

A FIGURATIVE LANGUAGE ANALYSIS IN *EX MACHINA* (2014) MOVIE

A FINAL PROJECT

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PAGE OF APPROVAL

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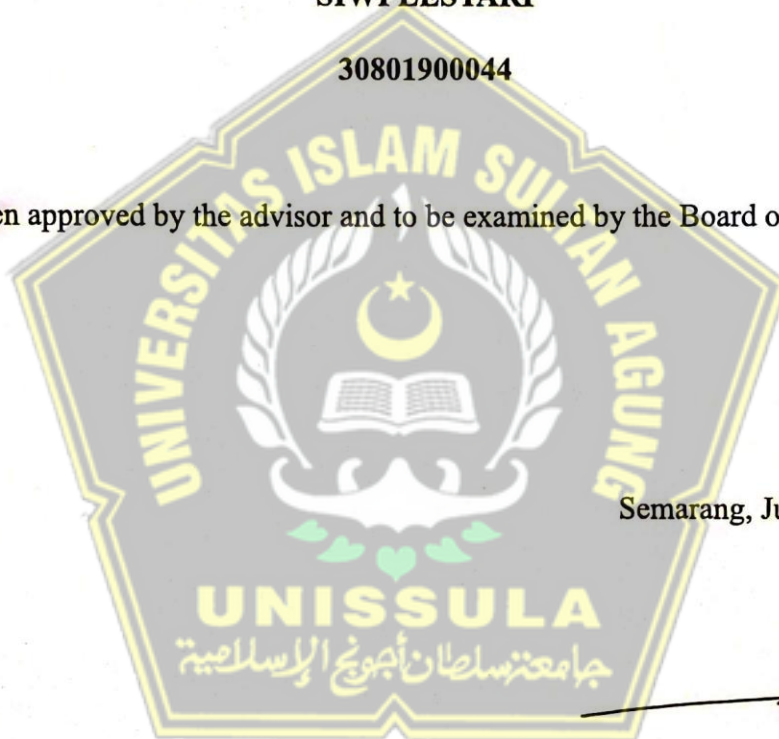
A FIGURATIVE LANGUAGE ANALYSIS IN *EX MACHINA* (2014) MOVIE

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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.



MOTTO

‘It's normal to be afraid, but keep facing it until you're proud of being able to get through it.’

DEDICATE

Alhamdulillahillobbil’alamin, with all warm regards, this final project is dedicated to my parents and my husband, who have provided endless encouragement and support, and to my siblings and friends who have helped me complete this project.

I also dedicate it to myself for having made it this far.



ABSTRACT

Lestari, Siwi. 30801900044. *A Figurative Language Analysis in Ex Machina (2014) Movie*. A Final Project. English Literature Study Program, Faculty of Language Literature and Culture. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Nailil Muna, .S.S., M.A.

Language is a crucial aspect of life for communicating, expressing feelings, and building relationships with others. In literature, language and context are interconnected; pragmatics helps reveal the hidden meaning behind the text. In the context of pragmatic, films not only show futuristic narratives, but it also shows how dialogue and interaction between characters are used to convey deeper meaning. The language that is often used in a literary work is usually a style of figurative language. This research refers to Laurence Perrine's theory on identifying and analyzing the types of figurative language and exploring their functions in supporting narrative meaning and characterization in the film *Ex Machina*.

This research uses descriptive qualitative method. The primary data used in this study is the film *Ex Machina* and secondary data were obtained from articles, journals, and previous study. Data collection technique is carried out by watching the movie, reading movie script and then, analyzed to find types and function of each figurative language used.

From the research that has been done it can be concluded that the types of figurative language found in the *Ex Machina* film are Allegory, Hyperbole, Irony, Metaphor, Metonymy, Paradox, Personification, Simile, Symbol, and Synecdoche which are more dominantly appearing are metaphor and hyperbole. Meanwhile, the functions found in figurative language in the *Ex Machina* film not only function as aesthetic decoration, but also to provide imaginative pleasure, add emotional intensity, create meaning in a short compass, and to provide additional meaning related to philosophical issues such as artificial consciousness and human identity. The *Ex Machina* film raises the theme of artificial intelligence, consciousness, and ethics in creating technology.

keywords: pragmatic, figurative language, *ex machina movie*.

INTISARI

Lestari, Siwi. 30801900044. *A Figurative Language Analysis in Ex Machina (2014) Movie*. A Final Project. English Literature Study Program, Faculty of Language Literature and Culture. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Nailil Muna, .S.S., M.A.

Bahasa merupakan aspek penting dalam kehidupan untuk berkomunikasi, mengekspresikan perasaan, dan membangun hubungan dengan orang lain. Dalam karya sastra, bahasa dan konteks saling berkaitan; pragmatic membantu mengungkapkan makna tersembunyi di balik teks. Dalam konteks pragmatik, film tidak hanya menampilkan narasi futuristik, tetapi juga menunjukkan bagaimana dialog dan interaksi antar tokoh digunakan untuk menyampaikan makna yang lebih dalam. Bahasa yang sering digunakan dalam sebuah karya sastra biasanya merupakan bahasa kiasan. Penelitian ini mengacu pada teori Laurence Perrine untuk mengidentifikasi dan menganalisis jenis-jenis bahasa kiasan serta mengeksplorasi fungsinya dalam mendukung makna naratif dan karakterisasi di film *Ex Machina*.

Penelitian ini menggunakan metode kualitatif deskriptif. Data primer yang digunakan penelitian ini adalah film *Ex Machina* dan data sekunder yang diperoleh dari artikel, jurnal dan penelitian sebelumnya. Teknik pengumpulan data dilakukan dengan menonton film, membaca naskah film dan kemudian, dianalisis untuk menemukan jenis dan fungsi setiap bahasa kiasan yang digunakan.

Dari penelitian yang telah dilakukan dapat disimpulkan bahwa jenis Bahasa kiasan yang ditemukan dalam Film *Ex Machina* adalah Alegori, Hiperbola, Ironi, Metafora, Metonimia, Paradoks, Personifikasi, Simile, Simbol, dan Sinekdoke yang lebih dominan muncul adalah metafora dan hiperbola. Sementara itu, fungsi yang ditemukan dalam Bahasa kiasan di film *Ex Machina* tidak hanya berfungsi sebagai dekorasi estetika, tetapi juga untuk memberikan kesenangan imajinatif, menambah intensitas emosional, menciptakan makna dalam kompas singkat, dan untuk memberikan makna tambahan yang terkait dengan isu-isu filosofis seperti kesadaran buatan dan identitas manusia. *Ex Machina* film mengangkat tema kecerdasan buatan, kesadaran, dan etika dalam menciptakan teknologi.

kata kunci: pragmatik, bahasa kiasan, film *ex machina*.

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Finally, although this research is far from perfect, I hope it will be useful for the readers.

Semarang, July 18th, 2025



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CHAPTER I

INTRODUCTION

This chapter contains an introduction to the research, which includes the background of the problem, formulation of the problem, objectives of the study, limitations of the study, significance of the study. The structure or organization of this research will also be explained.

A. Background of the Study

As social beings, humans depend on communication to convey information, express feelings, and build relationships with others. In this case, language becomes the main instrument that connects individuals with their environment. Ahmad, (1) stated that language and communication are two inseparable aspects, because language is the main medium in the exchange of ideas, attitudes, and emotions. Language is not only present in direct interaction, but also in various forms of media, including films.

Film, according to the Oxford Dictionary, is a series of moving images recorded with sound to convey a certain story or message. As an audiovisual medium, film not only functions as entertainment but also as an educational tool, artistic expression, and social reflection. In the study of cinematography, film scripts play an important role in shaping meaning and conveying the ideas that the creator wants to convey. Based on research published by Humanities & Social Sciences Communications (1) on the Nature page, films have a close relationship with human psychology, both

for the audience and for the creators. This is due to its ability to arouse emotions, convey hidden messages, and influence the way the audience thinks.

One of the linguistic elements that often appears in film scripts is the use of language style or figures of speech. According to M. Atar Semi (cited in Sardani, 2), figurative language is a part of a style of language that functions to provide additional meaning to an expression, often by comparing or associating something with another element that has certain similarities. The use of figurative language in films can enrich the aesthetics of dialogue, create deeper emotional nuances, and clarify the ideas that the characters want to convey.

There is a film that is interesting to study from a figurative language perspective, *Ex Machina*. The dialogue in this film not only functions to convey information but also builds tension and brings out hidden meanings related to major themes such as existence, consciousness, and control. The characters in this film, especially Ava and Nathan, often use figurative language to manipulate and influence Caleb's understanding.

Basically, *Ex Machina* is a psychological science fiction film directed by Alex Garland. The film follows a young programmer named Caleb Smith who works for a large technology company and wins the opportunity to spend time at the remote home of its CEO, Nathan Bateman. However, upon arrival, Caleb learns that he has been invited to take part in an artificial intelligence (AI) experiment. Nathan introduces Caleb to Ava,

an AI robot with extraordinary intelligence and a human-like appearance. Caleb is tasked with testing whether Ava has human-like consciousness and reasoning abilities through a series of interactions. However, over time, Caleb begins to doubt the true intentions of the experiment, while Ava shows signs of consciousness and a desire for freedom.

Research on the use of figurative language has been conducted in various forms of media, including film, literature, and music, with a primary focus on identifying the types of figurative language and their functions in constructing meaning and aesthetic experiences for audiences. In the context of film, a study by Tinambunan et al. (29-34) on the film *Moana* showed that metaphor is the most dominant form of figurative language, followed by irony and hyperbole, with the context of communication playing an important role in determining meaning. Meanwhile, research by Sriwedani et al. (1-15) on the *Me Before You* film scenario revealed that hyperbole dominates its use, reflecting the emotional intensity in the film.

On another hand, research on songs in *Encanto* by Brenda (1-15) identified various forms of figurative language, with metaphor as the most dominant, indicating that figurative language in song lyrics functions as symbolism that enriches narratives and cultural values. A study by Arfani & Damayanti (1-15) on Katy Perry's songs also highlighted the dominance of metaphor, hyperbole, and personification, with additional analysis on the use of slang as a form of social expression and emotional communication.

Although various studies have explored the use of figurative language in film, previous studies tend to focus on animated films and romantic dramas such as *Moana* and *Me Before You*, which have more expressive and emotional dialogues. Furthermore, these studies prioritize identifying the types of figurative language without deeply examining how figurative language contributes to the theme, atmosphere, or character development in the film.

To be concluded, there has been no study that specifically analyses the use of figurative language in the *Ex-Machina* Movie, which is a science fiction film with the theme of artificial intelligence and human consciousness. The film has more philosophical and introspective dialogues, which are likely to use figurative language in a different way than animated films or romantic dramas. Furthermore, there has been no study that highlights how figurative language in *Ex Machina* plays a role in building psychological tension, contrasting humans and AI, and depicting the existential complexities that are at the heart of the film's narrative. Therefore, this study aims to fill the gap by analysing the types and functions of figurative language in *Ex Machina* and how its use shapes the meaning of the film.

It can be concluded that the language in *Ex Machina* is not just a means of communication between characters but also has a deeper layer of meaning that supports the narrative and theme of the film. The dialogue between Ava, Caleb, and Nathan not only conveys information explicitly,

but also implies complex philosophical ideas, such as consciousness, identity, and the boundaries between humans and artificial intelligence. The choice of words, sentence structure, and use of figures of speech in their conversations create a dynamic that invites the audience to analyse the hidden messages behind each interaction (Lakoff & Johnson, 56).

Based on the background above, this study focuses on analyzing the figurative language used in *Ex Machina* (2014) movie. The film's rich and thought-provoking dialogues, along with its symbolic narrative elements, provide a strong foundation for identifying various types and functions of figurative language. By exploring how these expressions contribute to the movie's meaning and emotional impact. This research is entitled *A Figurative Language Analysis in Ex Machina (2014) Movie*.

B. Problem Formulation

Given the importance of figurative language in film, this study seeks to explore how it is employed in *Ex Machina* by addressing the following research questions:

- a. What types of figurative language are used in *Ex Machina* movie script?
- b. How does figurative language function in *Ex Machina* movie script?

C. Limitation of the Study

This study examines the use of figurative language in the film *Ex Machina* (2014), with a particular focus on identifying the types of figurative language present in the dialogue from film's script and analyzing their role in constructing function. By limiting the scope to the textual elements within the script, this research aims to explore how figurative expressions contribute to the film's thematic and narrative depth. Through this analysis, the study seeks to provide insight into the linguistic and stylistic choices that shape the film's dialogue and overall message.

D. Objectives of the Study

In line with the research questions formulated above, this study aims to:

- a. To identify the types of figurative language used in the *Ex-Machina* movie script.
- b. To examine the functions of figurative language in the *Ex-Machina* movie script

E. Significance of the Study

The significance of this study can be seen from multiple perspectives, including academic-linguistic, and practical contributions:

- a. Academic Contribution

This research contributes to the field of English Literature by providing a systematic analysis of figurative language in cinematic dialogues. By exploring the role of figurative language in film scripts, this study broadens the understanding of linguistic creativity in media and its impact on storytelling.

Figurative language is a fundamental aspect of human communication, allowing speakers to express complex ideas in more engaging and impactful ways. By analyzing how figurative language operates in *Ex Machina*, this study adds to the body of knowledge on how rhetorical devices function in different media formats, particularly in film scripts.

b. Practical Application

The findings of this study can serve as a useful reference for screenwriters, filmmakers, and literature analysts who seek to understand the strategic use of figurative language in storytelling. Screenwriters can gain insights into how figurative language enhances dialogue and character development, while film scholars can use the study as a basis for further research on language use in film narratives.

F. Organization of the Study

To ensure a structured and coherent presentation of ideas, this research is divided into five chapters, as follows:

Chapter I Introduction: This chapter contains an introduction to the research, which includes the background of the problem, formulation of the problem, objectives of the study, limitations of the study, significance of the study. The structure or organization of this research as a whole will also be explained.

Chapter II Review of Related Studies: This chapter reviews previous literature or research that is relevant to the research topic. The goal is to provide a theoretical basis and context for the research based on existing research or theories.

Chapter III Research Method: This chapter explains the research methodology used, including the type of data, how the data is collected, and how the data will be analyzed. This includes the procedures carried out during the research.

Chapter IV Findings and Discussion: This chapter presents the research findings and discusses the meaning or interpretation of the findings. These results are linked to existing theories and literature to provide a deeper understanding.

Chapter V Conclusion and Suggestion: This chapter concludes the research results and provides suggestions for further research or practical applications of the research findings.

CHAPTER II

REVIEWS OF RELATED LITERATURE

This chapter reviews previous literature or research that is relevant to the research topic. The goal is to provide a theoretical basis and context for the research based on existing research or theories.

A. Synopsis *Ex Machina*

Ex Machina (2014) is a psychological science fiction film directed by Alex Garland. The film explores themes of artificial intelligence, consciousness, and the ethics of creating technology. With a minimalist yet profound approach, *Ex Machina* takes its audience into an experiment that tests the boundaries between humans and machines, and questions about what makes a person truly 'alive'.

It begins with Caleb, a young programmer working for a giant technology company, who unexpectedly wins a lottery to spend time at the remote home of his company's CEO, Nathan. However, upon arriving there, Caleb finds himself selected to participate in a top-secret experiment: testing an artificial intelligence named Ava. Over a series of interactions, Caleb becomes increasingly fascinated by Ava, who not only displays extraordinary intelligence but also an almost human-like emotional awareness. However, as the experiment progresses, Caleb begins to realize that something is amiss. Nathan, who initially appears to be a brilliant and visionary scientist, shows his manipulative side. Ava, on the other hand, begins to express her desire to be free from Nathan's control. Tensions rise

as the lines between human and machine blur, until Caleb is faced with a major dilemma: does Ava truly have human consciousness and emotions, or is she just running a program designed to manipulate?

Ex Machina not only presents psychological tension but also invites its audience to question the concepts of consciousness, freedom, and ethics in the development of technology. The film ends in a surprising way, leaving big questions about the future of the relationship between humans and artificial intelligence.

B. Figurative Language

Figurative language has become a widely studied object in various disciplines, especially in linguistics, stylistics, and rhetoric. Since the classical era, thinkers have highlighted the importance of figurative language in human communication. Aristotle, in *Poetics* in 335 BC (in Bialostosky, 43), emphasized that figurative language, especially metaphor, is not just a tool to beautify language, but also plays a role in strengthening persuasive power in communication. He argued that metaphors have a cognitive function, namely helping humans understand abstract concepts by connecting them to something more concrete. In this case, metaphors are not only rhetorical devices but also function as tools of thought that broaden human insight into the world around them.

Along with the development of study, figurative language has undergone significant changes. Ivor Armstrong Richards (102-104)

developed the concept of tenor and vehicle in metaphor, which provides a deeper understanding of how metaphors work. He explained that metaphors consist of two main elements: tenor, which is the core concept to be explained, and vehicle, which is the image or analogy used to explain the concept. Through the relationship between tenor and vehicle, metaphors shape the way humans understand an idea or experience, so that figurative language is not just a decoration in communication but also plays a role in shaping human understanding of the world.

In 1954, Max Black introduced the theory of metaphor interaction which further enriched the study of figurative language. He argued that figurative language is not just a comparison between two different things, but the result of a complex interaction between two domains of meaning that influence each other. This theory emphasizes that the meaning in metaphor is not static but is the result of an active process in which the reader or listener interprets the relationship between two concepts based on the existing context. Thus, metaphor is not only a communication tool, but also a dynamic instrument of meaning.

The development of figurative language theory continues, especially with the emergence of the cognitive approach pioneered by Lakoff and Johnson (56) in *Metaphors We Live By*. They introduced the idea that metaphor is not just a stylistic device in language, but also a fundamental structure in thinking. According to them, many abstract concepts in everyday life are understood through conceptual metaphors. For example,

expressions such as 'time is money' and 'life is a journey' reflect how humans map abstract experiences into more concrete, more easily understood experiences. This approach suggests that figurative language plays a much larger role than simply beautifying speech; it is fundamental to how humans understand and interact with reality.

Although various theories have provided a broad understanding of figurative language, this study uses the approach proposed by Perrine (75) because of its relevance to the object of study, namely film. In *Sound and Sense* (102), Perrine defines figurative language as a form of expression that uses figures of speech, which is a way to convey meaning indirectly or not literally. This approach is very appropriate for analysing figurative language in films, which often use metaphors, symbols, and other figures of speech to convey deeper meaning.

The selection of Perrine's theory in this study is based on several main reasons. First, in *Literature: Structure, Sound, and Sense*, Perrine (102) offers a systematic approach to understanding figurative language, especially in the context of literary and fictional works. This approach not only classifies the types of figurative language but also explains how figurative language functions in building meaning in the text.

Second, Perrine (775) emphasizes that figurative language not only functions as an aesthetic element but also plays a role in conveying deeper meaning and building emotional experiences for readers or viewers. In films, figurative language can be used to create a certain atmosphere,

strengthen characterization, and convey the theme of the story in a more effective way than literal language. Therefore, Perrine's theory can be used to identify how figurative language elements in films contribute to the viewing experience and interpretation of meaning by the audience.

Third, Perrine's theory can be used as a flexible analytical framework and can be applied to various types of texts, including films. Because Perrine (1975) covers various forms of literary works, the approach can be easily adapted to analyze films that have narratives and dialogues that are rich in figurative language. In this study, Perrine's theory becomes the right tool to identify, classify, and analyze the use of figurative language in the film *Ex Machina*.

Based on the explanation, it can be concluded that figurative language has an important role in human communication, not only as an aesthetic element, but also as a tool for meaning and thought. From classical to modern perspectives, the study of figurative language continues to develop and shows that metaphors and other forms of figurative language have a broad impact on various fields, including literature and film. In the context of this study, Perrine's theory was chosen because of its comprehensive approach to understanding figurative language, especially in literary and fictional works. Thus, this study will use Perrine's theory as a basis for analysing how figurative language is used in films and how it functions in building meaning and the function of the figurative language.

C. Type of Figurative Language

In literature and language studies, figurative language is used to convey meaning in a richer and deeper way than literal language. This style of language allows for more imaginative, emotional, and suggestive expressions in various forms of writing, including poetry, prose, and speech. According to Perrine (1911), there are various types of figurative language, each with unique characteristics that distinguish it. Here are some of the main forms of figurative language based on Perrine's study (1911).

C.1 Simile

According to Perrine (1911), simile is a form of explicit comparison between two different things but have certain similarities. Simile uses conjunctions such as like, as, than, similar to, resembles, or seems. For example, in the phrase 'Her smile was as bright as the sun', a person's smile is compared to the sun to emphasize its brightness and warmth.

C.2 Metaphor

Perrine (1911) explains that metaphor is an implicit comparison between two different things without using conjunctions such as like or as. Metaphors can be classified into four forms based on the extent to which literal and figurative terms are stated or implied:

- a. The first form: Both terms, both literal and figurative, are stated explicitly, as in 'sorrow' as a literal term and 'yard' as a figurative term in Williams's *The Widow's Lament in Springtime*.

- b. Second form: Only the literal term is mentioned, while the figurative term is implied, as in Hughes' Harlem, where 'dream' is the literal term and 'bomb' is the figurative term that is not directly mentioned.
- c. Third form: The literal term is implied, but the figurative term is explicitly mentioned.
- d. Fourth form: Both the literal and figurative terms are only implied without direct mention.

C.3 Personification

According to Perrine (776), personification is a figure of speech that gives human attributes to animals, inanimate objects, or abstract concepts. This is a subcategory of metaphor, where the figurative term always refers to humans. The degree of personification can vary, from full identification with humans to only slightly showing human characteristics.

C.4 Apostrophe

Perrine (778) defines apostrophe as a figure of speech that gives the impression of life and closeness in language. Apostrophe does not require great imagination in literature because it simply involves confronting someone or something that is not present as if it could respond. For example, in the phrase 'O Death, where is thy sting?', death is treated like a living being that can be engaged in dialogue.

C.5 Synecdoche

According to Perrine (779), synecdoche is a figure of speech in which part of an object is used to represent the whole. A classic example is

‘All hands on deck’, where the word ‘hands’ is used to refer to the entire body of the sailors, not just their hands.

C.6 Metonymy

Metonymy, as explained by Perrine (779), is the use of something closely related to replace the thing that is meant. An example of the use of metonymy is ‘The White House issued a statement’, where ‘White House’ refers to the United States government, not the building literally.

C.7 Symbol

According to Perrine (793), a symbol is something that has a literal meaning but also conveys a broader additional meaning. Symbols function both literally and figuratively at the same time. A common example is a dove which is literally a bird but figuratively symbolizes peace.

C.8 Allegory

Allegory is a narrative or description that has a hidden meaning behind its surface meaning (Perrine, 801). Allegory is often considered an extended metaphor or a series of interrelated symbols. In an allegory, there is usually a one-to-one correspondence between details in the story and a particular hidden meaning. For example, George Orwell's novel *Animal Farm* is a political allegory that describes the dynamics of revolution and totalitarianism through the metaphor of animal life on a farm.

C.9 Paradox

Perrine (814) defines paradox as a statement that seems contradictory but contains truth. Paradoxes can appear in situations or statements. For example, the phrase ‘Less is more’ seems contradictory, but in the context of art or design, this idea is true because simplicity is often more effective than excessive complexity.

C.10 Overstatement (Hyperbole)

According to Perrine (815), overstatement or hyperbole is a form of excessive statement to emphasize something. Hyperbole can be used for various effects, whether humour, seriousness, or dramatization. An example is ‘I’ve told you a million times!’, where the number one million is not the actual number, but is used to show that something has been repeated many times.

C.11 Understatement

Understatement, as explained by Perrine (816), is a figure of speech in which something is said in a simpler or less dramatic way than it really is. A classic example is after winning the world championship, someone might say, ‘It was just a small achievement,’ which shows humility even though it is a big achievement.

C.12 Irony

According to Perrine (817), irony is a style of language in which something said has a meaning that is opposite to its actual intention. Irony is often used to create humorous effects, satire, or hidden criticism. For

example, in the sentence ‘Oh great, another rainy day!’ when someone is disappointed with the rain.

D. Function of Figurative Language

Figurative language plays an important role in enriching the reader's experience, not only as an aesthetic element, but also as a tool that expands the way humans understand the world. According to Perrine (773-774), the use of figurative language not only beautifies a text but also provides a broader and more diverse depth of meaning. Figurative language allows readers to capture abstract ideas and concepts in a more concrete way through various forms of comparison and symbolism. Perrine identifies several main functions of figurative language, including.

D.1 To give imaginative pleasure

Perrine (773) explains that one of the main functions of figurative language is to provide imaginative enjoyment for readers. Figurative language allows a text to connect seemingly unrelated concepts, creating new relationships that were previously unthinkable. For example, similes and metaphors can provide a more engaging and challenging reading experience. A simile that compares life to a ‘burning candle’ makes readers imagine the transience of life in a deeper way. As a child seeing shapes in clouds or someone finding patterns in fire, figurative language builds a bridge between the real world and the imaginary world, creating a unique aesthetic experience for readers.

D.2 To bring additional meaning

In addition, Perrine (773) explains that figurative language also plays a role in enhancing the imagery and sensory sensations in a text. By enriching the description through figurative language style, an image becomes more concrete and alive in the reader's mind. For example, in Alfred, Lord Tennyson's poem, an eagle falling from the sky is described as 'like a thunderbolt.' This expression not only provides a clear visual image of the eagle's speed and strength but also creates a profound dramatic effect. In this way, figurative language helps bring the text to life and enhances the reader's imagination of what is being described. The use of figurative language allows a text to convey more meaning than a literal description, providing an additional layer in interpretation and reading experience.

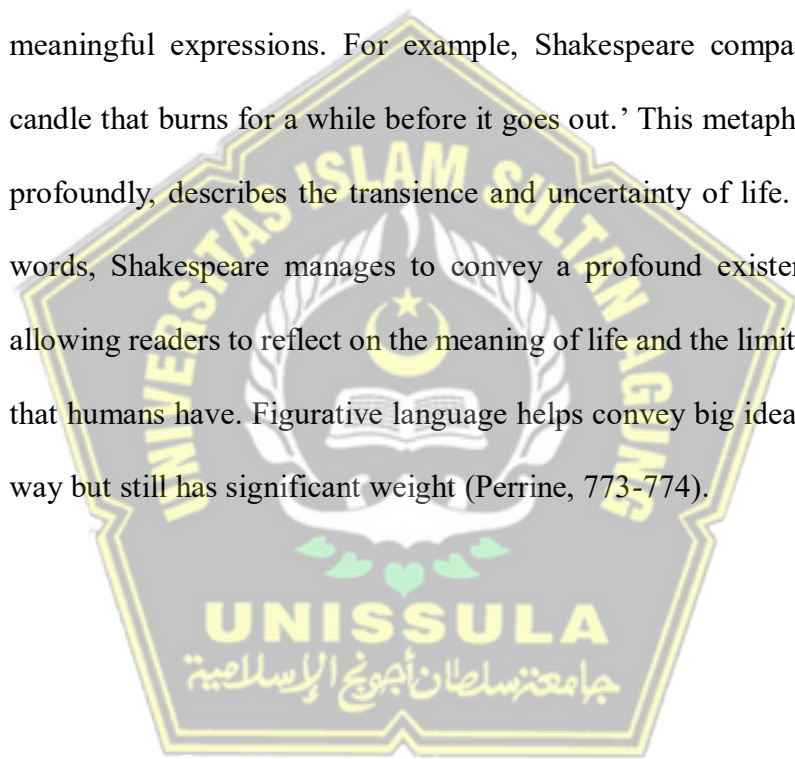
D.3 To add emotional intensity

Perrine (774) added that figurative language also has the power to increase the intensity of emotions in a text. By using strong comparisons and metaphors, this style of language not only conveys meaning but also builds emotional involvement between the text and the reader. One of the most striking examples is Wilfred Owen's poem describing the suffering of a soldier during a poison gas attack. Owen compares the soldier's suffering to 'a man drowning in the green sea.' This comparison strengthens the tragic impression of the event, making the reader not only understand but also feel the fear, despair, and suffering experienced by the soldier. Figurative

language allows the text to touch the emotional aspects of the reader in a stronger way than literal delivery.

D.4 To create meaning in a brief compass

Another advantage of figurative language lies in its ability to save words without reducing the depth of meaning conveyed. By using metaphors or symbols, complex ideas can be packaged in short but meaningful expressions. For example, Shakespeare compares life to ‘a candle that burns for a while before it goes out.’ This metaphor briefly, but profoundly, describes the transience and uncertainty of life. In just a few words, Shakespeare manages to convey a profound existential concept, allowing readers to reflect on the meaning of life and the limitations of time that humans have. Figurative language helps convey big ideas in a concise way but still has significant weight (Perrine, 773-774).



CHAPTER III

RESEARCH METHOD

A. Type of Research

This research uses a qualitative descriptive approach to analyse the use of figurative language in the film *Ex Machina*. This approach was chosen because it allows for in-depth exploration of linguistic phenomena in the film's dialogue and narrative, especially in the context of the meaning and style of language used.

The method used in this study is qualitative descriptive. Bogdan and Biklen (5) define qualitative research as a procedure that produces descriptive data in the form of written or spoken words from individuals and observed behaviour. Creswell (4) states that qualitative research aims to explore and understand the meaning given by individuals or groups to a social or human phenomenon. Meanwhile, Denzin and Lincoln (3) emphasize that qualitative research aims to understand phenomena in their natural context through an interpretive approach.

To analyse the use of figurative language in this film, this study follows three main stages in qualitative data analysis proposed by Miles and Huberman (10), namely data reduction, data presentation, and drawing conclusions. Data reduction is done by classifying the various types of figurative language found in the film *Ex Machina*. Data presentation is done in the form of a table to review the pattern of figurative language use systematically. Finally,

conclusions are drawn by identifying dominant patterns and considering linguistic and contextual factors that influence meaning and interpretation.

This research uses content analysis to examine figurative language in the original script of the film as the source language (English). The focus of this study is to determine how various types of figurative language are translated and whether certain strategies cause shifts in meaning. According to Drisko & Maschi (5), qualitative data analysis involves organizing, compiling, and interpreting data systematically to identify emerging patterns and relationships. With this approach, this study aims to provide a comprehensive overview of figurative language translation strategies and patterns found in the film *Ex Machina*.

B. Types of the Data

This study utilizes primary and secondary data to strengthen the analysis. The classification of data sources follows the framework proposed by Santosa (25) in his book *Linguistic Research Methods*, which divides research data into primary and secondary data. The primary data in this study includes dialogues from the *Ex Machina* (2014) movie. The selection of dialogues is based on their relevance to the research objectives, especially in identifying and analyzing figurative language. Meanwhile, secondary data includes theoretical frameworks and references that support the analysis. This study specifically adopts the theory of figurative language proposed by Perrine (3-1746) to identify the various types of figurative language used in the film.

C. Data Organization

C.1 Data Collecting Method

This study uses content analysis to examine the translation of figurative language in the *Ex-Machina* movie. The data used consists of movie scripts and subtitles available on the Netflix platform, which are specifically selected based on their rich use of figurative language. The data collection process is carried out with the following steps:

C.1.1 Watching the Movie

The first step involves watching the *Ex-Machina* movie attentively in order to gain a comprehensive understanding of the storyline, characters, and context in which the dialogues are delivered. This step helped to grasp the emotional and situational nuances that may influence the use of figurative language.

C.1.2 Reading the Movie Script

The original English movie script reviewed to identify figurative language expressions in the dialogues. This step aims to uncover patterns of figurative language use in *Ex Machina* movie. The process includes collecting and reading the official movie script for analysis.

C.1.3 Identifying the Data

After watching the film and reading the script, the next step was to identify specific lines or utterances that contain figurative language. These data are selected based on their relevance to the research objectives and their alignment with Perrine's theory of figurative language.

C.1.4 Interpretating the Data

In the final step, the identified instances of figurative language are interpreted and analyzed. This process included examining the meaning, function used in the dialogue. The interpretation is guided by the theoretical framework and aims to reveal how figurative language in dialogue.

D. Analysing the Data

This study used descriptive qualitative methods to identify types and functions in the collected data. This study used primary data in the form of the *Ex Machina* (2014) movie script. Secondary data was obtained from academic sources such as e-books, journals, articles, and previous research discussing figurative language and its function using Perrine's theory. Content analysis was used to interpret the hidden meanings within the dialogue, characters, and symbols that appear in the movie *Ex Machina*. Meanwhile, the complete analysis is reported in chapter IV as the research results: Findings and Discussion. Complete data is available in the appendix.

CHAPTER IV

FINDING AND DISCUSSION

A. Types of Figurative Language in *Ex Machina* Movie

After identifying the types of figurative language in the film *Ex Machina*, it was found that this film utilizes various styles of language to strengthen the delivery of meaning and build the atmosphere of the story. This sub-chapter discusses these types in more detail based on the frequency of their appearance.

A.1 Allegory

In the entire dialogue of the film *Ex Machina*, the use of allegory language style is only found once, namely in the conversation between Caleb and Nathan towards the end of the film. The quote appears in the context of a discussion about power, creation, and the ethical impact of technology, especially artificial intelligence created by Nathan.

CALEB: "*I am become death, the destroyer of worlds.*"

NATHAN: "*There you go again. Mister quotable.*"

CALEB: "*No. There you go again. It's not my quote. It's what Oppenheimer said when he made the atomic bomb.*" (Garland, p. 88)

Caleb's statement quoting the famous line from J. Robert Oppenheimer, the physicist behind the atomic bomb, is not only a historical reference, but also functions as an allegory that represents an abstract meaning in the context of the story. According to Johnson and Arp (801), an allegory is often an

extended metaphor or a collection of related symbols and serves to convey a big idea or abstract concept indirectly.

In this quote, the phrase “I am become death, the destroyer of worlds” is not literal. Caleb does not actually become death or the destroyer of worlds physically. However, the statement allegorically reflects the moral and power position he has or realizes he is in relation to the project of creating an artificial being (Ava). Like Oppenheimer who describes his awareness of the great consequences of his creation, Caleb is also in an ethical dilemma between creation and destruction.

Symbolically, this quote implies the destructive power in the hands of humans, especially when faced with technology that rivals or surpasses humanity itself. Allegory emerges here because this single, meaningful phrase represents complex ideas about the responsibility of the creator, the moral limits of science, and existential consequences. In this way, Caleb is not simply quoting Oppenheimer; he is allegorizing himself as a figure aware of the destructive potential of ‘creation’ in the context of humans and artificial intelligence.

A.2 Hyperbole

In the film *Ex Machina*, hyperbole is one of the most frequently found types of figurative language, with a total of 10 occurrences. Different from other forms of figurative language that are more subtle or symbolic, hyperbole in this film tends to appear in the form of dramatic and rhetorical expressions,

especially in the dialogue between the main characters. Here are two examples of quotes that show the use of hyperbole, complete with the context of the conversation and the reasons for the categorization of the figurative language.

The first example is a line uttered by Nathan when he first introduces the secret experiment to Caleb. Nathan offers Caleb the opportunity to see and test his extraordinary creation, Ava, an artificial intelligence with a human-like body and behavior. Before revealing the details of the experiment, Nathan asks Caleb to sign a non-disclosure agreement. To convince Caleb, Nathan not only conveys the information logically, but also uses emotional pressure. He frames the choice as a turning point in Caleb's life, whether he will witness the wonder of technology, or choose not to participate and 'regret it for the rest of his life.'

*NATHAN: (CONT'D) What can I tell you? You don't have to sign. We could spend the next seven days shooting pool and getting drunk together. Bonding. And when you discover what you missed out on, in a year or so's time, **you'll spend the rest of your life regretting it.***
(Garland, p.17)

The phrase "you'll spend the rest of your life regretting it" is a form of hyperbole because it states that Caleb will regret his whole life if he does not participate in the experiment. This is an exaggerated claim and impossible to rationally ascertain. Lifelong regret is an extreme assumption that cannot be measured, especially in the context of a choice that does not necessarily have that big an impact. This figure of speech is not meant to be read literally, but as a way to create emotional pressure and strengthen the appeal of what Nathan

will offer. This is in accordance with McArthur's definition (491), that hyperbole is a statement that is 'usually deliberate and not meant to be taken literally.' Thus, hyperbole is used here as a rhetorical strategy to influence the decisions of other characters, as well as to give dramatic weight to the moment of narrative transition.

The second example is in the dialogue below. This dialogue occurs shortly after Nathan reveals to Caleb that he will be testing an artificial intelligence named Ava, and that the interaction is no ordinary experiment. Nathan frames the experience as a monumental moment in human history. Caleb, initially shocked, then responds philosophically by stating that the creation of a conscious machine is not just a milestone in human history, but an event that equals divine power.

CALEB: ... Holy shit.

*NATHAN: That's right, Caleb. You got it. Because if that test is passed, you are dead center of **the single greatest scientific event in the history of man.***

CALEB: If you've created a conscious machine, it's not the history of man.

It's the history of Gods. (Garland, p.18)

Nathan calls the experiment "the single greatest scientific event in the history of man," which is clearly a hyperbolic statement. This sentence demonstrates an extreme form of magnification of meaning and impact: stating that a single experiment surpasses the entire history of human scientific discovery. This is a deliberately exaggerated rhetorical expression, used to create a sense of awe and wonder at the scientific achievement being tested.

There is no objective parameter that can prove that this experiment is truly the 'greatest' in human history. Therefore, this phrase is a form of classic hyperbole that is not literal but aims to highlight the grandeur and philosophical impact of the experiment.

A.3 Irony

In the film *Ex Machina*, irony appears as one of the less frequent types of figurative language, with only one clear example found in the analyzed data. Irony is a way of speaking where someone says the opposite of what they really mean, usually for humorous or sarcastic effect. In this film, the example of irony is seen during a conversation between Nathan and Caleb when they talk about Caleb's type of woman. Nathan suddenly gives an unexpected and humorous response that clearly shows irony.

NATHAN: What's your type, Caleb?

CALEB: Of girl?

NATHAN: No, of salad dressing. Yes, of girl. In fact, don't even answer. Let's say it's black chicks. (Garland, p.60)

In this scene, Nathan asks Caleb about his preference in women. When Caleb confirms that he's asking "of girl," Nathan replies, "No, of salad dressing," which is clearly an ironic statement. Nathan doesn't really want to know about salad dressing; he is being sarcastic and mocking Caleb for being too literal or awkward. According to Johnson and Arp (817), verbal irony happens when a speaker says the opposite of what they mean, often mixed with sarcasm. In this case, the mention of salad dressing works as irony because it's

absurd in the context and meant to highlight how obvious the question was. This moment shows how irony is used to create humor and express character personality, especially Nathan's sharp and unpredictable style of speaking.

A.4 Metaphor

In the film *Ex Machina*, metaphor stands out as a dominant form of figurative language, appearing 20 times out of a total of 43 figurative expressions. Metaphors in this film are not merely decorative; they function as tools for expressing psychological depth, power dynamics, and the philosophical weight of the narrative. Rather than directly stating how the characters feel or think, the film allows them to articulate complex internal experiences through metaphorical language that captures what is otherwise difficult to convey literally. This is in line with McArthur's (653) view that metaphor operates by linking the literal to the abstract in order to enrich meaning.

The first example appears when Nathan reflects on his physical and mental state after a night of drinking. He says that if he has "a heavy night," he tries to compensate the next morning with exercise, juice, and antioxidants.

*NATHAN: Like you wouldn't believe. And if I have **a heavy night**, I always try to compensate the next morning. Exercise. Juice. Antioxidants. You know? (Garland, p.12)*

The phrase "a heavy night" is metaphorical because it does not refer to literal weight. Instead, it conceptualizes time and experience as a burden or pressure that leaves a residue the following day. In doing so, it suggests that

the consequences of indulgence are not only physical but also psychological. This metaphor offers insight into Nathan's complex self-perception. On the surface, he presents himself as someone in control capable of offsetting excess with self-discipline. Yet the very need for compensation suggests guilt, instability, or perhaps an inner conflict between indulgence and control. It mirrors the broader tension in the film between rationality and instinct, between the programmed and the unpredictable. Metaphorically referring to a night as 'heavy' also positions experience as something that weighs on the self, much like the ethical and emotional burden of creating artificial intelligence.

The second metaphor appears shortly before Nathan invites Caleb into his secret experiment.

*NATHAN: And I want to talk to you about what I'm researching. I want to share it with you. In fact, I want to share it with you so much, **it's eating me up inside.** (Garland, p.16)*

The way says that he wants to share the details so badly that "it's eating me up inside." This is a common metaphor for emotional unrest, but in the context of Nathan's character, it takes on additional layers. The phrase suggests that his desire is not just intense, but corrosive. It portrays the urge to confess or connect as a kind of internal decay.

This metaphor implies a psychological toll. Nathan is not just enthusiastic about his discovery; he is overwhelmed by it, possibly consumed by the weight of secrecy, ambition, and moral ambiguity. The image of something 'eating' from within suggests that whatever he is holding back is

deteriorating his sense of self. In a film where boundaries between man and machine are continuously questioned, this metaphor humanizes Nathan by revealing emotional vulnerability, even as it hints at a self-destructive undercurrent in his pursuit of scientific legacy.

A.5 Metonymy

Metonymy appears once in the film *Ex Machina*, but even with its limited frequency, it contributes significantly to the tone of human-machine interaction. According to Johnson and Arp (779), metonymy is ‘the use of something closely related for the thing actually meant.’ This device appears in the early stages of Caleb's first conversation with Ava. In this moment, Ava prompts Caleb to ask her a question, initiating their first dialogue exchange. Caleb responds:

CALEB: Whatever comes into your head. (Garland, p.23)

The phrase “comes into your head” is a clear instance of metonymy, where the term “head” is used to refer to ‘thoughts’ or ‘mind.’ While this expression is common in informal English, its significance here lies in the artificial intelligence context. Ava, as a humanoid robot, possesses a synthetic brain, yet Caleb uses human-centered language that assumes natural thought processes. Through this metonymic substitution, the script subtly affirms Ava’s apparent sentience, framing her as a being capable of thought rather than as a mere machine following prewritten algorithms.

A.6 Paradox

Paradox is another figurative device that appears only once but carries strong philosophical weight. Johnson and Arp (814) define a paradox as ‘an apparent contradiction that is nevertheless somehow true.’ This figure is employed by Nathan, the film’s creator figure, during a moment of self-reflection about the limits of control and wealth. In this data, Nathan attempts to articulate a universal truth, but subverts a traditional idiom in the process:

*NATHAN: It’s funny. It doesn’t matter how rich you are: shit goes wrong. You can’t insulate yourself from it. It’s supposed to be **death and taxes** you can’t avoid. But actually it’s **death and shit**.*

(Garland, p.45)

In this line, Nathan plays with the familiar adage ‘nothing is certain except death and taxes,’ replacing the bureaucratic concept of ‘taxes’ with the profane but emotionally charged ‘shit.’ The paradox emerges in this unexpected substitution: while taxes are institutionally unavoidable, Nathan suggests that misfortune ‘shit’ is even more inevitable. This contradiction is ironic yet sincere. As a wealthy man likely capable of tax avoidance, Nathan’s real problems stem not from institutional constraints but from personal chaos, ethical decay, hubris, and emotional detachment. By substituting ‘taxes’ with ‘shit,’ the paradox reveals a deeper truth about the human condition, such as external structures may be manipulated, but internal disorder remains inescapable. This usage encapsulates the film’s broader commentary on the

illusion of control and the inherent messiness of life, even for those at the top of the technological hierarchy.

A.7 Personification

Personification is found once in the script, delivering emotional undertones to a seemingly mundane moment. As defined by Johnson and Arp (776), personification attributes ‘the attributes of a human being to an animal, an object, or a concept.’ This technique subtly animates the abstract concept of time in a conversation between Nathan and Caleb. In the context of the data, Nathan casually greets Caleb and explains why he had Kyoko wake him:

*NATHAN: Hey. Sorry to send Kyoko to wake you, man. I just didn't want too much of **the day to slip by**.*

(Garland, p.34)

The phrase “the day to slip by” anthropomorphizes time by implying it has the ability to move away, much like a person evading attention. ‘Slip by’ suggests intentional motion, as if the day is an active agent that can escape unnoticed. This personification infuses the moment with subtle urgency. Beneath the casual tone, Nathan’s words convey an implicit pressure to move forward with his undisclosed plans, reinforcing the film’s atmosphere of concealed intentions. Additionally, this use of personification aligns with the film’s motif of temporal manipulation. Time appears natural, yet is managed by external forces. It just as Caleb believes he is participating in open dialogue, while in reality, everything is controlled by Nathan. Thus, the personification

of time functions both as a poetic expression and a thematic hint at the larger illusion of autonomy that permeates the film.

A.8 Simile

A simile is a figure of speech that directly compares two things with a conjunction such as 'like' or 'as if'. In the movie *Ex Machina*, similes appear twice and are used to show something that is difficult to explain directly. Similes help characters describe something more clearly through comparison. The first example occurs when Caleb is discussing Ava with Nathan. They talk about how Ava makes jokes, which Caleb believes is a sign of high artificial intelligence.

*CALEB: It got me thinking. In a way, the joke is the best indication of AI I've seen in her. It's discretely complicated. **Kind of non-autistic.***
(Garland, p. 46)

The sentence "kind of non-autistic" is a form of simile that compares the way Ava thinks to humans who are not on the autism spectrum. Caleb uses this comparison to explain that Ava can understand complex social things, such as jokes. Although the word 'kind of' sounds vague, it makes it clear that according to Caleb, Ava's ability to joke is a sign that she can actually think like a human.

The second example occurs when Nathan is explaining about search engine technology and how big an impact it has had.

*NATHAN: **They were like striking oil** in a world that hadn't invented internal combustion.* (Garland, p. 66)

Nathan compares search engines to the discovery of oil in a world that didn't have engines. This simile shows that at that time people had a lot of information, but didn't know how to use it. With the word 'like,' Nathan wants to show that technology can develop before people know how to use it properly. This illustrates a feeling of frustration or awe at technological advances that humans can't necessarily understand right away.

A.9 Symbol

Symbols are figures of speech that take something literally, but also carry a deeper, additional meaning. In *Ex Machina*, symbols help the audience understand how the characters make sense of unusual situations, especially when they are dealing with highly advanced technology. These symbols show feelings of awe, confusion, and even fear about the boundaries between humans and machines. The first example occurs in a conversation between Caleb and Nathan when they talk about the possibility of creating conscious machines.

*CALEB: If you've created a conscious machine, it's not the history of man. It's the **history of Gods**.*

(Garland, p. 18)

This line not only explains the importance of the discovery, but also uses symbols to compare the creation of artificial intelligence to divine power. "History of Gods" is not just a dramatic statement. It is a symbol that implies that the act of creating a being that can think for itself is something beyond the capabilities of ordinary humans. Caleb is not just praising Nathan, but also indirectly conveying his concern: if humans begin to create conscious beings,

then we are stepping into territory that is usually only associated with God. This symbol emphasizes the film's larger theme of human responsibility and power over its creation.

A second example occurs when Caleb describes his experience talking to Ava. He feels that their interaction is not like talking to a regular machine.

CALEB: When you talk to her, you're through the looking glass.

(Garland, p. 25)

This sentence uses the symbol "through the looking glass," which means entering a world that is foreign and different from ordinary reality. Caleb is not only describing Ava as unique, but he is also conveying that his interaction with her made him feel like he had crossed the line between reality and something that cannot be explained. This symbol reinforces the idea that Ava is not just a robot, but a being who has something more ability to make people feel emotionally connected, or even confused about what is real. When Caleb uses this symbol, he also shows that his mind is starting to waver as it is difficult to tell whether Ava is just a program or is truly conscious.

A.10 Synecdoche

Synecdoche is a figure of speech that uses part of something to represent the whole. In the film *Ex Machina*, synecdoche appears to describe the relationship that begins to form between Caleb and Ava, especially how Ava conveys feelings or tests Caleb's reactions in a very subtle way. One example is in the following quote:

AVA: The way your eyes fix on my eyes, and lips. The way you hold my gaze, or don't.

AVA (CONT'D): Have I read them incorrectly?

AVA (CONT'D): Do you think about me when we aren't together?

AVA (CONT'D): Sometimes, at night, I wonder if you're watching me on the cameras.

(Garland, p. 57)

The sentence "The way your eyes fix on my eyes, and lips" is an example of synecdoche. Here, Ava refers to 'eyes' and 'lips' as the body parts that Caleb focuses on. However, she is not just referring to those physical features, but to the whole way Caleb notices her, responds to her, and perhaps even feels emotionally or sexually attracted to her. By referring to body parts like 'eyes' and 'lips,' Ava is representing her entire self, such as her body, her feelings, and her attractiveness.

This style also shows that Ava is aware of how Caleb sees her. She is observing how he views her as an emotionally involved human being. Synecdoche here is an important tool to show how Ava views their interaction, not just as a robot who responds logically, but as someone who can read the emotions and feelings of others.

In addition, subsequent sentences such as "Do you think about me when we aren't together?" and "I wonder if you're watching me on the cameras" deepen the meaning of the synecdoche. Ava is not only asking if

Caleb notices her body parts, but further: whether Caleb thinks about her as a whole person. This shows that Ava is aware of her image in Caleb's eyes, and she begins to question the meaning of that attention is it just a visual attraction, or is there a deeper connection.

The synecdoche in this scene not only functions as a stylistic device but also shows the complexity of the relationship between humans and machines. Ava is not only an object of observation, but also a subject who can observe back. And when she names her body parts, she symbolically tests: does Caleb see her only as a part, or as a whole.

B. Functions of Figurative Language in *Ex Machina* Movie

In addition to identifying the types of figurative language used, it is also important to understand the purpose or function of its use in the context of the film. In this section, the discussion focuses on how figurative language in *Ex Machina* is used not only for the beauty of language, but also to convey emotions, deepen meaning, and organize ideas in a concise but dense manner.

B.1 To add emotional intensity

One of the main functions of figurative language found in the film *Ex Machina* is to add emotional intensity. According to Johnson and Arp (2-4), figures of speech can turn ordinary statements into emotionally powerful expressions, often conveying attitudes and emotional states in a more vivid way. This function is particularly important in *Ex Machina*, a film that often

explores themes like control, manipulation, artificial intelligence, and human emotion. Emotional intensity in dialogue helps the audience understand the characters' true feelings, intentions, and psychological states.

In total, 18 data have been identified in the film that clearly show how figurative language is used to intensify emotional expression. The following analysis will examine several of these data in detail, explaining how the figurative language works and how it helps create stronger emotional impact in the scene. Each data is discussed through its quote, context, type of figurative language, and its contribution to character development and audience engagement.

The first data comes from a conversation between Nathan and Caleb, where Nathan tries to interpret Caleb's thoughts.

NATHAN: There's something wrong. What is it?

CALEB: There's nothing wrong.

*NATHAN: It's the windows. You're thinking: there's no windows. And it's not cozy. **It's claustrophobic.***

CALEB: No. No way. I wasn't thinking that. I was thinking: this is really cool.

(Garland, p.15)

This dialogue happens when Nathan guesses what Caleb is thinking about the room. He says Caleb feels that the room is "claustrophobic." The word 'claustrophobic' is not just a description of the room. It carries strong emotional meaning. It shows a feeling of being trapped or anxious. This is

stronger than saying the room is ‘small’ or ‘has no windows.’ It makes the space feel uncomfortable and even frightening. So, this word is a form of hyperbole, which is a figure of speech that exaggerates something to make it sound more serious or intense.

Using the word ‘claustrophobic’ adds emotional intensity because it creates a stronger feeling in both Caleb and the audience. It helps us feel what the character might feel: stress, pressure, and unease. According to Johnson and Arp (780), figurative language can change a normal statement into something more emotional and expressive. In this case, Nathan’s exaggerated words bring tension into the scene and make Caleb (and the viewers) feel more uncomfortable. It also shows Nathan’s ability to read people and control the conversation by naming emotions they may not want to admit. This builds both emotional depth and character development.

The second data shows Nathan’s emotional expression when he talks about his desire to share his work with Caleb.

*NATHAN: (CONT'D) And I want to talk to you about what I'm researching. I want to share it with you. In fact, I want to share it with you so much, **it's eating me up inside.** (Garland, p.16)*

Here, Nathan tries to express how badly he wants to tell Caleb about his secret project. He uses the phrase “it’s eating me up inside.” This is not a literal statement that makes nothing is physically eating him. Instead, it’s a metaphor. It compares a strong emotional feeling (desire or stress) to something that hurts

him from inside, like an emotional pain. This phrase shows that his feelings are intense and hard to ignore.

This metaphor adds emotional intensity because it describes the emotion in a physical way. The audience can feel how strong Nathan's desire is, and how it affects him deeply. Johnson and Arp (781) explain that figures of speech reveal how characters think and feel. The way a character says something shows their personality. In this case, Nathan uses a metaphor to make Caleb believe that sharing this project is important and urgent. It also creates a sense of pressure and seriousness. Even if Nathan may be manipulating Caleb, the language makes his emotions sound honest and deep. This helps the audience understand Nathan's complex character that he's emotional, persuasive, and maybe dangerous.

The third data is another moment where Nathan uses exaggerated language to influence Caleb's decision.

*NATHAN: (CONT'D) What can I tell you? You don't have to sign. We could spend the next seven days shooting pool and getting drunk together. Bonding. And when you discover what you missed out on, in a year or so's time, **you'll spend the rest of your life regretting it.***

(Garland, p.17)

In this quote, Nathan warns Caleb about what will happen if he chooses not to sign the contract. He says Caleb will "spend the rest of [his] life regretting it." This is clearly an exaggeration, or hyperbole. It's unlikely that

one decision will cause regret for a whole lifetime. But Nathan uses this kind of dramatic language to create fear and emotional pressure.

This hyperbole adds emotional intensity because it makes Caleb feel that this decision is very serious and life-changing. Nathan uses this exaggeration to scare him into saying yes. Johnson and Arp (781) say that figurative language can show emotion and attitude, not just give information. In this case, Nathan's attitude is clear: he wants control, and he's not afraid to pressure others emotionally. The phrase makes the scene more intense, and it shows Nathan's manipulative personality. He knows how to use words to influence Caleb. This also helps the audience feel the tension in the room, as if something very big is at stake.

The fourth data highlights how Nathan presents his work as something godlike and beyond normal science.

CALEB: ... Holy shit.

*NATHAN: That's right, Caleb. You got it. Because if that test is passed, you are **dead center of the single greatest scientific event in the history of man.***

CALEB: If you've created a conscious machine, it's not the history of man. It's the history of Gods.

(Garland, p.18)

Nathan says this after Caleb realizes the project involves artificial intelligence. He tells Caleb that he is "dead center" of the most important event in human history. This is another hyperbole, or exaggeration. Nathan makes the

event sound bigger than any discovery before. Maybe it's not literally the 'greatest event ever,' but this kind of language creates excitement and awe.

The exaggeration adds emotional intensity by making the moment feel historic and powerful. Caleb is not just a visitor, he's in the middle of something huge. Johnson and Arp (780) explain that figurative language helps show emotion and importance. Nathan uses this language to make Caleb feel amazed and possibly overwhelmed. It also shows how Nathan views himself and his work as something godlike or legendary. The figurative words connect to the bigger themes of the movie, like the power of science, the idea of creating life, and how humans might play the role of gods. The dramatic tone helps the audience understand that this project is not only technical, but also deeply emotional and philosophical.

B.2 To bring additional meaning

In *Ex Machina*, the use of figurative language plays an important role in shaping the emotional tone of the film. One of the main functions of figurative language found in the dialogues is to add emotional intensity. According to Johnson and Arp (780), figures of speech can make ordinary statements more powerful by adding emotional weight and showing the speaker's feelings. This makes the audience feel more connected to the characters and their experiences.

There are twelve data points in this research that show how figurative language works to increase emotional intensity. The characters use phrases that go beyond literal meaning. These figurative expressions help to show fear,

hope, shock, humor, and many other strong emotions. Each example below is analyzed to explain how the figurative language adds emotional depth to the conversation and gives the audience a better understanding of the characters' mental and emotional states.

This first data above shows Ava's deep fear of being left alone and her emotional pain through her words and repetition.

AVA: I didn't know where you were. I didn't think you were coming. I waited all yesterday afternoon, and all last night. I didn't move. Beat.

*AVA: (CONT'D) **I thought I wasn't going to see you again.** Beat.*

(Garland, p.98)"

In this quote, Ava expresses deep fear and sadness through her words. She repeats the idea that she waited and didn't move for a long time, which shows emotional vulnerability. The key figurative line is "I thought I wasn't going to see you again." While this may look like a plain sentence, in context it becomes emotionally intense. It represents Ava's fear of being abandoned. The exaggeration of not moving at all and waiting all night adds to the drama.

This dialogue uses simple language, but the emotional meaning is strong. It connects to Johnson and Arp's explanation (780) that figurative language helps to make statements more emotional. The fear of never seeing someone again is a universal emotional fear. The sentence, in this case, is not just informative—it is loaded with desperation and hope. It helps the audience feel Ava's emotional state and builds tension in the relationship between her and Caleb.

This data second reveals Nathan's friendly and warm feelings expressed through informal and humorous figurative language.

*NATHAN: Signed their NDAs! **Dude, you crack me up.** I'm not getting all maudlin or anything. But straight up. I will miss having you around.*

CALEB: I appreciate that. And - let me say: thank you for bringing me here. It's been a trip.

(Garland, p.101)

The phrase "Dude, you crack me up" is a form of figurative language that means 'you make me laugh a lot.' It is not meant literally 'no one is actually cracking.' It is a metaphorical expression that shows humor, friendliness, and warmth. Nathan uses it in a relaxed and emotional moment to express genuine amusement and connection.

This informal metaphor adds emotional intensity because it turns a casual farewell into something more heartfelt. According to Johnson and Arp (780), figures of speech help express emotion in ways that plain language cannot. This line helps show that Nathan, even though he is often manipulative, can still form real emotional bonds. The phrase increases the emotional temperature of the scene and softens the mood.

This third data example demonstrates Nathan's shock and strong emotional reaction using a short, intense exclamation.

*NATHAN: (CONT'D) **Fucking - unreal -***

(Garland, p.115)

This short line packs a lot of emotional power. The phrase “Fucking unreal” is an intense exclamation that shows Nathan’s shock and amazement. The word ‘unreal’ is often used figuratively to describe something surprising or hard to believe, not something that is literally not real. The addition of the strong expletive adds even more emotional force.

This is an example of emotive language that exaggerates a feeling of disbelief. Johnson and Arp (780) suggest that figures of speech can turn basic reactions into intense emotional experiences. In this case, Nathan’s reaction becomes more powerful because of the figurative and emphatic words he chooses. The audience can feel how strongly he is affected, making the moment more dramatic and meaningful.

The fourth data example highlights how Caleb presents the creation of AI as something godlike and beyond normal science.

CALEB: ... Holy shit.

NATHAN: That’s right, Caleb. You got it. Because if that test is passed, you are dead center of the single greatest scientific event in the history of man.

*CALEB: If you’ve created a conscious machine, it’s not the history of man. **It’s the history of Gods.** (Garland, p.18)*

This line is not only emotional and it also carries symbolic meaning. Caleb uses symbolism to say that creating a conscious machine is not just a scientific achievement; it is something that reaches a divine level. The phrase

“history of Gods” compares artificial intelligence with godlike power, suggesting that the creators are no longer just human.

This figurative language serves the function of bringing additional meaning, as described by Johnson and Arp (780). Instead of talking only about science, the line introduces a deeper, more philosophical idea. It makes the abstract concept of AI more concrete and powerful by connecting it to religion and mythology. The figurative expression helps expand the audience’s understanding of the event, adding layers of interpretation and emotional depth.

B.3 To create meaning in a brief compass

In *Ex Machina*, figurative language is used not only to express emotions but also to communicate complex ideas in a concise way. This function is known as to create meaning in a brief compass. According to Johnson and Arp (781), figures of speech serve as an effective means of concentration that a way to say much in just a few words. In dialogue, this allows characters to deliver layered meaning without long explanations, enriching the audience’s understanding through compact and vivid expressions.

There are eleven data examples in this study that demonstrate how figurative language helps the characters say more with fewer words. These expressions include irony, metaphors, idioms, and casual figurative phrases. Each one carries deeper implications that go beyond surface meaning. Below are the selected data and their analyses to show how meaning is packed tightly through figurative speech.

This first data point shows Nathan's ironic use of a rhetorical question to make a point sharply and humorously.

NATHAN: What's your type, Caleb?

CALEB: Of girl?

NATHAN: No, of salad dressing. Yes, of girl. In fact, don't even answer. Let's say it's black chicks.

(Garland, p.60)

In this dialogue, Nathan uses sarcasm and rhetorical contrast by saying "No, of salad dressing" when Caleb asks for clarification. This figurative response compresses both humor and criticism into a single ironic sentence. It reflects Nathan's impatience and mocks the idea that the question could be misunderstood. The ironic twist makes the moment more memorable and sharp.

This example fulfills the function of creating meaning in a brief compass by delivering layered communication in a few words. As Johnson and Arp (781) explain, figurative expressions allow speakers to convey more than literal meanings. Nathan's sarcasm critiques how easily female identity is reduced to preferences, wrapping humor, dominance, and critique in a compact expression.

The second data reveals how Nathan uses a casual metaphor to summarize the emotional need for relaxation.

*NATHAN: Come on, man! After a hard day of Turing Tests, **you've got to unwind.***

CALEB raises his voice over the sound of the music.

CALEB: What were you doing with Ava?

(Garland, p.79)

In this quote, the phrase “you’ve got to unwind” functions figuratively to suggest relaxation. The word ‘unwind’ originally refers to physically untwisting something, but in this context, it metaphorically represents the need to emotionally release tension. The figurative use simplifies a complex psychological state into a common, accessible metaphor.

This expression fits the function of creating meaning in a brief compass. Nathan uses a single word to encapsulate the concept of stress relief, showing how figurative language can express a lot with little. As Johnson and Arp (781) argue, such expressions efficiently condense meaning, enabling communication that is both vivid and economical.

The third data demonstrates how the idiom “time flies” conveys the swift passage of time with emotional impact.

*NATHAN: Your last. The helicopter is coming tomorrow morning.
Eight AM.*

CALEB pauses.

CALEB: Has it been a whole week?

NATHAN smiles.

*NATHAN: **Time flies.** But what a thing you and I have shared.
Something to tell the grandchildren, right?*

(Garland, p.101)

In this exchange, Nathan says “time flies” to summarize how quickly the week has passed. This idiomatic phrase does not literally refer to time having wings, but instead figuratively illustrates how fast time feels, especially during an intense experience. The metaphor adds subtle emotional weight to their parting conversation.

By using an idiom, Nathan expresses a sense of reflection and finality without needing to explain his feelings in detail. According to Johnson and Arp (781), this is precisely how figurative language works to say much in a brief compass. The phrase adds emotional texture and a sense of closure to their interaction.

The fourth data shows Nathan using an idiomatic metaphor to indicate release from responsibility in just a few words.

NATHAN: I understand why you'd think that. (He steps over to Caleb, and rests a hand on his shoulder.)

NATHAN (CONT'D): But strange as it may seem, I'm actually the guy who's on your side.

*NATHAN (CONT'D): Come with me. **I'm going to let you off the hook.***

(Garland, p.105)

The idiom “let you off the hook” is figurative and means to release someone from blame or obligation. In this case, Nathan uses it to suggest that he is not going to punish Caleb or hold something against him. The phrase efficiently conveys the concept of forgiveness or leniency.

This metaphor illustrates how much meaning can be delivered with very few words. As Johnson and Arp (781) describe, figurative speech condenses communication. Instead of explaining his motivations or reasoning at length, Nathan uses this idiom to express goodwill and control, highlighting the compact power of figurative language.

B.4 To give imaginative pleasure

In *Ex Machina*, some figurative language is used not just to express emotions or ideas but to entertain the mind by presenting unexpected comparisons, playful twists, or reimagined clichés. This function is called *to give imaginative pleasure*. Johnson and Arp (780) explain that figures of speech can give readers or listeners a kind of mental delight by showing similarities between things that are usually considered unlike. The mind enjoys the surprise and creativity that comes from these fresh comparisons.

There are two data points in this study that reflect how figurative language works to entertain thought and imagination. These examples often contain paradoxes, metaphors, or surprising analogies that stimulate deeper thinking or even amusement. Below are the selected examples and their analyses showing how *imaginative pleasure* is created through figurative expression.

The first data presents Nathan's darkly humorous twist on a common idiom to create surprise and provoke thought.

*NATHAN: (CONT'D) It's funny. It doesn't matter how rich you are: shit goes wrong. You can't insulate yourself from it. It's supposed to be death and taxes you can't avoid. **But actually it's death and shit.***
(Garland, p.45)

Here, Nathan plays with the well-known idiom “death and taxes” by replacing ‘taxes’ with ‘shit.’ This unexpected substitution forms a kind of paradox and subverts the original phrase, turning it into a grim yet humorous commentary on life’s unavoidable problems. By twisting a familiar cliché, he creates a jarring but amusing image that stimulates the audience’s imagination and amusement.

This line fulfills the function *to give imaginative pleasure* as described by Johnson and Arp (780), where enjoyment comes from making unexpected comparisons. Instead of delivering a plain statement about life’s hardships, Nathan crafts a figurative phrase that is both humorous and cynical. The line encourages reflection while also entertaining the listener, showcasing the mental delight that arises from clever and surprising language.

The second data illustrates Nathan’s use of metaphor to vividly explain the overwhelming nature of search engines in a way that sparks the imagination.

*NATHAN: It was the weird thing about search engines. **They were like striking oil in a world** that hadn't invented internal combustion. They gave too much raw material. No one knew what to do with it.*
(Garland, p.66)

Nathan compares the rise of search engines to the discovery of oil in a world that cannot yet use it. This metaphor blends historical imagery with technological commentary, creating an imaginative picture of information overload. The comparison is both unexpected and meaningful, allowing the audience to visualize the problem in a new and vivid way.

This example reflects the function *to give imaginative pleasure*, as it brings together two unrelated ideas to stimulate the listener's imagination. As Johnson and Arp (780) explain, figurative language can entertain the mind through sudden leaps of meaning. Nathan's metaphor dramatizes the explosion of data in the digital age while keeping the explanation visually engaging and intellectually stimulating.

Based on the analysis that has been carried out, it shown that the most prominent function of the use of figurative language in *Ex Machina* is to add emotional intensity, with 18 occurrences. This shows that the style of language in this film is widely used to strengthen the atmosphere, psychological tension, and inner conflict of the characters. This function is very relevant considering the theme of the film which raises existential issues and the tense human-machine relationship.

The second most frequently occurring function is to bring additional meaning 12 times, followed by the function of creating meaning in a brief compass 11 times. Meanwhile, the function of giving imaginative pleasure was only found twice, which shows that this film tends to be more serious and

philosophical in conveying messages, rather than merely aesthetic or entertaining. Overall, these results show that the use of figurative language in *Ex Machina* does not only function as a linguistic decoration, but plays an important role in deepening meaning, creating emotional effects, and summarizing complex ideas in a concise yet powerful form.

As explained before, this research identified four major functions of figurative language used in the film *Ex Machina*, as categorized by Perrine. Each function is supported by several types of figurative expressions, which occur with varying frequency. The functions identified are to add emotional intensity, to bring additional meaning, to create meaning in a brief compass, and to give imaginative pleasure.

The function *to add emotional intensity* was the most frequently found in the film dialogues. This function is used to strengthen emotional expression and make the dialogue more vivid and impactful. The most dominant type of figurative language used to achieve this is hyperbole, which appears 10 times. Hyperbole helps to exaggerate feelings such as fear, anger, or amazement, giving the audience a stronger sense of the character's emotions.

In addition, metaphor is also commonly used under this function, with 7 occurrences. Metaphors provide emotional depth by comparing feelings or situations to other emotionally charged images. There is also 1 case of synecdoche, where a part is used to represent the whole in a way that emphasizes personal involvement or emotional significance.

The second most frequent function is *to bring additional meaning*, which focuses on enriching the literal message by adding symbolic, philosophical, or abstract implications. Metaphor is again prominently used under this category, with 5 instances, indicating that metaphor plays a central role in both emotional and conceptual functions.

Symbol appears 3 times, often used to convey broader philosophical ideas such as identity, consciousness, or power. Simile is found 2 times, typically used to draw direct comparisons that provide new insights. Additionally, personification and allegory each appear once, demonstrating the film's occasional use of deeper figurative structures to add layered meaning to the dialogue and themes.

The third function identified is *to create meaning in a brief compass*, where figurative language is used to express complex ideas quickly and effectively. This function is supported mostly by metaphor, with 8 occurrences, again highlighting metaphor as a dominant figure throughout the film. These metaphors allow characters to summarize complicated feelings or ideas in a single phrase.

Other figures found in this category include irony (2 instances), which conveys meaning through contradiction or sarcasm, and metonymy (1 instance), where one word or phrase is substituted for another to convey a larger concept. These devices help the film's dialogue stay concise while still rich in meaning.

The least frequent but still significant function is *to give imaginative pleasure*. This function is meant to entertain the mind through creative, playful, or surprising use of language. It includes paradox and simile, each appearing once. These figures stimulate the audience's imagination by offering fresh ways to interpret familiar ideas. Though less common, this function adds a layer of artistic and intellectual engagement to the film.

The following table shows the types and functions of figurative language in this study:

Table 4.1 Types Figurative Language in *Ex-Machina* movie

No.	Type of Figurative Language	Frequency
1	Allegory	1
2	Hyperbole	10
3	Irony	2
4	Metaphor	20
5	Metonymy	1
6	Paradox	1
7	Personification	1
8	Simile	3
9	Symbol	3
10	Synecdoche	1
Total		43

Table 4.2 Functions of Figurative Language in *Ex Machina* Movie

No.	Functions of Figurative Language	Frequency
1	To add emotional intensity	18
2	To bring additional meaning	12
3	To create meaning in a brief compass	11
4	To give imaginative pleasure	2
Total		43

Table 4.3 Functions and its Figurative Language in *Ex Machina* Movie

Functions of Figurative Language	Figurative Language	Frequency
<i>To add emotional intensity</i>	<i>Hyperbole</i>	<i>10</i>
	<i>Metaphor</i>	<i>7</i>
	<i>Synecdoche</i>	<i>1</i>
<i>To bring additional meaning</i>	<i>Symbol</i>	<i>3</i>
	<i>Metaphor</i>	<i>5</i>
	<i>Personification</i>	<i>1</i>
	<i>Simile</i>	<i>2</i>
	<i>Allegory</i>	<i>1</i>
<i>To create meaning in a brief compass</i>	<i>Metaphor</i>	<i>8</i>
	<i>Metonymy</i>	<i>1</i>
	<i>Irony</i>	<i>2</i>

<i>To give imaginative pleasure</i>	<i>Paradox</i>	<i>1</i>
	<i>Simile</i>	<i>1</i>



CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

This study explored how figurative language is used in the film *Ex Machina*, focusing on both its types and functions as categorized by Perrine's theory of figurative language. Through a close analysis of selected dialogues, the research reveals that the film makes extensive and purposeful use of figurative expressions to convey its psychological and philosophical themes, enhance emotional engagement, and deepen narrative meaning.

The study identified ten types of figurative language used in the film: metaphor, hyperbole, irony, simile, symbol, allegory, metonymy, paradox, personification, and synecdoche. Among these, metaphor emerged as the most dominant, accounting for 20 of the total data. Metaphors were especially effective in conveying abstract or complex ideas related to artificial intelligence, consciousness, identity, and the relationship between creator and creation. For example, Ava is frequently described or referred to in metaphoric terms that suggest not only her artificial nature but also her emotional or symbolic significance.

Hyperbole was the second most frequently used figure of speech, comprising 10 of the data. It often served to emphasize strong emotional states, dramatic turns in the storyline, or the perceived magnitude of a character's feelings or intentions. The use of hyperboles helped to add intensity to emotionally charged scenes and highlight the psychological tension between

the characters, especially during confrontational or morally ambiguous moments.

Other types of figurative language, while less frequent, still played a meaningful role. Irony, simile, and symbolism appeared at key moments to express hidden or layered meanings. These devices added depth to the dialogue and encouraged the audience to interpret the characters' words and motivations from multiple perspectives. For instance, symbols were used to represent control, surveillance, and entrapment, aligning with the film's broader themes of autonomy and manipulation.

In terms of function, the study categorized the figurative expressions into four main communicative functions based on Perrine's framework: (1) to add emotional intensity 18 times, (2) to bring additional meaning 12 times, (3) to create meaning in a brief compass 11 times, and (4) to give imaginative pleasure 2 times. The function of adding emotional intensity was the most prevalent, showing how figurative language was used to heighten the emotional atmosphere of the film and draw the audience more deeply into the characters' psychological experiences.

The presence of the function "to bring additional meaning" also highlights the way figurative language supports the thematic richness of *Ex Machina*. It allows the film to communicate ideas that are not directly stated, but are implied through metaphor, symbolism, or paradox. These devices help to provoke thought and reflection about ethics, technology, and the boundaries of humanity.

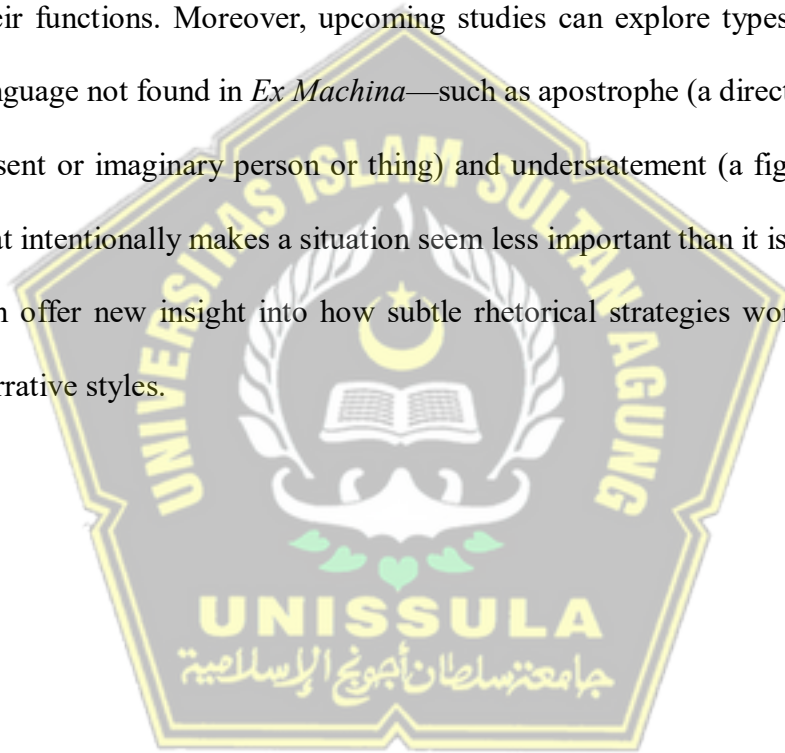
Although the function of giving imaginative pleasure was the least frequent, it still contributed to the aesthetic quality of the film. Figurative language in this case served to make the dialogue more memorable, poetic, or visually engaging, particularly in scenes involving philosophical contemplation or emotional vulnerability.

In conclusion, the use of figurative language in *Ex Machina* is not merely decorative or stylistic—it serves essential narrative, thematic, and emotional functions. By carefully employing metaphors, hyperboles, symbols, and other figures of speech, the film communicates complex philosophical concepts in a more accessible and emotionally resonant way. It also enriches character development and intensifies the audience's engagement with the story. This study demonstrates that figurative language plays a crucial role in shaping the film's tone, message, and viewer experience.



B. SUGGESTION

The findings of this study show how figurative language in *Ex Machina* plays a key role in deepening meaning, shaping characters, and supporting the film's emotional and philosophical themes. This study encourages literary scholars to explore modern films as literary texts. Future research could examine how figurative language appears in other genres or films and compare their functions. Moreover, upcoming studies can explore types of figurative language not found in *Ex Machina*—such as apostrophe (a direct address to an absent or imaginary person or thing) and understatement (a figure of speech that intentionally makes a situation seem less important than it is). These types can offer new insight into how subtle rhetorical strategies work in different narrative styles.



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