

## The Use of Metaphors, Similes, and Personifications in the Truman Show Film

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### Abstract

This research dissects “The Truman Show” using metaphor, simile, and personification to expose concealed symbolism. The study employs a qualitative method, scrutinizing the film’s script based on X.J. Kennedy’s theory. Data is gathered through film observation and noting the usage of these literary devices. The film primarily uses personification (41.2%), followed by metaphor (35.3%) and simile (23.5%). These devices stimulate viewers to question reality and the media’s impact. They underscore the significance of privacy in genuine life experiences. The film serves as a warning, revealing how turning real life into entertainment can dehumanize individuals and reminding us of the value of privacy as a crucial part of a genuine life experience. The study follows a systematic process, including outlining the topic, creating the thesis layout, gathering information from the film and online research, and analyzing the symbols and meanings in the thesis. The research provides insights into human experiences and the impact of media on our perception of reality.

**Keywords:** The Truman Show, Concealed Symbolism, Metaphors

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## INTRODUCTION

Language, as a tool for human communication (Fedurek & Slocombe, 2011; Jack & Schyns, 2015; *Origins of Human Communication - Michael Tomasello - Google Buku*, n.d.), plays a pivotal role in our lives. It allows us to express our thoughts and emotions, and it is through language that we establish connections with others. Whether spoken or written, language provides us with a powerful means of expression. It enables us to share our experiences, promoting social cohesion and mutual understanding. This, in turn, influences our interactions and relationships with others.

According to Sultanov (2022), language is more than just a tool for communication. It is a medium that humans utilize to exchange messages and information, both verbally and in written forms. Each language possesses its distinct grammar, vocabulary, and structure. But what makes language truly fascinating is its ability to incorporate cultural and social elements. These elements not only strengthen our identity but also nurture connections between individuals and communities.

Language is also a means of sharing knowledge (Ahmad, 2017; Ahmad & Widén, 2015; Luring & Selmer, 2011; Neches et al., 1991). It is a vital aspect of our cultural and

social identity, which can help build relationships between individuals and groups. It plays a crucial role in shaping our perceptions of the world and influences how we interact with others. Language fosters social cohesion and progress by allowing us to create shared experiences. These shared experiences ultimately shape our interactions, relationships, and worldviews (Cobern, 2000; *Hidden Worldviews: Eight Cultural Stories That Shape Our Lives* - Steve Wilkens, Mark L. Sanford - Google Buku, n.d.; King, 2019; Koltko-Rivera, 2004)

Moreover, language is dynamic. It has evolved and adapted to reflect cultural, social, and technological changes. This evolution demonstrates the significance of language in human communication (Fedurek & Slocombe, 2011; Pagel, 2017). Language has the power to bridge divides and promote understanding. It is this ability that makes language an indispensable part of our lives. Through language, we can connect with others, share our experiences, and understand the world around us. It is through language that we can truly express ourselves and connect with others on a deeper level.

Symbolism, as described by Hasanov & Ernazarova (2023), is a distinguishing characteristic of modernism that approaches mysticism (Callison, 2023). It emphasizes the use of abstract concepts expressed through concrete and detailed images drawn from ancient literature. This approach allows for the communication of abstract ideas through vivid and tangible representations, drawing from a rich trove of imagery found in ancient literature. The use of symbolism in modernism provides a bridge between the mystical and the concrete, enabling artists and writers to explore abstract concepts in a tangible way.

In the realm of communication semiotics, Hartoko, and Rahmanto highlight the universality of symbols and their connection to archetypes. These are recurring patterns of thought, behavior, or experiences shared across different cultures and periods. They allow individuals to convey complex ideas and emotions with simple images or gestures. Preminger further explains that symbolism is a sign that shows no natural relationship between the signifier and the signified, and its meaning is determined by convention. This means that the connection between what a symbol represents and the symbol itself is not natural, but rather established by an agreed-upon understanding.

By using symbols, writers and artists can convey complex ideas and emotions in a more accessible way, enhancing the overall impact and significance of their work in various art forms, including literature, poetry, music, and visual arts. Leroy et al. (2020) and Rastle (2022) point out that this literary and artistic device transforms the complexity of reality into something easier to understand, thereby enabling writers to impart significant meaning and emotion. In conclusion, symbolism allows for the expression of abstract ideas in a more profound and emotionally engaging manner. It is a key feature of modernism that draws from a rich trove of imagery found in ancient literature and allows for the expression of complex ideas and emotions in a more accessible and emotionally engaging way.

Using metaphors, similes, and personification in *The Truman Show* is essential to the film's ideas and message and contributes significantly to its symbolism. These literary devices allow creators to communicate complex ideas and emotions to their audience in a more accessible and emotionally engaging way. In *The Truman Show*, these devices help create a symbolic language representing more significant themes and ideas, such as the nature of reality, freedom, and individuality.

The use of metaphors, similes, and personification in film can convey these ideas in a visually compelling and emotionally resonant way. They transform the complexity of the film's themes into something easier to understand, thereby enabling the creators to impart significant meaning and emotion. A metaphor, as defined by Yusupova et al. (2022), is a type of speech that compares two things with a similar feature. It is a means of knowing and reflecting a reality surrounding a person and a product of a cognitive work of thought. This powerful language tool allows individuals to compare and understand the world

around them. By highlighting similarities between two seemingly different things, metaphors enable us to gain new insights, perspectives, and meanings. Herrero, as cited by Rahmadhanti et al. (2022), further elaborates that a metaphor is a term created and passed down through generations. It crystallizes through comparison and parallelism between a real meaning of a term and its figurative meaning. This definition highlights the importance of contrast in creating a metaphor and the role of cultural transmission in its development.

In *The Truman Show*, the use of a domed set as a metaphor for Truman's world creates a powerful symbol representing the boundaries and limitations of his reality. Similarly, the sea is used as a metaphor to represent Truman's desire for freedom and escape, highlighting the film's themes of individuality (Moran, 2016), authenticity, and the search for meaning. According to Lakoff and Johnson, as cited by Maoula et al. (2022), metaphors are not solely limited to linguistic expressions but are intrinsic to our cognitive processes and comprehension of the world (Melion & Ramakers, 2016). They contend that (Thibodeau & Boroditsky, 2011). Recognizing the pervasive influence of metaphors on our cognitive processes can help us better understand how (*How Language Shapes Thought on JSTOR*, n.d.; Roy, 2005).

Windle et al. (2020) suggest that metaphors are variations of the language style used by humans, particularly in literary works such as song lyrics. Metaphors allow individuals to express complex ideas and emotions through comparisons, creating a deeper understanding and connection with an audience (Beeching, 2016; Gao et al., 2019; *Resonate: Present Visual Stories That Transform Audiences - Nancy Duarte - Google Buku*, n.d.). Metaphors can add depth and richness to language, making it a powerful tool for communication and creative expression. Yu et al. (2023) further define a metaphor as a figure of speech that describes something by saying it is something else, often to help the listener or reader understand it better. In *The Truman Show*, these metaphors provide new perspectives on familiar subjects, evoking emotions and creating vivid images that resonate with the audience. Metaphors add depth and richness to the narrative, making it a powerful tool for communication and creative expression.

Similes are known to express similarities in things being compared and are used to compare different things. They can create vivid pictures that help convey complex emotions and ideas. For instance, comparing Truman to a prisoner in his own life makes a powerful symbol representing film's exploration of the dangers of conformity and the importance of individuality. As Samadova (2022) suggested, similes are a figure of speech that compares two things normally considered different, using vivid or startling images to suggest unexpected connections between them. They are a rhetorical device that enables writers and speakers to compare two seemingly different things using descriptive and imaginative language. As noted by Chakrabarty et al. (2020), similes commonly employed in literature and poetry involve comparing two distinct objects or ideas to produce a vivid or powerful description, stimulating the reader's imagination (Brosch, 2018; Schlink et al., 1968). They are a popular literary tool to create a visual and emotional connection between two seemingly unrelated things. By comparing them, similes help communicate complex ideas and emotions in a relatable and memorable way to readers. Tanur et al. (2022) explained that a simile is an explicit comparison that directly states that something is the same. This means it is directly expressed and not implied. In other words, a simile makes a clear and straightforward comparison between two things by using specific terms to link them together.

Juliansyah et al. (2019) defined a simile as a figure of speech that compares one thing to another using comparative words such as 'bagai,' 'bagaikan,' 'sebagai,' 'bak,' 'seperti,' and 'semisal'. This means that a simile is a comparison that uses words of comparison to show a similarity between two objects or things. Egan et al. (2023) described a simile as a tropically ambiguous idiom that allows for a literal or a figurative

interpretation. It is a figure of speech that compares two things that are not alike, using "like" or "as". This means that using similes in language provides a creative and effective way of comparing two seemingly unrelated things, allowing the listener or reader to understand better or visualize a subject being described.

Personification is a literary device that attributes human (*The Poetics of Personification - James J. Paxson - Google Buku*, n.d.)-like qualities or actions to non-human entities, including abstract concepts, animals, inanimate objects, and natural elements. It is a subtype of metaphor frequently used to create an emotional connection between an audience or reader and a described product or idea. By giving non-human entities human attributes, personification brings them to life and makes them more relatable and memorable to an audience or reader. This concept is echoed by Fata & Aprilya (2021), who describe personification as a figure of speech in which things are endowed with human qualities or are represented as possessing human form.

Personification is another figurative language (Raisa et al., 2017; Ratna & Rosa, 2013) and is how to make a thing, idea, or animal as it acts like a human being. It can be used to create powerful symbols. In *The Truman Show*, character of Christof is personified as a god-like figure, manipulating Truman's life for entertainment. This personification makes a powerful symbol representing the dangers of the media and entertainment industries and their impact on individuals and society. Sayakhan (2019) also discusses personification as a figure of speech that gives living qualities to non-living objects or ideas through the use of comparative similes and metaphors. Ali & Ayyed (2021) further explain that personification is a figure of speech that attributes human qualities or actions to non-human entities, such as abstract or concrete objects, natural elements, or animals.

Personification is frequently employed to build an emotional bond between a target audience and an object. Personification helps make the product more memorable and emotionally relatable by attributing human qualities to non-human things. Personification is a powerful literary tool that enables writers to bring non-human entities to life by giving them human qualities or characteristics. Jahameh & Zibin (2023) further explain that personification is considered a subtype of metaphor and is frequently used as a source domain to create an emotional connection between a viewer and a product. Mahendran & Akash (2021) also discuss that personification is a literary technique that involves attributing human qualities or characteristics to non-human entities, such as animals, objects, or abstract concepts.

There are several articles about the use of metaphor (Steen et al., 2010), simile, and personification from previous articles by using an analysis of figurative language which is related to this. The first one is titled "An Analysis of Translation Quality on Figurative Language in Terms of Accuracy and Acceptability in 'COCO' Movie" by Hafid and Ika Oktaria (2022). This article focuses on analyzing the quality of translation of figurative language from English to Indonesian in the film "Coco". The writers used a descriptive qualitative method to conduct their article. They identified 4 metaphors, 6 similes, and 24 personifications in the film. The aim was to understand how accurately and acceptably these figurative expressions were translated, considering the cultural and linguistic differences between English and Indonesian. The second one is titled "Figurative Language in Movie Script 'Me Before You'" by Sriwedani et al. (2023). This article aimed to identify, classify, and analyze the types and functions of figurative language used in the film "Me Before You". Using a descriptive qualitative method, the writers found 1 metaphor, 4 similes, and 4 personifications in the film. The goal was to understand how these figurative expressions contribute to the narrative and emotional depth of the film. The third one is titled "An Analysis of Figurative Language in Aladdin Movie" by Juni et al. (2022). This article is aimed at analyzing the figurative language used in the "Aladdin" film. The writers used a qualitative research method to find the meaning of each figurative expression and explain how they are used in the film. They identified 3 metaphors, 7 similes, and 1

personification. The aim was to understand the role of these figurative expressions in enhancing the storytelling of the film.

## **METHOD**

The writers utilized a qualitative research method to analyze the use of metaphors (Carpenter, 2008; Schmitt, 2005), similes, and personifications in the film. In this study, the film "The Truman Show" was selected as the data source. "The Truman Show" is an American satirical comedy-drama film directed by Peter Weir. This film premiered on June 5, 1998, with Jim Carrey in the lead role. The film tells the story of Truman Burbank, a man who discovers that his entire life is a television show. Truman's every move is captured by hidden cameras and broadcast live around the world. The film is rich in the use of metaphors, similes, and personifications, often used to enhance the narrative. In addition, several new metaphors, similes, and personifications were created by various characters in the dialogues, which the researchers had never encountered before, sparking their interest in analyzing this film.

Data is collected by downloading the script of "The Truman Show" from the internet and subsequently watching the film. The researchers select and gather essential information by repeatedly viewing the film and conducting online research. After organizing the data, the writer begins to write the thesis and analyze it by identifying and classifying the film's symbolism and meaning. Each piece of data is explained based on symbol research, with a focus on metaphor, simile, and personification, and their respective functions. The primary goal is to elucidate the film's most frequently used metaphors, similes, and personifications.

The data is categorized and tabulated according to X.J. Kennedy's theory of figurative language (1979), which outlines eight types of figurative language: metaphor, irony, simile, personification, hyperbole, allusion, metonymy, and symbol. However, the writer's analysis primarily focuses on the use of metaphor, simile, and personification.

## **RESULTS AND DISCUSSION**

This analysis provides a detailed examination of the film "The Truman Show". It is designed for research purposes, focusing on the use of metaphor, simile, and personification in the film. The analysis is based on the film's script and uses X.J. Kennedy's (1979) theory of figurative language as its theoretical framework (Carpenter, 2008; Dobrovolskij & Piirainen, 2018; Evans, 2010). This theory identifies eight types of figurative language: metaphor, irony, simile, personification, hyperbole, allusion, metonymy, and symbol. However, this analysis primarily explores metaphor, simile, and personification. The duration of the analysis is 1 hour and 42 minutes, and it includes supplementary data from the film's script. The data collected includes 17 instances of figurative language, categorized into three sections: metaphor, simile, and personification.

### **1. Metaphor**

Kennedy (1979) defines a metaphor as an assertion that equates one thing to another, which it isn't in a literal sense. This definition excludes the use of comparison words such as 'like' or 'as'. The metaphor is understood when the shared characteristics between the two ideas are evident or the connection is acknowledged.

Data 1

*Christof: "While the world he inhabits is in some respects counterfeit, there's nothing fake about Truman himself." (00:00:29).*

A metaphor highlights the contrast between Truman's authenticity and the constructed nature of his world. The term "counterfeit" in the metaphor implies that the world created for Truman is artificial and lacks genuine authenticity. This metaphor emphasizes Truman's natural character, emotions, and experiences, portraying him as

the embodiment of truth amidst the fabricated reality surrounding him.

Data 2

*Truman: "That's the whole kit 'n' caboodle." (00:04:35).*

Data 3

*Truman: "That's the whole ball o' wax." (00:14:49).*

It serves as a metaphor to express his satisfaction with obtaining all the newspapers and magazines he desired. The metaphor implies a sense of entirety or completeness, indicating that Truman has acquired everything he needed at that moment. These metaphoric expressions reflect Truman's casual interaction with the mundane aspects of his everyday life within the constructed reality of "The Truman Show." While they may not directly relate to the deeper themes and symbolism of the film, they highlight Truman's contentment and fulfillment in his immediate surroundings.

Data 4

*Christof: "We accept the reality of the world with which we're presented. It's as simple as that." (01:06:12).*

Christof's statement reflects a metaphorical perspective on the acceptance of constructed realities and the tendency of individuals to embrace the narratives presented to them unquestioningly. By comparing accepting the demonstrated fact to a broader concept, Christof suggests that people, including Truman, readily accept the world around them without seeking or questioning the truth. This metaphor implies that individuals become passive spectators in their own lives, resembling the audience members of The Truman Show who accept the fabricated reality as genuine.

Data 5

*Christof: "There's no more truth out there than there is in the world I created for you. Same lies. The same deceit." (01:32:54).*

Christof uses a metaphor to compare the truth in the external world to the fact within the constructed reality of The Truman Show. By equating "the world I created for you" with the outer world, Christof suggests that both are equally filled with lies and deceit, implying that the truth is not inherently more present or accessible outside the constructed reality.

Data 6

*Christof: "You're the star." (01:32:37).*

It can be seen as a metaphor, and Truman is metaphorically compared to a star, implying that he is the television show's central figure and protagonist. The metaphor emphasizes Truman's role as the focal point of attention and the source of entertainment for millions of audiences.

## 2. Simile

Kennedy (1979) states that a simile is a figurative language device that draws a comparison between two entities, typically using connective words such as 'like', 'as', or verbs like 'resembles'. It's essentially a tool used to highlight similarities between two objects in terms of their attributes, such as shape, color, or other characteristics.

Data 7

*Meryl: "You're talking like a teenager." (00:13:31).*

It can be implied that Truman's behavior or way of speaking is compared to that of a teenager, using the simile "talking like a teenager." This simile implies that Truman's thoughts or words resemble a teenager's, possibly suggesting that he is impulsive, rebellious, or idealistic.

Data 8 *Truman: "Maybe I feel like a teenager." (00:13:34).*

Truman expresses his emotional state by stating that he "feels like a teenager." This simile suggests that Truman's emotions are akin to those typically experienced by

teenagers, possibly implying that he is experiencing a sense of excitement, restlessness, or rebellion.

Data 9

*Truman: "It's like the whole world revolves around me somehow." (00:55:25).*

In this statement, Truman uses a simile to express his growing awareness of his central role within the constructed reality. The phrase "it's like the whole world revolves around me somehow" compares Truman's significance within the world to the literal act of revolving, implying that he feels the world revolves around him.

Data 10

*Marlon: "You okay? You look like s\*\*t." (00:34:48).*

This sentence contains a simile. The statement expresses that the person's appearance resembles or is similar to something negative or unpleasant, specifically "s\*\*t" in this context. The use of the simile adds emphasis to Marlon's negative assessment of Truman's appearance.

### 3. Personification

According to Kennedy (1979), personification is a rhetorical device where an object, an animal, or an abstract concept (such as truth or nature) is endowed with human characteristics. This technique is employed by authors to describe situations or entities more vividly. Personification allows readers to better understand the author's message, as it mirrors the human way of perceiving and interpreting things, thereby making the meaning clearer.

Data 11

*Radio: "Here's a news flash just in: an aircraft in trouble began shedding parts as it flew over Seahaven just a few moments ago." (00:03:51).*

The statement "an aircraft in trouble began shedding parts as it flew over Seahaven just a few moments ago" can be classified as an example of personification. In this case, the aircraft is given the human-like ability to shed parts, which is not a natural or literal occurrence. By personifying the aircraft, the statement creates a vivid image of the plane experiencing distress and physically disintegrating while flying over Seahaven.

Data 12

*Radio: "Let this music calm you down." (00:04:07).*

The personification can be found in the line, "Let this music calm you down." By attributing the ability to calm to the music, it gives human-like qualities or agency. The music is personified as having the power to soothe and relax the listener.

Data 13

*Truman: "Hello! Ferry's still here, huh? thought I might have missed it" (00:07:41).*

The use of personification attributes human-like qualities or actions to an inanimate object, in this case, the ferry. By saying, "Ferry's still here," Truman is personifying the ferry, treating it as if it can be present or stay in a particular location. It gives the impression that the ferry has agency or control over its whereabouts, similar to how a person would decide to remain in a specific place.

Data 14

*Security Guard: "You never see anything anyway. They always turn the camera and play music, and you know, the wind blows, and then the curtain moves. You don't see anything."(00:14:15).*

This line involves personification. The camera, music, wind, and curtain are attributed to human-like actions. The personification of the camera and the curtain implies they have agency in deliberately controlling what the Audience does not see. The wind blowing and the curtain moving personify the natural elements as if they conspire to create an illusion of audience perception.

Data 15

*Christof: "But in my world, you have nothing to fear. I know you better than you know yourself."*(01:33:08).

The personification occurs in the statement, "I know you better than you know yourself." Personifying Christof's world as having knowledge and understanding implies that the constructed reality he has created possesses an almost sentient quality. It suggests that his world deeply understands Truman's inner self, surpassing Truman's self-awareness.

Data 16

*Truman: "What should we do with a drunken sailor? What should we do with a drunken sailor? What should we do with a drunken sailor early in the morning."* (01:33:08).

The repetition of the phrase "What should we do with a drunken sailor?" can be interpreted as a form of personification (Nishimura, n.d.; Smith & Plantzos, 2013). The term takes on a symbolic meaning by attributing the actions of dealing with a drunken sailor to Truman's situation. It personifies Truman, likening his defiance and rebellion to a drunken sailor who needs to be handled or dealt with.

Data 17

*Christof: "We've become bored with watching actors give us phony emotions."*(00:00:19).

In this sentence, there is personification as the actors are portrayed as giving phony emotions. This attribute of giving emotions is attributed to the actors as if they can generate emotions themselves.

In conclusion, the skillful use of metaphor, simile, and personification in "The Truman Show" enhances the film's narrative structure, deepens its themes, and provides insights into the human experience and the influence of media on our perception of reality. These literary devices contribute to the portrayal of Truman's authenticity, his relationship with the constructed reality, and the exploration of broader concepts such as acceptance, truth, and manipulating emotions. Through metaphor, simile, and personification, "The Truman Show" invites audiences to question the nature of reality, the media's power, and individual agency's role in navigating a world filled with constructed narratives. The film's message urges us to consider the potential consequences of dehumanization when real life is turned into entertainment. Additionally, the film emphasizes the value and significance of privacy as a precious and essential aspect of experiencing an authentic life. Through its narrative, "The Truman Show" encourages viewers to contemplate the role of media, uncover the truth behind constructed realities, and take control of their own lives.

The Researcher puts a number additional findings to clarify the utilization of metaphors, similes and personifications in Truman Show movie. The first addition is about the use of metaphor. The metaphor highlights the contrast between Truman's self and the fabricated nature of his persona. The use of the term "fake" in the metaphor implies that the world created by Truman is unreal and lacks of authenticity. It emphasizes Truman's genuine nature, emotions, and experiences, portraying him as an embodiment of truth amid the surrounding false reality. The metaphorical meaning of "fake" attached to Christof's words compares the world to Truman himself. Another example of the word "fake" in Indonesian language translated into English is: "His smile is fake like the sun setting amidst dark clouds." This sentence describes someone's insincere smile, using the metaphor to compare a fake smile to the sun setting among dark clouds, highlighting the insincerity or dishonesty in someone's expression.

The second additional finding is further analysis of simile from Truman's words, saying: "You speak like a teenager." This sentence implies that Truman's way of speaking is being compared to that of a teenager, using simile "speaks like

teenager." This simile suggests that Truman's words and thoughts resemble those of a teenager, depicting him as impulsive, rebellious, and idealistic. Another example of a simile using the word "teenager" is "A teenager's life is like flowing water, sometimes calm like a river, but can also be tumultuous like waves in the ocean." In this sentence, simile is used to compare a teenager to water. The simile "like flowing water" describes how a teenager life is full of changes and dynamics. By comparing the state of water, sometimes calm like a river and sometimes turbulent like waves in the ocean, the sentence illustrates the varying moods and events experienced by a teenager in his or her life journey.

The third addition is about the use of personification. The analysis of words from the security. Security: "You can never see anything, no matter what. They always rotate the cameras the cameras and play music, and you know what? The wind blows and the curtains move. You don't see anything." This sentence involves the use of personification. The camera, music and curtains are anthropomorphized, described as reacting as if they were human. The personification of the camera and curtains implies they are deliberate entities controlling what the audience doesn't want to see. The blowing wind and moving curtains personify natural elements as if conspiring to create an illusion in the audience's perception. Another example of personification using words is: "The blowing wind and moving curtains are: "The gentle wind coaxing the curtains to dance to its rhythm." This sentence portrays personification to describe the actions of the wind and curtains as if they possess human-like qualities. The wind is depicted as "coaxing" the curtains, and the curtains are portrayed as objects capable of dancing to the wind's rhythm. In other words, the wind and curtains are treated as if they have human abilities or characteristics in their actions, creating a vivid and more emotionally charged depiction of how the wind influences the movement of the curtain in a particular atmosphere.

The differences that Researcher exposes is depicting of how the main findings might differ from previous studies or existing literature on the use of metaphors, similes, and personifications in the Truman Show film. The research might contribute to the following body of knowledge into four things. First, "Deeper Psychological Analysis": while prior study may have touched on the psychological impact of living in a simulated reality, Researcher's finding might delve deeper into Truman's cognitive processes, emotional responses, and identity formation within this fabricated world. By focusing on specific instances of metaphorical, simile, or personification usage, Researcher provides a more nuanced understanding of how these literary devices shape Truman's psychological journey.

Second, "Cinematic Techniques and Storytelling". The outcome of this research could emphasize a more comprehensive analysis of the cinematic techniques to convey metaphors, similes, and personification. By scrutinizing directorial choices, cinematographic nuances, sound design intricacies, and scriptwriting elements, the findings obtained by the Researcher may offer a more detailed understanding of how these three literary devices, Metaphors, Similes and Personifications are visually and aurally manifested in Truman Show film, potentially uncovering subtleties missed in previous analysis.

Third, "Sociocultural Interpretations": This research might bring forth a fresh perspective on the societal and cultural implications embedded within the metaphors, similes and personifications in the Truman Show film. This research puts a focus on how these three literary devices mirror contemporary societal trends, media influences, or ethical concerns regarding surveillance and entertainment, offering a novel angle to

interpret the film's commentary on these themes.

Fourth, "Philosophical Explorations." The findings that Researcher obtained might diverge by exploring existential and philosophical themes in greater depth. In addition, the findings might scrutinize the film's portrayal of truth, reality, free will, and the quest for authenticity, contributing a richer philosophical understanding of the human condition within a constructed reality. By emphasizing these nuanced aspects or taking a different approach, the findings that Researcher obtained may expand upon or challenge prior research on the use of Metaphors, Similes and Personifications in the Truman Show film, enriching scholarly discourse within the field.

The use of metaphors, similes and personifications in "The Truman Show" film underscores profound implications regarding the constructed reality and Truman's struggle for authenticity. These literary devices serve as a powerful tool to depict the dichotomy between truth and deception, emphasizing Truman's quest for genuine experience in a world manufactured for entertainment. Metaphors within the film are instrumental in highlighting the disparity between Truman's true self and the fabricated environment surrounding him. For instance, metaphors like "the world is fake" symbolize the artificiality of Truman's reality. This portrayal implicates the entire constructed world as a sham, lacking authenticity and genuineness. It serves as a commentary on the manipulation of truth and the confinement within a manufactured existence, ultimately questioning the authenticity of Truman's experiences and emotions.

Similes, such as "speaking like a teenager," draw parallels between Truman's behaviors and those associated with adolescence. These comparisons imply Truman's rebelliousness, impulsiveness, and idealism, shedding light on his desire to break free from the constraints imposed upon him. Through similes, the film conveys the relatable aspects of Truman's struggle for authenticity, resonating with audiences by using familiar comparisons to illustrate his emotional state and desires.

Personifications in the film, particularly the anthropomorphism of animate objects like cameras, music and wind, and curtains, add layers of complexity to the narrative. They symbolize the orchestrated manipulation of Truman's reality. The personification of these elements as deliberate entities controlling what Truman perceives hints at a pervasive, orchestrated deception. The winds and curtains conspiring to create illusions represent an entire world seemingly united against Truman's pursuit of truth.

Overall, the extensive use of metaphors, similes, and personifications in "The Truman Show" serves as a profound commentary on the nature of reality, authenticity, and the struggle against manipulation. These literary devices offer a rich tapestry of imagery, inviting viewers to contemplate the blurred lines between truth and falsehood, genuine experiences, and fabricated realities. Truman's journey becomes a universal allegory for the human quest for authenticity and autonomy in the world often defined by deceit and control.

- Describe paragraph further need/areas for research or expansion of ideas.

The utilization of metaphors, similes and personifications in the "Truman Show" presents a vast landscape for further exploration and research across various academic disciplines and thematic elements within the film. One compelling area of research lies in the psychological implications of living within a manufactured reality. Analyzing the impact of constant manipulation and deception on an individual's psyche, particularly Truman's, could delve into aspects of identity formation, cognitive

dissonance, and the ethical considerations of such prolonged psychological manipulation. Understanding the mental resilience of vulnerabilities of individuals in situation analogous to Truman's could shed light on coping mechanism and the human capacity for resilience amidst orchestrated falsehoods.

Expanding the study into sociological realm could explore themes of societal control, surveillance, and the ethics of entertainment. Investigating how the film mirrors or contrasts with real-world phenomena, such as reality television, invasive surveillance, and societal voyeurism, could provide insights into contemporary cultural values and the ethical boundaries of media manipulation.

Furthermore, exploring the cinematic techniques used to portray metaphors, similes and personifications in "The Truman Show" could offer a comprehensive analysis of visual storytelling. Examining the directorial choices, cinematography, sound design and script writing techniques could uncover how these literary devices manifest visually and aurally, amplifying their impact on audience perception and emotional engagement.

Another avenue of research involves the philosophical implications of truth, reality, and authenticity. Delving into the existential questions raised by Truman's quest for truth within a fabricated world could prompt discussion on the nature of reality, free will, and the human pursuit of authenticity in a society dominated by constructed narratives.

Overall, further research and expansion of ideas surrounding the use of metaphors, similes and personifications in the "Truman Show" span various disciplines, offering opportunities to delve deeper into psychological, sociological, cinematic, and philosophical dimensions. These explorations can provide valuable insights into the complexities of human existence, societal constructs, and the interplay between truth and manufactured realities in contemporary society.

## **CONCLUSION**

The thesis titled "The Use of Metaphor, Simile, and Personifications in the Truman Show Film" by using the theory of X. J. Kennedy concludes that all three symbols are being used. The dominant symbol that is being used in "The Truman Show" is Personification (41.2%), followed by Metaphor (35.3%), and the least used are Similes (23.5%). The analysis of metaphor, simile, and personification in "The Truman Show" reveals the skilled use of these literary devices throughout the film's script. Metaphors highlight contrasts and Truman's authenticity (Rifai NIM, 2011). The metaphor of a "counterfeit" world emphasizes its artificial nature. Truman's phrases like "the whole kit 'n' caboodle" express his satisfaction. Christof's metaphor of accepting constructed realities suggests that people unquestioningly embrace narratives (Ferber, 2000; White, 2004). Comparing the created world to the external one implies both are filled with lies. Truman being metaphorically compared to a star emphasizes his role as the show's protagonist. Similes are skillfully employed to create parallels and deepen the film's meaning (Nichols, 1994). Truman's behavior is likened to that of a teenager, highlighting his impulsive and rebellious tendencies (Lafreniere et al., 2013; Patrick, n.d.; Patrick et al., 2009). When Truman says he feels like a teenager, it conveys his excitement or restlessness. The simile "the whole world revolves around me somehow" underscores Truman's growing awareness of his importance within the constructed reality. Furthermore, Truman's appearance, being compared to something negative and unpleasant, signifies the emphasis placed on Marlon's negative assessment of Truman's looks. Personification is used to give life to non-

human elements and create vivid imagery. The aircraft shedding parts personify its distress and disintegration. The music is displayed as having a calming effect. Truman exemplifies the ferry, suggesting its control over its location. The camera, music, wind, and curtain are personified, implying their deliberate manipulation of the audience's perception. Christof's world is displayed as having knowledge surpassing Truman's self-awareness. The repetition of "What should we do with a drunken sailor?" personifies Truman's defiance. The actors are displayed as conveying phony emotions.

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