forceville (2013, pp. 251, 254) on animation as one type of film also emphasizes the detection of metaphors through focusing on the visual

and verbal modality. In film text, thus, metaphors are formed by the merging of visual mode which is detected through *mise-en-scene*, and verbal mode through the characters' dialogues.

2.3 Living Metaphor

Living metaphors are Ricoeur's categorization of metaphors besides the dead metaphors. To Ricoeur, the purpose of interpretation of metaphors is to 're-describe the world' (Kearney, 2004, p. 54), and as Sugiharto states above (2016, p. 106), 'playing' with metaphors enables us to re-describe reality, as an ability possessed by fictional works. To achieve this 'redescription', the interpreted metaphors need to be living metaphors. Abetz (2014, p. 46) explains that dead metaphors do not have deconstructive power to re-describe.

To Ricoeur, dead metaphors have lost their function as metaphors because, "...only genuine metaphor is at the same time "event" and "meaning" (Reagan & Stewart, 1978, p. 138). Only living metaphors (as genuine metaphors) carry meaning. Metaphors that influence the language of a certain community and whose meaning has been standardized and turned into the language history of a certain community are dead metaphors (Reagan & Stewart, 1978, p. 138). Ricoeur (2003, p. 347) states that the interpretation of metaphors resulting in redescription is only possible through living metaphors.

2.4 Metaphors and Split Reference

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Split reference is a term coined by Ricoeur as a way and guide to interpreting metaphors. The split reference refers to the presence of two different yet intersecting references. One reference that points inward is called intralinguistic reference while the other one that points outward is called the extralinguistic reference.

Metaphors are always within certain contexts and metaphorical expressions are not only found on a word level but a textual level. When the metaphorical expressions are text, they are closely related to a much bigger text as its context. Split reference is the context, as Ricoeur (2016, p. 156) states that "... discourse that carries sense and reference: what one says and about what it is said". Sense is "the immanent pattern of discourse" (Ricoeur & Thompson, 2016, p. 133), and a text as a literal work is "an architecture of themes and purposes which can be constructed in several ways" (Ricoeur & Thompson, 2016, p. 137). Thus, sense can be said as a pattern or structure that builds a text or a discourse. In a narrative text, including film, the plot builds the narrative patterns. Ricoeur (2003, p. 289) borrows Aristotle's term 'mythos' to refer to a story (narration), "the mythos takes the form of a 'story' and the metaphoricity is attached to the plot of the tale". The understanding of sense as a structure of a narrative is the intralinguistic reference.

After the metaphorical expressions are explained through the plot as the narrative construction to answer "what", the reference will begin its role to answer the question "about what". Ricoeur states that the answer to "about what" is "about a world, which is the world of the work" (Ricoeur & Thompson, 2016, p. 139). Polysemy characteristics brought by the metaphors are strongly related to historical

reality (Ricoeur, 2016, p. 158). If sense relates to the mythos, reference relates to what Aristotle calls mimesis (Ricoeur & Thompson, 2016, p. 141). However, mimesis here is not a duplicate of reality but a new creation of reality. Thus, extralinguistic reference is a historical reality reference to what metaphors express to perform the interpretation process. This split reference moves the metaphor interpretation towards two directions, inside to focus on the plot as the story construction and outside to see the historical reality which is also a context that covers the metaphorical expressions. A text will be alive because of reality that becomes its reference. However, the text is not similar to its reality reference because of this subjectivity side due to the influence of the text maker and audience reception towards the text. That is why metaphor interpretation points at redescription. By referring to the split reference we will gain a new perspective of reality expressed through metaphors.

2.5 Research Methodology

This research uses Paul Ricoeur's hermeneutics to study the metaphors. A hermeneutic method is a way to interpret, and text is the object to interpret. The text of this research is the film *The Man from The Sea*. Ida (2014, p. 62) argues that if a text is understood broadly, everything that is written, pictured, videoed, photographed, designed, and others that produce meanings can be seen as texts.

Ricoeur's hermeneutic method is divided into three stages, the first stage is the explanation, the second stage is understanding, and the third stage is appropriation (Ghasemi, Taghinejad, Kabiri, & Imani, 2011). The explanation and understanding

stage relate to split reference to interpret metaphors, and this process is dialectic in nature. The explanation stage plays an important role to see the text objectively through the text structure. The explanation stage will rule out text subjective aspects, while the understanding stage will deal with subjective things against the text. (Ricoeur, 1991, p. 129). That is why, the explanation stage is a method with intralinguistic reference, and the understanding stage is a method with extralinguistic reference.

The explanation stage is a stage to track down metaphors in *The Man from The Sea*. The diegetic elements of the film function as the intralinguistic reference. Diegetic elements build the diegesis or “the total world of the story” (Barsam & Monahan, 2010, p. 120), in particular, which focus on events and characters. As for the plot, Barsam & Monahan (2010, p. 119) divides it into exposition, rising action, climax, falling action, denouement.

The understanding stage is the interpretation step of metaphors found in the explanation stage. The extralinguistic reference becomes the guide to capture reality expressed through the metaphors. The reality created through the extralinguistic reference relates to the mother archetype that is linked to the sea, the historical background of the Acehese Freedom Movement, and the Japan-Indonesia relationship. This is the reality that is being redescribed through metaphorical expressions.

The appropriation stage is the final stage of the interpretation process, which can be understood as a step to reveal the world that shapes the textual reference. Appropriation can be understood by making the text that is originally 'foreign' to 'domestic' due to the expansion of the interpreter's horizon (Ghasemi et al., 2011, p.

1626). This stage is the revelation of meaning from the interpretation result, that is the redescription on reality through the intralinguistic and extralinguistic reference, as Sugiharto states that playing with metaphors enables us to gain a skill to redescribe reality.

3. METAPHORICAL INTERPRETATION

This chapter discusses the interpretation of metaphors in *The Man from The Sea*. The tracking of metaphors will be done by following the intralinguistic reference that is through the elements of the plot from exposition to the denouement. The division of the sub-chapter will be based on the extralinguistic reference, that is according to the reality reference of the mother archetype, the historical background of the Acehese Freedom Movement, and the Japan-Indonesia diplomatic relationship. The metaphors will be categorized according to their relations with those extralinguistic references.

3.1 The Sea as a Mother

The metaphor “the Sea as a Mother” is concluded from three metaphors as follows: “the sea as a murderer”, “the sea as a supernatural existence”, and “the sea as life-giver”. The reality according to the extralinguistic reference is the archetypal concept related to the mother.

According to Jung, an archetype is “an image that has been shared by the whole human race from the earliest times” (Soccio, 2016, p. 5). This image is the result of the arrangement of physical elements into existence along with life, not just a

phenomenon from a particular organic, and has a universal and typical character ((Jacobi, 2007, pp. 31, 32, 34). Jung (1990, p. 44) argues that the archetypes have become an instinctive pattern of human behavior.

'Mother' is a traditional archetype formation that appears in the essence of certain types of person (Soccio, 2016, p. 5). Neumann (2015, pp. 25–26) argues that 'mother' is a basic feminine character that lies on a human unconscious level, and this basic character possesses good and bad aspects. One of the symbols for the 'mother' archetype is the sea that is correlated with the feminine principle (Jung, 1990, p. 81; Neumann, 2015, p. 211; Osborn, 1977, p. 347), emphasizing paradoxical characteristics. The paradoxical characteristics are seen through the association of the 'mother' archetype with the following: from the positive aspect, the mother archetype relates to fertility, success, or good results, and is also associated with reborn or a place where magical transformation occurs. From the negative aspect, the archetype relates to darkness, death, fear, poison, and inevitable thing such as fate (Jung, 2004, p. 15), and even to a figure of a killer monster (Rooks, 2016, p. 124).

3.1.1 The Sea as a Life-Taker

This metaphor is divided into four plot elements. The first one in the exposition through Pa Nun's (a minor character) dialogue when Ilma interviews him (03:39) in a close-up shot that shifts to a medium shot. Ilma interviews him about Pak Nun's traumatic experience after the Banda Aceh tsunami. Pak Nun tells her that he was taking his **child** to play on the beach when he heard a gun-shot-like noise. At first, he

thought the sound came from the Mobile Brigade (Brimob), a part of the Indonesian police corps that fight against the Acehese separatists.

Pak Nun's traumatic account of the tsunami explains the historical background of the film, which is the 26 December 2004 tsunami as the aftereffect of the Sundanese subduction zone earthquake that spreads towards the western and eastern part of the Indian Ocean (Griffin, Ellis, Beavis, & Zoleta-Nantes, 2013, p. 176). Besides sharing his account on the tsunami, Pak Nun also shared about the socio-political background of Aceh related to the conflicts between the Acehese Freedom Movement which was founded in December 1976 with the Indonesian government that lasted until 2005 (Ansori, 2012).

The metaphor of "the sea as the life-taker" is revealed through the verbal mode from Pak Nun's dialogue which describes the waves and the gunfire shot by the police. Later, the waves are expressed through the word "explode" (03:57) and "run" (04:01). The use of the two verbs personifies the sea, and the events after the waves struck are implicitly expressed that refers to the sea as the killer of Pak Nun's wife and children.

Through Pak Nun's portrayal which identifies the sea as a life-taker, the figure of the sea is associated with the 'mother' archetype in a negative aspect which represents the mother as an evil figure that kills. The association of the sea with human-killing disaster is also expressed in Japanese myth in a form of a mystical giant catfish which is believed to be the cause of earthquakes. That's why the Japanese associate earthquakes with water (Ludwin et al., 2007).

The second part of the plot that expresses the metaphor “the sea as a life-taker” can be found in the rising action when Laut interacts with an old man who lost his child in the tsunami. As mentioned before, the relation between the main characters with Laut occurs when Takako tries to find the identity of a man stranded on the beach. The man does not communicate but he seems to understand Japanese so he is assumed to have a memory loss. Takako named him Laut that refers to his mysterious appearance from the sea. The sea in this part is the representation of the character Laut, as the character is associated with the sea. (Laut is an Indonesian word means ‘sea’)

The encounter between Laut and the old man happens when Takako, Takashi, Kris, Ilma, and Sachiko bring Laut to meet the fishermen in their attempt to find Laut’s identity. In minute 37:43, the old man who lost his child to tsunami approaches Laut and is mistaken Laut for his lost child. Laut holds the old man’s hand and brings his palm close to the old man’s face. In minute 41:22 through a *medium close-up* shot, the camera focuses on the old man’s face who lays down and lets out his final breath. The scene is followed by a shot of an evening sky with the setting sun, and a voice saying “Inna lillahi wa inna ilaihi raji’un”, confirming the old man’s death. The scene when Laut puts his hand on the old man’s face and the following scene of the evening sky and the verbal mode confirming the old man’s death express the metaphor “the sea as life-taker”. This identification of the sea is associated with the archetype of the mother that represents darkness and death. The series of the scene in minutes 37:43 and 41:22 do not explicitly show Laut’s action in taking the old man’s life, so his action is seen

as a metaphorical expression that suggests Laut as like a life-taker, and does not state that Laut as a killer.

The third part of the plot that carries “the sea as a life-taker” metaphor is the climax, during the scene of Takako’s death. This scene occurs when Takashi and Sachiko take Laut on a trip to a harbor to cross Sabang island. Sachiko wants to spread her father’s ashes on the sea of Sabang island as his last wish. On the way there, Sachiko comes across Takako who volunteers planting mangrove on the coast, and she stops the vehicle to see her. In minute 78:11 Laut gets out of the car and approaches Takako.

Takako asks Laut about his identity in minute 81:42 “*Hontō ni, Rau tte nani mono nan da?*” (Actually, what are you, Laut?). Laut does not reply as he is depicted as a character who does not talk much. In minute 83:36 there is a central framing shot of Laut sitting on the ground when he is then distracted by a butterfly, followed by a scene he chases the butterfly. As he passes Takako whose back is facing the camera, Laut raises his hand toward Takako and somehow it causes Takako to fall. In minute 88:20, a central framing shot shows Takako lying down on the ground with his lips turned blue, suggesting she is dead.

The fourth part of the plot showing metaphor is the falling action that occurs in Sabang island. The scene is open with a surrealist scene in minute 95:06 with a central framing shot of a group of children staring at the camera, and the shot shifts to a figure of a boy humming Laut’s song, also in a central framing shot, thus suggesting that the

boy is Laut when he is small. The waterfall in the background of the child is suddenly flowing backward, from the bottom to the top. Later in minute 97:09, a group of locals approaches Takashi, Sachiko, Kris, Ilma, and Laut. They tell Takashi that some of the children are drowned and they accuse Laut of the death of the children because he is near the river where the children die.

Through the pictorial and verbal mode, the *mise-en-scene* on the third and fourth part of the plot express the metaphor “the sea as a life-taker”, through the sea that represents the negative aspect of the archetype of the mother, associated with darkness and death.

3.1.2 The Sea as a Supranatural Existence

This metaphor is expressed in two parts of the plot. The first is in the exposition, in a scene when Takako, Takashi, Sachiko, and Ilma take Laut on a truck. The scene occurs when Laut is found by locals stranded on the beach, and they ask Takako to help to find Laut’s identity. In minute 13:37, Laut starts humming a song, and the song causes the fish in the fishermen’s baskets to leap around, and Pak Nun who drives the truck suddenly has a supernatural vision when he suddenly sees a woman and her daughter on the beach waving to him.

The **visual** mode showing the supernatural existence is associated with the archetype of a mother that Jung (2004, p. 15) states as follows, “The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother”.

The second metaphor in the second part of the plot, the rising action, occurs at Takako and Takashi's house when Sachiko is about to take a shower. The Japanese have a different habit of taking a shower compared to locals Indonesian who live in the tropical climate. The Japanese usually use warm water, so Sachiko asks Takako (minute 18:05), "*Oyu, dou yatte dasanain desu ka?*" (How do you turn on the warm water?), and Takako replies, "*Gomen, shawaa mizu dake na no.*" (I apologize, the shower has no warm water). In minute 18:21 after the dialogue, Laut who sits in front of the house with Takako touches the pipe under the door and somehow the shower produces warm water, as seen in Sachiko's dialogue (minute 18:55), "*Takako san... nanka oyu dete kita.*" (Takako san... the water turns warm).

The scene through the **visual** mode expresses "the sea as a supernatural existence", which refers to Laut's magical power to make the water warm. The word 'sea' here carries connotative meaning, the sea represented by the figure named Laut that at the same time directly points to the actual sea. The connotative meaning of the figure of Laut who acts as a helper is associated with the characteristic of the mother archetype that expresses "...helpful instinct or impulse" (Jung, 1990, p. 82).

3.1.3 The Sea as a Life-Giver

The metaphor is expressed in rising action through three events that are associated with the positive archetype of the mother. The first event is the scene after Laut's encounter with the old man (as mentioned above). When they walk towards their vehicle through a bushy footpath, Laut suddenly turns towards the bush, and a

central framing shot shows a girl lying down unconscious (minute 39:40). Laut's action helping and curing the girl is seen through a close-up shot (minute 43:14) of Ilma's camera which captures the moment and replays it. Laut is seen to produce a water ball from his palm and puts it in the girl's mouth that makes her conscious.

Laut's action of helping the girl through the **visual** mode expresses a positive characteristic of the mother archetype which refers to an instinct to help and is associated with magical transformation and rebirth, represented through the conscious girl. Another magical transformation and rebirth event is also expressed in a scene in minute 61:58 through **visual** mode when Laut faces his palm towards a withering rose and causes the rose to come back to life.

The positive characteristic of the mother archetype that is instinctively helpful and associated with magical transformation and rebirth is also expressed in a scene when Laut cures Sachiko who has a high fever. In minute 64:54 through a central framing shot, Laut suddenly stands up in front of Sachiko who lies on the bed. He puts his palm on Sachiko's hand and makes some movements as if he draws something from the body. The shot is followed by a surrealistic scene when Sachiko suddenly **stands** in the middle of the sea before the scene shifts back to the room when Sachiko is awake and cured. The sea in this scene carries a connotative content when the character Laut with his magical power and the sea inside Sachiko's dream gives Sachiko back her health.

3.2 Life as a Paradox

The metaphor “life as a paradox” is concluded in the five metaphors which will be discussed here, which are “differences as obstacles”, “differences as not obstacles”, “an enemy as a friend”, and “a friend as an enemy”. The reality according to the extralinguistic reference is the historical background of the presence of the separatist group Acehese Freedom Movement and the Japan-Indonesia diplomatic relationship.

The understanding of paradox refers to identification which Sainsbury states, as Sorensen (2003, p. 6) quotes, “the unacceptable conclusion of an argument that has acceptable premises and an acceptable inference pattern”. According to Sainsbury, the paradox identification is seen through the four metaphors that express contradicting statements, although those scenes metaphorically represent ‘the life’ in *The Man from The Sea*.

The extralinguistic reference associated with the historical background of the separatist movement is as follows: Aceh is the most north province in Sumatra island, Indonesia, and known in the past as Aceh Sultanate (16th century) which is the most influential sultanate in the eastern Islamic world. Related to this historical background, the local laws in Aceh refer to Islamic laws (Kloos, 2018, pp. 26, 29). Gaillard (Gaillard, Clavé, & Kelman, 2008, p. 515) quoting Reid, argues that the Acehese Freedom Movement is a separatist movement founded by an Aceh businessman, Hasan Di Tiro in 1976, who was dissatisfied with the social-economical condition in Aceh under the central government in Jakarta (in Java island).

To the Indonesian government, this group is a threat to the unity of the Indonesian Republic, thus military action is required to suppress the movement. The

cause of this separatism, according to Anderson (2013, p. 34) is that the Aceh Freedom Movement always thinks that historically Aceh is an independent sultanate and now is colonized by the Indonesian government (thus need to be freed from Indonesia). They also spread the anti-Javanese sentiment, related to the central government which is located on Java island.

The Aceh tsunami on 26 December 2004 brought destruction to Aceh. The tsunami impacts one million of Achenese's lives, the beach erosion destroyed fishing ponds and tools, the mangrove forest, and negatively impact the livelihood of the people in Aceh (Griffin et al., 2013, pp. 176, 185). However, as Gaillard (2008, p. 518) states, the tsunami also brings positive effects. It triggers peace in Aceh, as proven by the end of the Acehese Freedom Movement in 2005 through the Helsinki agreement between the Indonesian government and the Acehese Freedom Movement.

Another extralinguistic reference to interpret the metaphorical expressions is the Japan-Indonesia diplomatic relationship. Japan is one nation that colonized Indonesia during the second world war from 1942-1945. Today, the Japan-Indonesia relationship is close and the two countries become partners, as proven through the **first foreign** visit of the Japanese Foreign Minister, Suga Yoshihide to Indonesia in October 2020 (Miyake, 2020; Wanandi, 2020). The Japan-Indonesia bilateral relationship in economics is done through the Official Development Assistance (ODA), an independent fund given by first world countries to developing countries. In 2015, Indonesia is in the top five countries that receive ODA from Japan (Barber, 2020, p. 124; Kashiwabara, 2016, p. 59).

3.2.1 Differences as Obstacles

This “differences as obstacles” metaphor is expressed through four scenes in the rising action. The first scene is the dialogue between Ilma and her father who just returned from the hospital (minute 20:28). The dialogue hints that the cause of Ilma’s father limping is the government, which suggests that Ilma’s father is an ex-member of the Acehese Freedom Movement who rebelled against the Indonesian government. Ilma’s father also expresses his disagreement with Ilma’s relation with Takako. He thinks the Japanese support the government through funding to make people’s lives more difficult such as imposing expensive hospital fees. The second scene that shows Ilma’s father’s disagreement of Ilma’s relation with Takako is expressed in minute 61:30. The scene depicts Ilma’s father’s visit to Takako’s house during a small welcoming party for Sachiko, to which Ilma is invited. Angrily, he tells Ilma to leave the house and come home with him.

The third scene that expresses the metaphor relates to the first scene in minute 21:34. After Ilma argues with her father, she goes into her room and continues replaying the camera recording on her laptop. The recording shows Takashi who says in Indonesian “Sometimes I don’t know who I am” because even though he sees himself as an Indonesian, others often see him as a foreigner. His monologue expresses a rejection of Takashi’s existence, who wants to be acknowledged as Indonesian, but the difference obstructs him.

Both scenes express the metaphor 'differences are obstacles' which can be understood through the verbal mode of dialogue between Ilma and her father. Ilma's father's words represent the thought of the Acehnese Freedom Movement which shows fanaticism towards ethnicity. The fanaticism is also reflected through the verbal mode in Takashi's monologue who cannot be accepted as Indonesian.

The fourth scene that expresses the metaphor is Sachiko and Ilma's dialogue in minute 52:00 when they both travel to the tsunami shipwrecked monument. Sachiko asks Ilma about her relationship with Kris and Ilma explains that they were in a relationship once but she broke up because she and Kris have a different religion. Wearing a hijab, Ilma is a Moslem although the film does not mention Kris' belief. Ilma then says that their parents will not bless their relationship.

The metaphor 'differences are obstacles' is expressed through verbal mode in Ilma's dialogue that shows fanaticism towards the religion. The fanaticism relates to the historical background when the Aceh separatist movement believe that the sultanate is oriented towards Islamic laws, thus the sultanate should not be under the Indonesian government which is considered to be coming from a different ethnicity. The fanaticism towards Islamic laws also creates rejection of other beliefs as Ilma states.

3.2.2 Differences are not Obstacles

This metaphor is expressed in three scenes in the rising action and the climax. The first scene in the rising action expresses 'Takashi as Indonesian' in minute 63:07 showing Takashi is having a meal with Takako in an Indonesian manner. He eats

without using utensils while lifting one foot to the chair. The eating manner is said to be very Indonesian. This shot is related to another scene in minute 21:34 when Takashi says that he refuses to accept the fact that he is not acknowledged as an Indonesian, and that the stigma attached to Takashi due to ethnical fanaticism does not stop him from behaving like an Indonesian.

The second scene is in the climax when Kris, Sachiko, Ilma, and Takashi sit side by side on a boat taking them to Sabang island. The shot is part of a scene in minute 87:45 when Ilma sings a children song in Indonesian that goes like this, "If you're happy and you know it claps your hands...!", which is followed by Kris, Sachiko, and Takashi who sings the Japanese version of the song, "*shiwase nara te o tatakō...*", with a joyful expression. This scene as verbal and **visual** mode shows 'differences are not obstacles', that ethnical or language difference can be united in a joyful activity and togetherness. The togetherness and cooperation expressed through the song between the two ethnicities and nations, Japan and Indonesia, reflect the two countries' partnership in a solid and strong bilateral relationship.

The third scene is also in the climax which can be seen through the visual mode when Sachiko spreads her father's ashes on top of a bunker towards the Aceh sea in **minute 95:21**. Sachiko's mission to Aceh is to fulfill her father's wish to spread his ashes in the sea located in a photograph, and that location is the sea in Sabang island. Sachiko's father's will of wanting to be rested in the Aceh sea expresses that nation

border or ethnical difference is not an obstacle to existence and relationship, as Fukada states that the sea is a sign of a good relationship between Japan and Indonesia.

3.2.3 Enemy as Friend

This metaphor is expressed in two parts of the plot. The first one is in the exposition through the story of Pak Nun, the minor character when Ilma interviews him about the tsunami. The verbal mode expressing this metaphor is through Pak Nun's dialogue in minute 04:15, when he says that to be cured of the trauma of losing his family to the tsunami, he works as a driver for many NGOs coming to Aceh to give aid post-tsunami, and one of them is a Japanese organization where Takako works.

Pak Nun's dialogue shows that to him, the NGO is like a friend who has given him a new life although, in the past, pre-tsunami disaster, any foreign parties were considered an enemy by the Acehese Freedom Movement. The conflict caused Aceh to be isolated from foreign institution networks related to economic aid and industrial advancement (Dixon & McGregor, 2011, p. 1356).

The second metaphor is found in the rising action when Takako, Takashi, Kris, Ilma, and Sachiko take Laut to see some fishermen in their effort to find Laut's identity. Their encounter scene in minute 36:00, with a medium shot of an old man, sings a Japanese song. Takako asks the old man about how he comes to know about the song. The old man says that he learns the song from a friend of his, a Japanese soldier who fights along with him against the Dutch colonial. In contrast with the scene of the singing old man, the camera then shifts in another medium shot towards another old

man who asks, “where are the *romusha*? Young people are herded like fish into the nets...”. *Romusha* is a term for Indonesians who were forcibly worked by the Japanese that colonized Indonesia from 1942-1945. The old man’s monologue suggests the tragic fate of the *romusha* as most of them were dead in the end.

The old mans' expression who talks about *romusha* suggests the Japanese as an enemy that caused misery to the Indonesian people in the past. However, the Japanese song is sung by another old man contrastingly expresses the Japanese as a friend. The contradiction in this scene seems to reflect the Indonesia and Japan relationship. During the second world war, Japan is an enemy of Indonesia when they colonized Indonesia. But today, Japan is no longer an enemy of Indonesia, as elaborated through the partnership between Japan and Indonesia especially in the economic matter.

3.2.4 Friend as Enemy

This metaphor is expressed in one event through verbal and pictorial mode, related to a minor character, Leni. Leni is Takako’s good friend who professes as a journalist living in Jakarta. She involves in the story when Takako asks her to come to Banda Aceh to help her finding Laut’s identity. The close relationship between Takako and Leni is seen in rising action in minute 53:15 when Takako takes Leni to a small party in her house. In the scene, Takako introduces Leni to Ilma with the purpose that Leni can help to realize Ilma’s dream to be a journalist. The context of the relation between Takako and Leni is seen as a 'friend'.

In minute 56:39, Ilma, based on her trust in Leni as Takako's 'friend', shows Leni the recording of Laut and his magical power that saves a girl's life. (as elaborated above in minute 39:40 and 43:14). Based on Leni's request, Ilma gives her the recording. The event in the climax in minute 72:28 shows Leni's betrayal of Ilma's trust when Leni holds a live televised press conference presenting Laut showing the video that Ilma recorded and claiming the recording is her handiwork.

The paradox of reality expressed through the character Leni is seen through the premise 'Leni is a friend', trusted by Takako to help to find Laut's identity. However, Leni's action of claiming the copyright over Ilma's work puts her in the position of an enemy. It also makes the initial premise 'friend' end with an unacceptable conclusion, although Takako and Leni remain 'friends' as can be seen through a telephone dialogue between them in minute 80:46.

5. CONCLUSION

Based on the analysis of Fukada's *The Man from The Sea*, there are seven metaphorical expressions that are understood through the intralinguistic element. Those seven metaphorical expressions are categorized into two metaphorical expressions: "the sea as a mother" and "life as a paradox", as seen in the following figure.

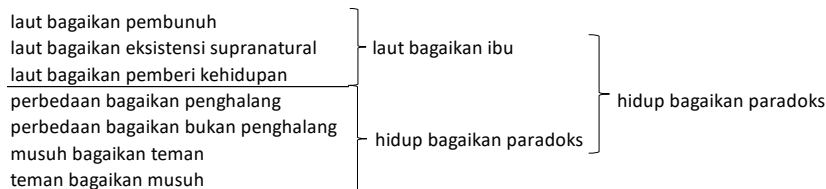


Chart 1: metaphor chart in *The Man from The Sea*

The three metaphors expressing ‘the sea as a mother’ show that the premise ‘sea’ points at the denotative meaning of the sea and personification of the sea in the character Laut does not result in acceptable inference which is the expression of the sea as a ‘life taker’, ‘supernatural existence’, and ‘life-giver’ shows contradicting premises.

The four metaphors that express ‘life as a paradox’, the supposition of life is understood according to the intralinguistic element that expresses live events experienced by the characters. The premise which supposes “life” is related to “differences” that occur in life, and relationships between individuals that are expressed as “enemies” as well as “friends”, cannot produce acceptable inferences with contradicting equivalents, namely “barrier” as well as “not a barrier”, “enemy” as well as “friend”.

Thus, referring to the concept of metaphor according to Ricoeur that the result of metaphor interpretation is redescription, redescription of the reality of the seven metaphorical expressions is "life as a paradox" as shown in the chart above. The words quoted in the film trailer “*jinsei wa fujouri da kara itooshi*” (because life is absurd, it looks beautiful) confirms the use of the supposition of ‘life’ which is expressed in the film, and the redescription of “life as a paradox” is an interpretation on the description

of 'life' expressed through the seven metaphors showing paradox. Gaillard (2008, p. 518) also states about paradox when he expresses the effect of the Aceh tsunami as follows: "Without any doubt, the tsunami disaster acted as a powerful catalyst, but it could not be pinpointed as the only agent of peace in Aceh". In other words, the destructive tsunami plays a role in bringing peace to Aceh.

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Reviewer 1: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 1: Sound

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Reviewer 1: Sound

Objective / Hypothesis – overall evaluation

Reviewer 1: Sound

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Reviewer 1: Sound

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References – overall evaluation

Reviewer 1: Sound

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Reviewer 1: Not applicable

Writing – overall evaluation

Reviewer 1: Sound with minor or moderate revisions

Supplemental Information and Data – overall evaluation

Reviewer 1: Not applicable

Comments to the author

Reviewer 1: The manuscript is an interesting study whose focus will be of interest to the readers. Its investigation into the “living” metaphors used in *The Man from The Sea* is impressive. Your theoretical framework struck me as considered and solid. The following are the drawbacks which work against recommending the manuscript for publication unless there is a revision from the authors:

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6. Please check the text for grammar issues.

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Reviewer 2: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Methodology / Materials and Methods – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Objective / Hypothesis – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Figures and Tables – overall evaluation

Reviewer 2: Sound

Results / Data Analysis – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Interpretation / Discussion – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Conclusions – overall evaluation

Reviewer 2: Sound with minor or moderate revisions

References – overall evaluation

Reviewer 2: Sound

Compliance with Ethical Standards – overall evaluation

Reviewer 2: Not applicable

Writing – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Supplemental Information and Data – overall evaluation

Reviewer 2: Not applicable

Comments to the author

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Multimodal metaphor analysis in films is a current trend that should be paid a lot of care due to the complexities of cinema. Even though the topic is relevant and interesting, the formulation of the main ideas in the manuscript is not adequate to the standards of a research article. The structure does not correspond to what is expected: there is not methodology section, no discussion or results section. The paper is missing very important references from experts about metaphor and multimodality.

A deep review of the whole manuscript should be made.

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Thu, Dec 2



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Ton, ini si cogent email lagi.
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Thanks ya..

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224467622
LIFE AS A PARADOX: "THE MAN FROM THE SEA" METAPHORS INTERPRETATION
Cogent Arts & Humanities

Dear Marisa Sutanto,

We hope you are well and that work on your revision for "LIFE AS A PARADOX: "THE MAN FROM THE SEA" METAPHORS INTERPRETATION", 224467622,

This email is to remind you your revision is due on Jan 05, 2023.

POINT OF CHANGES:

a) Introduction:

- The introduction to the film narration is shortened, and the more detailed synopsis is put in the opening of the analysis chapter
- Revision of some sentences, for example on the 8th paragraph to maintain the continuation between paragraphs and to ease the understanding of the narration.
- Revision of the reason of applying Paul Ricoeur's metaphor theory (paragraph 9)

b) Theoretical Framework chapter:

- The previous title "Theory and Method" becomes "Theoretical Framework" to emphasize the focus on Ricoeur's metaphor theory as the foundation to interpret the metaphors.
- A short intro to Paul Ricoeur's metaphor theory is added after the chapter title along with a chart to map the process of metaphor analysis.
- The writing structure of the chapter is changed into:
 1. "Living Metaphor": the sub-chapter explains Ricoeur's metaphor concept.
 2. "Split Reference and Redescription": this sub-chapter explains the method of interpreting metaphors according to Ricoeur.
 3. "The Form of Metaphor in Film": this sub-chapter explains the last research using the metaphor concept in a film that becomes the reference to detect the metaphors in *The Man from the Sea*

c) Analysis chapter:

- Change in the chapter structure: 7 sub-chapter that each discuss the 7 metaphors. The sequence of metaphor discussion refers to the reality of socio-historical (extralinguistic reference).
- Omitting the sub-chapter "The Sea as Mother" and "Life as a Paradox" based on the consideration that they may distract/confuse the readers when understanding the process of metaphor interpretation.

- Adding a sub-chapter on the “film synopsis
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d) Conclusion part:

- Revising the 1st and 2nd paragraph to make it clearer to the readers.
- Revising the 2nd chart “Metaphors in The Man from The Sea” to emphasize the division of the 7 metaphors.

e) References:

- Revisions:
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REBUTTAL:

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Ref: COGENTHUMANITIES-2022-0263

224467622

LIFE AS A PARADOX: "THE MAN FROM THE SEA" METAPHORS INTERPRETATION

Cogent Arts & Humanities

Dear Sutanto,

Your manuscript entitled "LIFE AS A PARADOX: "THE MAN FROM THE SEA" METAPHORS INTERPRETATION", which you submitted to Cogent Arts & Humanities, has now been reviewed.

The reviews, included at the bottom of the letter, indicate that your manuscript could be suitable for publication following revision. We hope that you will consider these

suggestions, and revise your manuscript.

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Reviewer 1: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 1: Sound

Methodology / Materials and Methods – overall evaluation

Reviewer 1: Sound

Objective / Hypothesis – overall evaluation

Reviewer 1: Sound

Figures and Tables – overall evaluation

Reviewer 1: Sound

Results / Data Analysis – overall evaluation

Reviewer 1: Sound

Interpretation / Discussion – overall evaluation

Reviewer 1: Sound with minor or moderate revisions

Conclusions – overall evaluation

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Reviewer 1: Sound

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Writing – overall evaluation

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Reviewer 2: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Methodology / Materials and Methods – overall evaluation

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Objective / Hypothesis – overall evaluation

Reviewer 2: Unsound or fundamentally flawed

Figures and Tables – overall evaluation

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(20 Nov 2022)

LIFE AS A PARADOX: INTERPRETATION OF METAPHORS IN FUKADA

KOJI'S *THE MAN FROM THE SEA*

Marisa Rianti Sutanto

sutantomarisarianti@gmail.com

Maranatha Christian University

Anton Sutandio

anton.sutandio@lang.maranatha.edu

Maranatha Christian University

ABSTRACT

This research analyzes the metaphors in Fukada Koji's film *The Man from The Sea* (2018). This film is a collaboration work between Japan and Indonesia, set in the city of Banda Aceh, Indonesia. Fukada sets the Aceh tsunami disaster in 2004 as the background of the story while focusing on the story of the 'sea' as in the body of the water and the main character named *Laut* (Sea). What's interesting is the narrative surrounding *Laut* appears to be dominated by surreal scenes, thus interpretations of metaphorical expressions are used to understand the narrative of the film. According to Ricoeur, a metaphor that focuses on living metaphors and the hermeneutic interpretation process by referring to both intra-linguistic and extra-linguistic references is the best means to interpret metaphorical expressions in film. The findings show that the metaphors which are found through the multi-modal metaphorical review suggest a redescription that life is a paradox.

Keywords: film, life, interpretation, sea, metaphor, paradox

Commented [AS1]: Kl bisa pakai akun yang lang

1. INTRODUCTION

The Man from The Sea or *Umi o Kakeru* in Japanese is a fantasy drama film directed by Japanese director Fukada Koji, released in 2018 both in Japan and Indonesia. Koji is an internationally renowned Japanese director as seen through his international joint film production that comprises of three film companies, Nikkatsu, Comme Des Cinémas, and Kanninga Pictures, under the flags of three countries of Japan, Indonesia, and France.

Fukada Koji's international identity is also reflected through his works expressed in French, *Hospitalite* (2010), and *Au Revoir l'Ete* (2013), which show the influence of French cinema. In *Sayonara* (2015), Fukada appointed an American actress, Bryerly Long, as the main character. His *Harmonium* (2016) won the Un Certain Regards Jury Prize at the Cannes film festival. *The Man from The Sea* is another example of Fukada's international identity through the cast and place that represent the Southeast Asian region, particularly Indonesia.

The Man from The Sea is set in the city of Banda Aceh, the capital of Aceh province, which is located at the tip of Sumatra island, the westernmost region of Indonesia. Even though the main character is played by a Japanese actor, Fujioka Dean, out of the six major characters, two of them are played by Indonesian actors and actresses, and all minor characters are played by Indonesian actors and residents. The film dialogues use three language expressions: Japanese, Indonesian, and Acehese regional languages. Therefore, this film can be said to be a cross-cultural product that

expresses Japanese culture and Indonesian culture represented by the regional culture of Aceh.

In summary, the film's narrative focuses on six characters, Laut (*Sea*) as the main character, and five other major characters, Takashi, Sachiko, Kris, Ilma, and Takako (Fukada, 2018). The characters Laut, Takashi, Sachiko, and Takako are played by Japanese artists, while the characters Kris and Ilma are played by Indonesian artists. Even though Laut is mentioned as the main character, it is the five other major characters that dominate the narrative. The name Laut is given by Takako, Takashi's mother, based on the origin of Laut himself who mysteriously emerges from the sea. Takashi is a student with a Japanese mother who lives in the city of Banda Aceh with Takako, his mother, who works as a volunteer. Sachiko is Takashi's cousin who visits Aceh on a mission to find a place to spread his father's ashes as mandated by his late father. Kris is an Indonesian student who also lives in Banda Aceh, he is Takashi's best friend and a college partner. Ilma is an Indonesian girl who lives in Banda Aceh with her father, a former member of the Free Aceh Movement (GAM). She befriends Kris and often helps Takako work. Takashi introduces Kris to Sachiko, who then falls in love with him. Kris then introduces Takashi to Ilma, whom he falls in love with. Within this dynamic relationship between the four major characters, the presence of Laut appears more as an insertion that has no direct connection with the conflict between them. The narrative regarding the figure of Laut revolves around Takako's efforts, with the help of Takashi, Kris, and Ilma, to search for Laut's identity who mysteriously appears from the ocean.

Regarding the character Laut, Fukada explains that he adopts the “sea” as a translation of relations between Japan and Indonesia, that “Both Japan and Indonesia share one sea. In fact, the world is connected by one sea” (“Indonesia, Japan Collaborate in Fantasy Drama Film Set in Banda Aceh,” 2017). Through the main character named Laut, Fukada expresses the friendly relations between the two countries of Japan and Indonesia. “Laut” is an Indonesian expression that corresponds to the word “sea” in English. The character of Laut appears mysteriously from the sea, he has difficulties in communicating with others and he has magical powers that give him the image of being more than a human. Schilling (2018) emphasizes the mystique of Laut by stating that the relationship between him and the other characters is never clearly explained, and even ends unexpectedly. As explained in the previous paragraph, the four other major characters are the ones that drive the narrative, and Laut’s existence appears to be metaphorical.

In terms of plot, the description of the tsunami disaster by one of the minor characters opens the narrative, although the overall film narrative does not focus on the tsunami. Tsunamis are more likely to appear as a backdrop for the characters’ actions. Christanto (2019) explains that the choice of Aceh and the tsunami as the background of the story was most likely due to Fukada's visit to Aceh in 2011 which arouses his interest in exploring Aceh as a form of empathy to fellow tsunami-affected areas. The following statement by Fukada emphasizes that the focus of attention is not the tsunami itself but the various perspectives of people on life, “During those times, I sensed the

differences between both countries, particularly in how people responded to the tsunamis and in perceiving life and death” (Wira, 2018).

Regarding those seemingly incongruous and contradicting expressions, such as the sea and tsunami representing both similarities and differences, Fukada states that “Hopefully each viewer will [...] think about the meaning of nature, life, and tsunamis after watching the film,” said Koji Fukada on Monday, Dec. 17 at *The Jakarta Post* office. “Hopefully they have time to think about all that after seeing it.” (Wira, 2018). His statement provides a clue that the essence of the film is not presented explicitly and that the audience's role in drawing the meaning is significant. The following excerpts from the film trailer also suggest the presence of connotative meanings that need to be revealed, “*jinsei wa fujouri da kara itooshi*” (because life is absurd, it looks beautiful). The context of the sea that connects people from different cultural backgrounds, the tsunami that shows differences, and the metaphorical statement about the absurd as beautiful become the clues to reveal the film meaning through metaphorical expressions.

Thus, the search for the film meaning will be done through interpretations of the metaphorical expressions found in the film scenes. As mentioned above, the incongruity expressed both through the character Laut and the plot becomes a sign of the film's metaphorical expressions. “The sea is a life-giver” that points to the action of the character Laut when he saves a girl's life with his mystical power is an example of the film's metaphorical expressions. However, there are contradicting images in other scenes when the locals accuse Laut as the cause of the children's death that

generates a metaphorical expression of “The sea is a life-taker.” Both metaphorical expressions show a paradox of the main character. However, Ricoeur (2004) says that in understanding metaphors the focus is not on the likeness of what is displayed through those metaphorical expressions, but on the contrary, the focus should be on the differences. Sugiharto (2016, p. 106) states that “for Ricoeur, metaphor is a form of rhetorical discourse or process that enables us to gain unique ability to redescribe reality.” Sugiharto suggests that the role of metaphor is to redescribe reality and create a new meaning.

Trites (2014, p. 57) states that metaphor is a cognitive activity that lets the readers combine two concepts or processes to create a new meaning, while Lakoff & Johnson (2003, p. 5) argue that **the essence of metaphor is to understand and experience one thing while saying another thing.** Both arguments show that when a concept is metaphorically displayed, two elements will appear that confirm differences. Ricoeur’s understanding of metaphor will be the theoretical reference to generate and interpret the film meaning through the metaphorical expressions, such as differences of the two incongruous elements, which Ricoeur refers to as redescription.

According to Ricoeur, the interpretation of metaphor focuses on three things. The first one is the search for “living metaphor”, related to interpretable living metaphor only. The second one is “split reference” as an important step in the interpretation of a metaphor. The third one is “redescription” as the final result of the interpretation of the metaphor. These stages will be further explained in the next part.

There is one previous research that uses Ricoeur's theory on metaphor to analyze a film, is "Redescription of Maiko and Geiko Identities: Metaphorical Reading in Suo Masayuki's *Maiko Wa Lady*" (Sutanto, Sobarna, Risagarniwa, & Saleha, 2020). The film analyzed above is a musical comedy which is different from the film in this analysis which belongs to the fantasy drama genre. This analysis wants to show that a contemporary narrative film without a comical element can also depict metaphorical expressions that redescribe reality. By using a different film from a different director and a different historical reality, this research is hoped to come up with different redescrptions as well.

Commented [AS2]: Secara umum semua film bisa menampilkan metaphorical expressions, jadi di sini apakah ada argument khusus yg bs menjelaskan bhw genre komedi biasanya dengan lebih mudah menampilkan metaphorical expressions dibandingkan genre lain?

Commented [AS3]: Masukan: bagian ini bisa dhapus krn jika smuanya berbeda, hasil pasti berbeda, kecuali ada argument spesifik yang bisa menjelaskan kenapa penekanan perbedaan ini perlu disampaikan di sini.

2. THEORY AND METHOD

2.1 Concept and Form of Metaphor

Quoting Lakoff and Turner, Trites (2014, p. 16) states that metaphors dwell in humans' mind, not only in words, and Kovecses (2005) also claims that metaphors are present as cultural expressions of human societies. The two statements imply that there is no boundary in the presence of metaphors in the context of place and content that they express. Metaphors will always be present within human societies that are always thinking and productive.

Classically, metaphors are understood as language ornament and part of a figure of speech known as a simile that refers to a certain concept or thought that cannot be expressed in words. Metaphors exist to overcome those difficulties by making a reference to another thing that bears similarities (Punter, 2007, pp. 12–13). Having a

Commented [AS4]: Perlu versi Inggrisnya spy tidak salah terjemahkan

different opinion on the classical understanding of metaphors, McFague (1987, p. 33) states that “A metaphor is a word or phrase used inappropriately”. Furthermore, McFague (1987, p. 33) states that metaphors are not merely language ornament or decoration, but they are a strategy or a way of expressing “desperation” in choosing expression, **thus** it is an effort to say the unfamiliar related to the familiar. It means understanding metaphors does not stop in looking for similarities, but more importantly one needs to pay attention to the characteristics of differences that they express. McFague provides an example of a metaphor, "God is a mother". The use of the word ‘mother’ here is not to say that ‘God’ is ‘mother’, but it is more about choosing a more familiar and easier word to understand as a result of the absence of a way of expressing it directly (McFague, 1987, p. 34).

The statement “Metaphor is primarily contextual” (Punter, 2007, p. 44) suggests that in interpreting metaphors, the background context of metaphorical expressions is very important in finding the meaning of the metaphors. This context can be interpreted through split reference as a guide to find the meaning of the metaphors. Since metaphors are always bound to their context, metaphors are dynamic and always carrying certain meanings, as Punter (2007, p. 47) states that the reality surrounding human lives is an object exploited through metaphorical expressions.

In its realization, the metaphor is not limited in the form of words that ‘A (word) is / like B (word)’ contained in a text or discourse, Sugiharto (2016, p. 104) emphasizes that seeing metaphors is not finished at the ‘word’ level, but it is necessary to look at it at a higher level, or the level of a statement ‘to include the whole’ discourse (text).

Thus, the function of format 'A is / similar to B' is to express a text into a metaphorical form, namely as a result of translating the text into word expression (A and B) that represents the substance of the text.

A metaphorical expression is indeed expressed through words although it does not mean that they only exist in the verbal realm but the visual realm as well (Punter, 2007, p. 43). Film text as a medium to express metaphors can be categorized as the visual realm, and multi-modal metaphors are a form of metaphor that can be detected in film text. Multi-modal metaphors are "... metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities ... -and in many cases, the verbal is one of these" (Forceville & Urios-Aparisi, 2009, p. 4). The term 'target' and 'source' is assigned by Lakoff & Johnson to two domains of metaphor "A is/is similar with B". Domain A is understood as a target and domain B is the source (Forceville, 2013, p. 251). Mode or modality refers to an interpretable sign system (Forceville, 2009, p. 22), such as written text, conversational language, static and dynamic picture, music, non-verbal sound, gesture (Forceville & Urios-Aparisi, 2009, p. 4).

Film text is part of the visual realm but the metaphors expressed within the text are not only mono-modal metaphors that consist of picture mode or verbal mode. Coegnarts & Kravanja (2014) mentions Van Ommen's research of Koreeda Hirokazu's film that shows time-related metaphors do not only appear in verbal mode but also in non-verbal mode. The research of Forceville (2013, pp. 251, 254) on animation as one type of film also emphasizes the detection of metaphors through focusing on the visual

and verbal modality. In film text, thus, metaphors are formed by the merging of visual mode which is detected through *mise-en-scene*, and verbal mode through the characters' dialogues.

2.3 Living Metaphor

Living metaphors are Ricoeur's categorization of metaphors besides the dead metaphors. To Ricoeur, the purpose of interpretation of metaphors is to 're-describe the world' (Kearney, 2004, p. 54), and as Sugiharto states above (2016, p. 106), 'playing' with metaphors enables us to re-describe reality, as an ability possessed by fictional works. To achieve this 'redescription', the interpreted metaphors need to be living metaphors. Abetz (2014, p. 46) explains that dead metaphors do not have deconstructive power to re-describe.

To Ricoeur, dead metaphors have lost their function as metaphors because, "...only genuine metaphor is at the same time "event" and "meaning" (Reagan & Stewart, 1978, p. 138). Only living metaphors (as genuine metaphors) carry meaning. Metaphors that influence the language of a certain community and whose meaning has been standardized and turned into the language history of a certain community are dead metaphors (Reagan & Stewart, 1978, p. 138). Ricoeur (2003, p. 347) states that the interpretation of metaphors resulting in redescription is only possible through living metaphors.

2.4 Metaphors and Split Reference

Commented [A55]: Bagian ini agak membingungkan, mgk krn sy awam, jadi silakan baca lagi in case sy salah ngerti

Split reference is a term coined by Ricoeur as a way and guide to interpreting metaphors. The split reference refers to the presence of two different yet intersecting references. One reference that points inward is called intralinguistic reference while the other one that points outward is called the extralinguistic reference.

Metaphors are always within certain contexts and metaphorical expressions are not only found on a word level but a textual level. When the metaphorical expressions are text, they are closely related to a much bigger text as its context. Split reference is the context, as Ricoeur (2016, p. 156) states that "... discourse that carries sense and reference: what one says and about what it is said". Sense is "the immanent pattern of discourse" (Ricoeur & Thompson, 2016, p. 133), and a text as a literal work is "an architecture of themes and purposes which can be constructed in several ways" (Ricoeur & Thompson, 2016, p. 137). Thus, sense can be said as a pattern or structure that builds a text or a discourse. In a narrative text, including film, the plot builds the narrative patterns. Ricoeur (2003, p. 289) borrows Aristotle's term 'mythos' to refer to a story (narration), "the mythos takes the form of a 'story' and the metaphoricity is attached to the plot of the tale". The understanding of sense as a structure of a narrative is the intralinguistic reference.

After the metaphorical expressions are explained through the plot as the narrative construction to answer "what", the reference will begin its role to answer the question "about what". Ricoeur states that the answer to "about what" is "about a world, which is the world of the work" (Ricoeur & Thompson, 2016, p. 139). Polysemy characteristics brought by the metaphors are strongly related to historical

reality (Ricoeur, 2016, p. 158). If sense relates to the mythos, reference relates to what Aristotle calls mimesis (Ricoeur & Thompson, 2016, p. 141). However, mimesis here is not a duplicate of reality but a new creation of reality. Thus, extralinguistic reference is a historical reality reference to what metaphors express to perform the interpretation process. This split reference moves the metaphor interpretation towards two directions, inside to focus on the plot as the story construction and outside to see the historical reality which is also a context that covers the metaphorical expressions. A text will be alive because of reality that becomes its reference. However, the text is not similar to its reality reference because of this subjectivity side due to the influence of the text maker and audience reception towards the text. That is why metaphor interpretation points at redescription. By referring to the split reference we will gain a new perspective of reality expressed through metaphors.

2.5 Research Methodology

This research uses Paul Ricoeur's hermeneutics to study the metaphors. A hermeneutic method is a way to interpret, and text is the object to interpret. The text of this research is the film *The Man from The Sea*. Ida (2014, p. 62) argues that if a text is understood broadly, everything that is written, pictured, videoed, photographed, designed, and others that produce meanings can be seen as texts.

Ricoeur's hermeneutic method is divided into three stages, the first stage is the explanation, the second stage is understanding, and the third stage is appropriation (Ghasemi, Taghinejad, Kabiri, & Imani, 2011). The explanation and understanding

stage relate to split reference to interpret metaphors, and this process is dialectic in nature. The explanation stage plays an important role to see the text objectively through the text structure. The explanation stage will rule out text subjective aspects, while the understanding stage will deal with subjective things against the text. (Ricoeur, 1991, p. 129). That is why, the explanation stage is a method with intralinguistic reference, and the understanding stage is a method with extralinguistic reference.

The explanation stage is a stage to track down metaphors in *The Man from The Sea*. The diegetic elements of the film function as the intralinguistic reference. Diegetic elements build the diegesis or “the total world of the story” (Barsam & Monahan, 2010, p. 120), in particular, which focus on events and characters. As for the plot, Barsam & Monahan (2010, p. 119) divides it into exposition, rising action, climax, falling action, denouement.

The understanding stage is the interpretation step of metaphors found in the explanation stage. The extralinguistic reference becomes the guide to capture reality expressed through the metaphors. The reality created through the extralinguistic reference relates to the mother archetype that is linked to the sea, the historical background of the Acehese Freedom Movement, and the Japan-Indonesia relationship. This is the reality that is being redescribed through metaphorical expressions.

The appropriation stage is the final stage of the interpretation process, which can be understood as a step to reveal the world that shapes the textual reference. Appropriation can be understood by making the text that is originally 'foreign' to 'domestic' due to the expansion of the interpreter's horizon (Ghasemi et al., 2011, p.

1626). This stage is the revelation of meaning from the interpretation result, that is the redescription on reality through the intralinguistic and extralinguistic reference, as Sugiharto states that playing with metaphors enables us to gain a skill to redescribe reality.

3. METAPHORICAL INTERPRETATION

This chapter discusses the interpretation of metaphors in *The Man from The Sea*. The tracking of metaphors will be done by following the intralinguistic reference that is through the elements of the plot from exposition to the denouement. The division of the sub-chapter will be based on the extralinguistic reference, that is according to the reality reference of the mother archetype, the historical background of the Acehese Freedom Movement, and the Japan-Indonesia diplomatic relationship. The metaphors will be categorized according to their relations with those extralinguistic references.

3.1 The Sea as a Mother

The metaphor “the Sea as a Mother” is concluded from three metaphors as follows: “the sea as a murderer”, “the sea as a supernatural existence”, and “the sea as life-giver”. The reality according to the extralinguistic reference is the archetypal concept related to the mother.

According to Jung, an archetype is “an image that has been shared by the whole human race from the earliest times” (Soccio, 2016, p. 5). This image is the result of the arrangement of physical elements into existence along with life, not just a

phenomenon from a particular organic, and has a universal and typical character ((Jacobi, 2007, pp. 31, 32, 34). Jung (1990, p. 44) argues that the archetypes have become an instinctive pattern of human behavior.

'Mother' is a traditional archetype formation that appears in the essence of certain types of person (Soccio, 2016, p. 5). Neumann (2015, pp. 25–26) argues that 'mother' is a basic feminine character that lies on a human unconscious level, and this basic character possesses good and bad aspects. One of the symbols for the 'mother' archetype is the sea that is correlated with the feminine principle (Jung, 1990, p. 81; Neumann, 2015, p. 211; Osborn, 1977, p. 347), emphasizing paradoxical characteristics. The paradoxical characteristics are seen through the association of the 'mother' archetype with the following: from the positive aspect, the mother archetype relates to fertility, success, or good results, and is also associated with reborn or a place where magical transformation occurs. From the negative aspect, the archetype relates to darkness, death, fear, poison, and inevitable thing such as fate (Jung, 2004, p. 15), and even to a figure of a killer monster (Rooks, 2016, p. 124).

3.1.1 The Sea as a Life-Taker

This metaphor is divided into four plot elements. The first one in the exposition through Pa Nun's (a minor character) dialogue when Ilma interviews him (03:39) in a close-up shot that shifts to a medium shot. Ilma interviews him about Pak Nun's traumatic experience after the Banda Aceh tsunami. Pak Nun tells her that he was taking his **child** to play on the beach when he heard a gun-shot-like noise. At first, he

thought the sound came from the Mobile Brigade (Brimob), a part of the Indonesian police corps that fight against the Acehese separatists.

Pak Nun's traumatic account of the tsunami explains the historical background of the film, which is the 26 December 2004 tsunami as the aftereffect of the Sundanese subduction zone earthquake that spreads towards the western and eastern part of the Indian Ocean (Griffin, Ellis, Beavis, & Zoleta-Nantes, 2013, p. 176). Besides sharing his account on the tsunami, Pak Nun also shared about the socio-political background of Aceh related to the conflicts between the Acehese Freedom Movement which was founded in December 1976 with the Indonesian government that lasted until 2005 (Ansori, 2012).

The metaphor of "the sea as the life-taker" is revealed through the verbal mode from Pak Nun's dialogue which describes the waves and the gunfire shot by the police. Later, the waves are expressed through the word "explode" (03:57) and "run" (04:01). The use of the two verbs personifies the sea, and the events after the waves struck are implicitly expressed that refers to the sea as the killer of Pak Nun's wife and children.

Through Pak Nun's portrayal which identifies the sea as a life-taker, the figure of the sea is associated with the 'mother' archetype in a negative aspect which represents the mother as an evil figure that kills. The association of the sea with human-killing disaster is also expressed in Japanese myth in a form of a mystical giant catfish which is believed to be the cause of earthquakes. That's why the Japanese associate earthquakes with water (Ludwin et al., 2007).

The second part of the plot that expresses the metaphor “the sea as a life-taker” can be found in the rising action when Laut interacts with an old man who lost his child in the tsunami. As mentioned before, the relation between the main characters with Laut occurs when Takako tries to find the identity of a man stranded on the beach. The man does not communicate but he seems to understand Japanese so he is assumed to have a memory loss. Takako named him Laut that refers to his mysterious appearance from the sea. The sea in this part is the representation of the character Laut, as the character is associated with the sea. (Laut is an Indonesian word means ‘sea’)

The encounter between Laut and the old man happens when Takako, Takashi, Kris, Ilma, and Sachiko bring Laut to meet the fishermen in their attempt to find Laut’s identity. In minute 37:43, the old man who lost his child to tsunami approaches Laut and is mistaken Laut for his lost child. Laut holds the old man’s hand and brings his palm close to the old man’s face. In minute 41:22 through a *medium close-up* shot, the camera focuses on the old man’s face who lays down and lets out his final breath. The scene is followed by a shot of an evening sky with the setting sun, and a voice saying “Inna lillahi wa inna ilaihi raji’un”, confirming the old man’s death. The scene when Laut puts his hand on the old man’s face and the following scene of the evening sky and the verbal mode confirming the old man’s death express the metaphor “the sea as life-taker”. This identification of the sea is associated with the archetype of the mother that represents darkness and death. The series of the scene in minutes 37:43 and 41:22 do not explicitly show Laut’s action in taking the old man’s life, so his action is seen

as a metaphorical expression that suggests Laut as like a life-taker, and does not state that Laut as a killer.

The third part of the plot that carries “the sea as a life-taker” metaphor is the climax, during the scene of Takako’s death. This scene occurs when Takashi and Sachiko take Laut on a trip to a harbor to cross Sabang island. Sachiko wants to spread her father’s ashes on the sea of Sabang island as his last wish. On the way there, Sachiko comes across Takako who volunteers planting mangrove on the coast, and she stops the vehicle to see her. In minute 78:11 Laut gets out of the car and approaches Takako.

Takako asks Laut about his identity in minute 81:42 “*Hontō ni, Rau tte nani mono nan da?*” (Actually, what are you, Laut?). Laut does not reply as he is depicted as a character who does not talk much. In minute 83:36 there is a central framing shot of Laut sitting on the ground when he is then distracted by a butterfly, followed by a scene he chases the butterfly. As he passes Takako whose back is facing the camera, Laut raises his hand toward Takako and somehow it causes Takako to fall. In minute 88:20, a central framing shot shows Takako lying down on the ground with his lips turned blue, suggesting she is dead.

The fourth part of the plot showing metaphor is the falling action that occurs in Sabang island. The scene is open with a surrealist scene in minute 95:06 with a central framing shot of a group of children staring at the camera, and the shot shifts to a figure of a boy humming Laut’s song, also in a central framing shot, thus suggesting that the

boy is Laut when he is small. The waterfall in the background of the child is suddenly flowing backward, from the bottom to the top. Later in minute 97:09, a group of locals approaches Takashi, Sachiko, Kris, Ilma, and Laut. They tell Takashi that some of the children are drowned and they accuse Laut of the death of the children because he is near the river where the children die.

Through the pictorial and verbal mode, the *mise-en-scene* on the third and fourth part of the plot express the metaphor “the sea as a life-taker”, through the sea that represents the negative aspect of the archetype of the mother, associated with darkness and death.

3.1.2 The Sea as a Supranatural Existence

This metaphor is expressed in two parts of the plot. The first is in the exposition, in a scene when Takako, Takashi, Sachiko, and Ilma take Laut on a truck. The scene occurs when Laut is found by locals stranded on the beach, and they ask Takako to help to find Laut’s identity. In minute 13:37, Laut starts humming a song, and the song causes the fish in the fishermen’s baskets to leap around, and Pak Nun who drives the truck suddenly has a supernatural vision when he suddenly sees a woman and her daughter on the beach waving to him.

The **visual** mode showing the supernatural existence is associated with the archetype of a mother that Jung (2004, p. 15) states as follows, “The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother”.

The second metaphor in the second part of the plot, the rising action, occurs at Takako and Takashi's house when Sachiko is about to take a shower. The Japanese have a different habit of taking a shower compared to locals Indonesian who live in the tropical climate. The Japanese usually use warm water, so Sachiko asks Takako (minute 18:05), "*Oyu, dou yatte dasanain desu ka?*" (How do you turn on the warm water?), and Takako replies, "*Gomen, shawaa mizu dake na no.*" (I apologize, the shower has no warm water). In minute 18:21 after the dialogue, Laut who sits in front of the house with Takako touches the pipe under the door and somehow the shower produces warm water, as seen in Sachiko's dialogue (minute 18:55), "*Takako san... nanka oyu dete kita.*" (Takako san... the water turns warm).

The scene through the **visual** mode expresses "the sea as a supernatural existence", which refers to Laut's magical power to make the water warm. The word 'sea' here carries connotative meaning, the sea represented by the figure named Laut that at the same time directly points to the actual sea. The connotative meaning of the figure of Laut who acts as a helper is associated with the characteristic of the mother archetype that expresses "...helpful instinct or impulse" (Jung, 1990, p. 82).

3.1.3 The Sea as a Life-Giver

The metaphor is expressed in rising action through three events that are associated with the positive archetype of the mother. The first event is the scene after Laut's encounter with the old man (as mentioned above). When they walk towards their vehicle through a bushy footpath, Laut suddenly turns towards the bush, and a

central framing shot shows a girl lying down unconscious (minute 39:40). Laut's action helping and curing the girl is seen through a close-up shot (minute 43:14) of Ilma's camera which captures the moment and replays it. Laut is seen to produce a water ball from his palm and puts it in the girl's mouth that makes her conscious.

Laut's action of helping the girl through the **visual** mode expresses a positive characteristic of the mother archetype which refers to an instinct to help and is associated with magical transformation and rebirth, represented through the conscious girl. Another magical transformation and rebirth event is also expressed in a scene in minute 61:58 through **visual** mode when Laut faces his palm towards a withering rose and causes the rose to come back to life.

The positive characteristic of the mother archetype that is instinctively helpful and associated with magical transformation and rebirth is also expressed in a scene when Laut cures Sachiko who has a high fever. In minute 64:54 through a central framing shot, Laut suddenly stands up in front of Sachiko who lies on the bed. He puts his palm on Sachiko's hand and makes some movements as if he draws something from the body. The shot is followed by a surrealistic scene when Sachiko suddenly **stands** in the middle of the sea before the scene shifts back to the room when Sachiko is awake and cured. The sea in this scene carries a connotative content when the character Laut with his magical power and the sea inside Sachiko's dream gives Sachiko back her health.

3.2 Life as a Paradox

The metaphor “life as a paradox” is concluded in the five metaphors which will be discussed here, which are “differences as obstacles”, “differences as not obstacles”, “an enemy as a friend”, and “a friend as an enemy”. The reality according to the extralinguistic reference is the historical background of the presence of the separatist group Acehese Freedom Movement and the Japan-Indonesia diplomatic relationship.

The understanding of paradox refers to identification which Sainsbury states, as Sorensen (2003, p. 6) quotes, “the unacceptable conclusion of an argument that has acceptable premises and an acceptable inference pattern”. According to Sainsbury, the paradox identification is seen through the four metaphors that express contradicting statements, although those scenes metaphorically represent ‘the life’ in *The Man from The Sea*.

The extralinguistic reference associated with the historical background of the separatist movement is as follows: Aceh is the most north province in Sumatra island, Indonesia, and known in the past as Aceh Sultanate (16th century) which is the most influential sultanate in the eastern Islamic world. Related to this historical background, the local laws in Aceh refer to Islamic laws (Kloos, 2018, pp. 26, 29). Gaillard (Gaillard, Clavé, & Kelman, 2008, p. 515) quoting Reid, argues that the Acehese Freedom Movement is a separatist movement founded by an Aceh businessman, Hasan Di Tiro in 1976, who was dissatisfied with the social-economical condition in Aceh under the central government in Jakarta (in Java island).

To the Indonesian government, this group is a threat to the unity of the Indonesian Republic, thus military action is required to suppress the movement. The

cause of this separatism, according to Anderson (2013, p. 34) is that the Aceh Freedom Movement always thinks that historically Aceh is an independent sultanate and now is colonized by the Indonesian government (thus need to be freed from Indonesia). They also spread the anti-Javanese sentiment, related to the central government which is located on Java island.

The Aceh tsunami on 26 December 2004 brought destruction to Aceh. The tsunami impacts one million of Achenese's lives, the beach erosion destroyed fishing ponds and tools, the mangrove forest, and negatively impact the livelihood of the people in Aceh (Griffin et al., 2013, pp. 176, 185). However, as Gaillard (2008, p. 518) states, the tsunami also brings positive effects. It triggers peace in Aceh, as proven by the end of the Acehese Freedom Movement in 2005 through the Helsinki agreement between the Indonesian government and the Acehese Freedom Movement.

Another extralinguistic reference to interpret the metaphorical expressions is the Japan-Indonesia diplomatic relationship. Japan is one nation that colonized Indonesia during the second world war from 1942-1945. Today, the Japan-Indonesia relationship is close and the two countries become partners, as proven through the **first foreign** visit of the Japanese Foreign Minister, Suga Yoshihide to Indonesia in October 2020 (Miyake, 2020; Wanandi, 2020). The Japan-Indonesia bilateral relationship in economics is done through the Official Development Assistance (ODA), an independent fund given by first world countries to developing countries. In 2015, Indonesia is in the top five countries that receive ODA from Japan (Barber, 2020, p. 124; Kashiwabara, 2016, p. 59).

3.2.1 Differences as Obstacles

This “differences as obstacles” metaphor is expressed through four scenes in the rising action. The first scene is the dialogue between Ilma and her father who just returned from the hospital (minute 20:28). The dialogue hints that the cause of Ilma’s father limping is the government, which suggests that Ilma’s father is an ex-member of the Acehese Freedom Movement who rebelled against the Indonesian government. Ilma’s father also expresses his disagreement with Ilma’s relation with Takako. He thinks the Japanese support the government through funding to make people’s lives more difficult such as imposing expensive hospital fees. The second scene that shows Ilma’s father’s disagreement of Ilma’s relation with Takako is expressed in minute 61:30. The scene depicts Ilma’s father’s visit to Takako’s house during a small welcoming party for Sachiko, to which Ilma is invited. Angrily, he tells Ilma to leave the house and come home with him.

The third scene that expresses the metaphor relates to the first scene in minute 21:34. After Ilma argues with her father, she goes into her room and continues replaying the camera recording on her laptop. The recording shows Takashi who says in Indonesian “Sometimes I don’t know who I am” because even though he sees himself as an Indonesian, others often see him as a foreigner. His monologue expresses a rejection of Takashi’s existence, who wants to be acknowledged as Indonesian, but the difference obstructs him.

Both scenes express the metaphor 'differences are obstacles' which can be understood through the verbal mode of dialogue between Ilma and her father. Ilma's father's words represent the thought of the Acehnese Freedom Movement which shows fanaticism towards ethnicity. The fanaticism is also reflected through the verbal mode in Takashi's monologue who cannot be accepted as Indonesian.

The fourth scene that expresses the metaphor is Sachiko and Ilma's dialogue in minute 52:00 when they both travel to the tsunami shipwrecked monument. Sachiko asks Ilma about her relationship with Kris and Ilma explains that they were in a relationship once but she broke up because she and Kris have a different religion. Wearing a hijab, Ilma is a Moslem although the film does not mention Kris' belief. Ilma then says that their parents will not bless their relationship.

The metaphor 'differences are obstacles' is expressed through verbal mode in Ilma's dialogue that shows fanaticism towards the religion. The fanaticism relates to the historical background when the Aceh separatist movement believe that the sultanate is oriented towards Islamic laws, thus the sultanate should not be under the Indonesian government which is considered to be coming from a different ethnicity. The fanaticism towards Islamic laws also creates rejection of other beliefs as Ilma states.

3.2.2 Differences are not Obstacles

This metaphor is expressed in three scenes in the rising action and the climax. The first scene in the rising action expresses 'Takashi as Indonesian' in minute 63:07 showing Takashi is having a meal with Takako in an Indonesian manner. He eats

without using utensils while lifting one foot to the chair. The eating manner is said to be very Indonesian. This shot is related to another scene in minute 21:34 when Takashi says that he refuses to accept the fact that he is not acknowledged as an Indonesian, and that the stigma attached to Takashi due to ethnical fanaticism does not stop him from behaving like an Indonesian.

The second scene is in the climax when Kris, Sachiko, Ilma, and Takashi sit side by side on a boat taking them to Sabang island. The shot is part of a scene in minute 87:45 when Ilma sings a children song in Indonesian that goes like this, "If you're happy and you know it claps your hands...!", which is followed by Kris, Sachiko, and Takashi who sings the Japanese version of the song, "*shiwase nara te o tatakō...*", with a joyful expression. This scene as verbal and **visual** mode shows 'differences are not obstacles', that ethnical or language difference can be united in a joyful activity and togetherness. The togetherness and cooperation expressed through the song between the two ethnicities and nations, Japan and Indonesia, reflect the two countries' partnership in a solid and strong bilateral relationship.

The third scene is also in the climax which can be seen through the visual mode when Sachiko spreads her father's ashes on top of a bunker towards the Aceh sea **in minute 95:21**. Sachiko's mission to Aceh is to fulfill her father's wish to spread his ashes in the sea located in a photograph, and that location is the sea in Sabang island. Sachiko's father's will of wanting to be rested in the Aceh sea expresses that nation

border or ethnical difference is not an obstacle to existence and relationship, as Fukada states that the sea is a sign of a good relationship between Japan and Indonesia.

3.2.3 Enemy as Friend

This metaphor is expressed in two parts of the plot. The first one is in the exposition through the story of Pak Nun, the minor character when Ilma interviews him about the tsunami. The verbal mode expressing this metaphor is through Pak Nun's dialogue in minute 04:15, when he says that to be cured of the trauma of losing his family to the tsunami, he works as a driver for many NGOs coming to Aceh to give aid post-tsunami, and one of them is a Japanese organization where Takako works.

Pak Nun's dialogue shows that to him, the NGO is like a friend who has given him a new life although, in the past, pre-tsunami disaster, any foreign parties were considered an enemy by the Acehese Freedom Movement. The conflict caused Aceh to be isolated from foreign institution networks related to economic aid and industrial advancement (Dixon & McGregor, 2011, p. 1356).

The second metaphor is found in the rising action when Takako, Takashi, Kris, Ilma, and Sachiko take Laut to see some fishermen in their effort to find Laut's identity. Their encounter scene in minute 36:00, with a medium shot of an old man, sings a Japanese song. Takako asks the old man about how he comes to know about the song. The old man says that he learns the song from a friend of his, a Japanese soldier who fights along with him against the Dutch colonial. In contrast with the scene of the singing old man, the camera then shifts in another medium shot towards another old

man who asks, “where are the *romusha*? Young people are herded like fish into the nets...”. *Romusha* is a term for Indonesians who were forcibly worked by the Japanese that colonized Indonesia from 1942-1945. The old man’s monologue suggests the tragic fate of the *romusha* as most of them were dead in the end.

The old mans' expression who talks about *romusha* suggests the Japanese as an enemy that caused misery to the Indonesian people in the past. However, the Japanese song is sung by another old man contrastingly expresses the Japanese as a friend. The contradiction in this scene seems to reflect the Indonesia and Japan relationship. During the second world war, Japan is an enemy of Indonesia when they colonized Indonesia. But today, Japan is no longer an enemy of Indonesia, as elaborated through the partnership between Japan and Indonesia especially in the economic matter.

3.2.4 Friend as Enemy

This metaphor is expressed in one event through verbal and pictorial mode, related to a minor character, Leni. Leni is Takako’s good friend who professes as a journalist living in Jakarta. She involves in the story when Takako asks her to come to Banda Aceh to help her finding Laut’s identity. The close relationship between Takako and Leni is seen in rising action in minute 53:15 when Takako takes Leni to a small party in her house. In the scene, Takako introduces Leni to Ilma with the purpose that Leni can help to realize Ilma’s dream to be a journalist. The context of the relation between Takako and Leni is seen as a 'friend'.

In minute 56:39, Ilma, based on her trust in Leni as Takako's 'friend', shows Leni the recording of Laut and his magical power that saves a girl's life. (as elaborated above in minute 39:40 and 43:14). Based on Leni's request, Ilma gives her the recording. The event in the climax in minute 72:28 shows Leni's betrayal of Ilma's trust when Leni holds a live televised press conference presenting Laut showing the video that Ilma recorded and claiming the recording is her handiwork.

The paradox of reality expressed through the character Leni is seen through the premise 'Leni is a friend', trusted by Takako to help to find Laut's identity. However, Leni's action of claiming the copyright over Ilma's work puts her in the position of an enemy. It also makes the initial premise 'friend' end with an unacceptable conclusion, although Takako and Leni remain 'friends' as can be seen through a telephone dialogue between them in minute 80:46.

5. CONCLUSION

Based on the analysis of Fukada's *The Man from The Sea*, there are seven metaphorical expressions that are understood through the intralinguistic element. Those seven metaphorical expressions are categorized into two metaphorical expressions: "the sea as a mother" and "life as a paradox", as seen in the following figure.

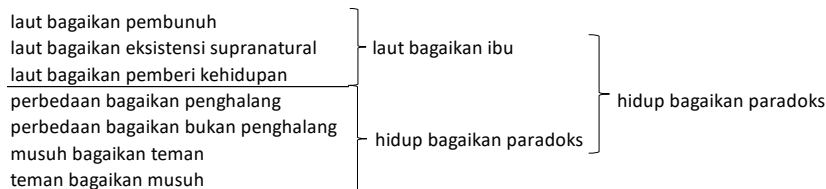


Chart 1: metaphor chart in *The Man from The Sea*

The three metaphors expressing ‘the sea as a mother’ show that the premise ‘sea’ points at the denotative meaning of the sea and personification of the sea in the character Laut does not result in acceptable inference which is the expression of the sea as a ‘life taker’, ‘supernatural existence’, and ‘life-giver’ shows contradicting premises.

The four metaphors that express ‘life as a paradox’, the supposition of life is understood according to the intralinguistic element that expresses live events experienced by the characters. The premise which supposes “life” is related to “differences” that occur in life, and relationships between individuals that are expressed as “enemies” as well as “friends”, cannot produce acceptable inferences with contradicting equivalents, namely “barrier” as well as “not a barrier”, “enemy” as well as “friend”.

Thus, referring to the concept of metaphor according to Ricoeur that the result of metaphor interpretation is redescription, redescription of the reality of the seven metaphorical expressions is "life as a paradox" as shown in the chart above. The words quoted in the film trailer “*jinsei wa fujouri da kara itooshi*” (because life is absurd, it looks beautiful) confirms the use of the supposition of ‘life’ which is expressed in the film, and the redescription of “life as a paradox” is an interpretation on the description

of 'life' expressed through the seven metaphors showing paradox. Gaillard (2008, p. 518) also states about paradox when he expresses the effect of the Aceh tsunami as follows: "Without any doubt, the tsunami disaster acted as a powerful catalyst, but it could not be pinpointed as the only agent of peace in Aceh". In other words, the destructive tsunami plays a role in bringing peace to Aceh.

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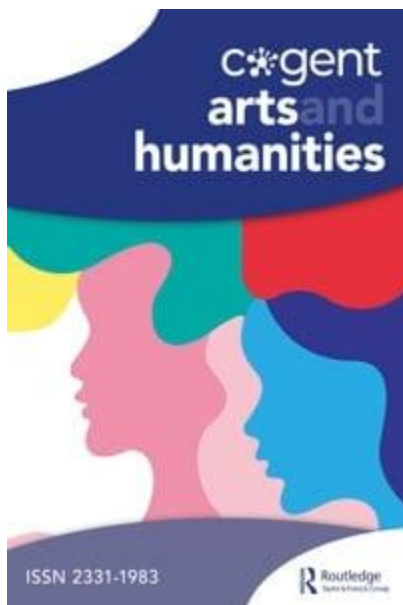
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