



## Conceptual Metaphors in Mean Girls: A Cognitive Semantic Analysis

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**Abstract:** *This study analyzes conceptual metaphors in “Mean Girls” to explain how adolescent social relationships are represented through idiomatic expressions in popular culture. The aims of this research are to identify the types of conceptual metaphors found in selected expressions, describe their source and target domain mappings, and explain how these mappings represent teenage social interaction. This research applied a descriptive qualitative method with a cognitive semantic approach based on Lakoff and Johnson’s Conceptual Metaphor Theory. The data were collected through documentary analysis by repeatedly watching the movie, examining the dialogue, script, and subtitles, and selecting expressions containing figurative meanings related to adolescent social life. The findings reveal seven metaphorical expressions: “the Plastics,” “queen bee,” “hyena,” “burn book,” “cool mom,” “you can’t sit with us,” and “life ruiner.” These expressions consist of structural, ontological, and orientational metaphors with source domains such as animals, material, fire, temperature, space, and destruction. The findings show that adolescent relationships in “Mean Girls” are represented as hierarchical, artificial, exclusive, competitive, and emotionally harmful. This study concludes that metaphorical expressions in the movie specifically construct teenage social life as a system of power, performance, and social boundaries. The research benefits cognitive semantic studies, film discourse analysis, and English language learning.*

**Keywords:** *Conceptual Metaphor, Idiomatic Expression, Mean Girls*

### INTRODUCTION

The movie Mean Girls: The Movie delivered a story that might be relatable to daily life. The movie told the story of a native teenager who becomes involved in the world of high school popularity, where social competition, manipulation, and revenge are common. In the movie, there was a part where people misunderstood the interactions between the characters because the dialogue contained idiomatic expressions. Language is important in human life because it helps people grow and develop. While humans can communicate with each other, language is what sets us apart from other living things. Chomsky (2006, p. 14) stated that language is interesting because it plays a big part in how we think and communicate in daily life. With language, people can share their feelings, ideas and meet their needs by

talking to others. Yet, people do not always use words in their exact, literal sense. Sometimes, they use expressions where the real meaning is different from the words themselves.

Unfortunately, certain of people experienced misunderstanding due to the misunderstanding captured through the intention presented through the speaker's speech during a discussion. The implied and indirect speech is known as figurative language. The figurative language has been established using the equation or comparison. Comparing two things will help human try to find out the similar characteristics of the two compared things (Keraf, 2006:136). Some of the types of figurative language are idioms, metaphor, simile, personification, eponym, allegory, allusion and many more.

Idioms are among the most frequently used forms of figurative language in daily communication. According to Fernando (1996), idiomatic expressions are conventionalized multi-word expressions whose meanings cannot always be predicted from the literal meanings of their individual components. Expressions such as queen bee, the Plastics, or burn book are not merely informal labels in the dialogue; they organize social meaning through conceptual associations with animal hierarchy, artificial material, and destructive fire. Therefore, in linguistic analysis, idioms need to be examined carefully to determine whether their figurative meaning involves a conceptual mapping between two different domains. This distinction is important because not every idiom reflects a metaphorical way of thinking, even though many idioms are commonly used to express abstract ideas through familiar and concrete images.

“Don’t judge a book by its cover” is an example of an idiomatic expression that contains a metaphorical meaning. Literally, the expression refers to the act of evaluating a book only from its outer appearance. Although the expression literally refers to evaluating a book based on its outer appearance, its figurative meaning advises people not to judge someone or something merely from external features. In this case, the “cover” represents external appearance, while the “book” represents deeper identity, character, or substance. In these texts, figurative language often contains deeper meanings, which can sometimes cause readers to misunderstand the author’s message. Such misunderstandings may result in confusion or missed insights that the author intended to communicate.

The scriptwriters usually express their feelings, imagination, and experiences through their scripts. They may also use uncommon or figurative words to make the dialogue and narration more meaningful and engaging. “Mean Girls” is a popular teen comedy film that presents the social life of high school students, especially issues related to friendship, popularity, identity, and social pressure. In the script, figurative language including metaphor, is often used to strengthen the

meaning of the dialogue and describe the characters' emotions or situations. Therefore, the use of metaphor in the film script needs to be examined, because metaphors are sometimes difficult to identify and understand, especially for non-native English speakers.

Idiomatic expressions unconsciously appear in human's daily life. They can be included in the songs people heard, the works people do, or the simply film people enjoyed. Based on the explanation above, the researchers are interested to analyze the conceptual metaphor in a literary work. This research intended to identify the types of conceptual metaphors were included by the scriptwriter of the movie, and how abstract social meanings are expressed through everyday language, which will lead the researchers and the readers to expand their comprehension about idiomatic expressions. Monika (2020) conducted a qualitative descriptive study entitled *Analysis of Metaphor in A Family Affair* by Kate Chopin in which attention was given to examination of metaphorical structures within the short story *A Family Affair* and study highlighted both classification and interpretation of meaning in the metaphors found in the text and the findings showed that ontological metaphors and conceptual metaphors were present while conceptual metaphors appeared more frequently throughout the narrative and the analysis was guided by theoretical framework of Lakoff and Johnson 1980 which enabled a structured identification of metaphorical meaning.

A second study examined the discourse of COVID nineteen press briefings delivered by Japanese Prime Minister Shinzo Abe on March 14 and 28, 2020 obtained from [kantei.go.jp](http://kantei.go.jp) and this research conducted by S et al (2021) "Conceptual Metaphor about Corona Virus Cognitive Semantic Analysis" applied a descriptive qualitative method and analyzed linguistic data through the integration of Lakoff and Johnson conceptual metaphor theory and Cruse and Croft image schema framework and results identified six categories of image schema consisting of existence strength space identity scale and unity along with three types of conceptual metaphor including structural orientational and ontological.

The other similar study conducted by Dessiatri (2022) focused on conceptual metaphors in the television series *Siren* seasons two and three by applying George Lakoff and Mark Johnson conceptual metaphor theory and purpose of study was to identify metaphor types and determine dominant category and data were collected using Metaphor Procedure Identification technique while mapping method of conceptual metaphor theory was applied to determine source and target domains and findings revealed sixty eight conceptual metaphors consisting of structural ontological and orientation types with structural metaphors identified as the most dominant category in the series.

Another study was done by Abu (2023) investigated the use of conceptual metaphors in the Arabic subtitling of 150 English television series produced between 1982 and 2017. The study employed Conceptual Metaphor Theory proposed by Lakoff and Johnson (1980) as the main analytical framework and used WordSmith Tools to examine Arabic subtitle data. The findings showed that the most frequently occurring source domains were journey, plants, machine, building, war, and illness, while the least frequent domains included body parts, game, water, supernatural creatures, fabrics, fire, and light. The study also found that structural metaphors were the dominant type of conceptual metaphor in the corpus. Abu concluded that most metaphorical expressions in Arabic subtitling were lexicalized and conventional, which made them easier for viewers to understand.

The fifth similar study with entitled “Conceptual Metaphor Used by The Main Characters in Crazy Rich Asians Movie” was done by Vira (2021). The aimed of this study to find the types of metaphors used and their communicative functions. The findings revealed three types of conceptual metaphors in the film: structural metaphors, ontological metaphors, and orientational metaphors. Among these, orientational metaphors were found to be the most dominant, especially because many expressions in the film involved spatial direction, such as associating happiness with “up” and sadness with “down.” In terms of function, the study identified four metaphorical functions: informational, expressive, directive, and poetic functions. The informational function appeared most frequently, as many metaphorical expressions were used to convey ideas, beliefs, and certainty.

The reviewed studies demonstrate a common theoretical foundation, namely Lakoff and Johnson’s (1980) conceptual metaphor framework. Nevertheless, variations exist in data sources used and specific research goals, as prior works explored broader aspects beyond idiomatic classification. In contrast, this study narrows the research focus to identify the types of conceptual metaphors and to present the relationship between domain source and target domains in “Mean Girls” Movie. This movie was selected due to frequent use of idiomatic expressions by its scriptwriter.

## **LITERATURE REVIEW**

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### **1. Semantics**

In linguistics, semantics is not limited to the dictionary meaning of lexical items; rather, it also examines how meaning is shaped by context, conceptual structure, speaker intention, and cultural knowledge (Yule, 2020). This broader understanding is important because speakers do not always use language literally. In everyday communication, meaning is frequently expressed through figurative forms such as metaphor, metonymy, idioms, and other conventionalized expressions. From a cognitive-semantic perspective, figurative meaning is not treated as a decorative

deviation from literal language, but as a regular and meaningful part of human conceptualization (Dancygier & Sweetser, 2014). Therefore, a semantic analysis of film dialogue should not only identify what an expression literally says, but also explain how it conveys social, emotional, and cultural meanings through conceptual associations.

## **2. Idiomatic Expressions**

Idiomatic expressions are particularly relevant to semantic analysis because they often involve a gap between literal form and intended meaning. An idiom can be broadly understood as a relatively fixed or conventionalized expression whose overall meaning cannot always be predicted from meanings of its individual words (Fernando, 1996). However, idioms are not all the same. Some idioms are highly opaque, such as pure idioms whose meanings have little visible connection to their lexical components, while others are semi-transparent or decomposable, meaning that parts of the expression still contribute to the figurative interpretation (Gibbs, 1994; Kövecses & Szabó, 1996).

For this reason, the present study treats idiomatic expressions as suitable data for Conceptual Metaphor Theory only when they show an identifiable mapping between a concrete source domain and an abstract target domain. Some expressions found in film dialogue may function as idioms, some as metaphorical labels, and others as contextualized colloquial utterances or catchphrases. For example, an utterance such as you can't sit with us may not be a conventional idiom in the strict phraseological sense, but it can still be examined as a metaphorically meaningful social utterance if it represents social exclusion through spatial positioning. Thus, this study does not assume that all identified expressions are metaphorically motivated. Instead, each expression must be assessed based on whether it has conventionalized figurative meaning, contextual social meaning, and a traceable source–target domain relationship.

## **3. Conceptual Metaphor Theory**

Conceptual Metaphor Theory, introduced by Lakoff and Johnson (1980), offers main theoretical lens for explaining how such expressions connect language and thought. Lakoff and Johnson (1980) distinguish three major types of conceptual metaphor: First of all, structural metaphors are employed to “enable speakers to understand target A of source B using the structure.” For example, motion and space are used to conceptualize time. Therefore, understanding the concept of time involves the following elements: physical objects, their positions, and their movements. The established mappings are as follows: Time is a thing. Motion is the passage of time. The observer sees the past behind them and the future in front of them.

Second, ontological metaphors refer to the idea that "we conceive of our experiences in terms of objects, substances, and containers, in general, without specifying exactly what kind of object, substance, or container is meant". For example, fear can be conceptualized as an object. As it exists in MY FEAR and YOUR FEAR, we can therefore represent it as "our possession." While an activity can be thought of as a substance, such as A LOT OF RUNNING IN THE GAME, the state of love can be imagined as a container, such as being "in love".

Thirdly, orientational metaphor is linked to "spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral,". The way our bodies behave in this physical world gives rise to spatial orientations. Orientation metaphors give a concept a physical orientation. For example, the conceptual metaphor HAPPY IS UP suggests that being up is associated with happiness. As a result, "I am feeling up" is created. On the other hand, the mental metaphor SAD DOWN suggests that being depressed is linked to sadness. As a result, the phrase "I am feeling down" is created.

Conceptual Metaphor proposes that metaphor is not simply a rhetorical device but a cognitive mechanism through which people understand abstract experiences in terms of more concrete and familiar domains. In this framework, the concept being understood is called the target domain, while the concept used to structure it is called source domain. Conceptual Metaphor is selected as the main framework in this study because the data consist primarily of verbal expressions in film dialogue, and the research aims to identify source domains, target domains, and metaphor types in a systematic cognitive-semantic manner. Conceptual Metaphor is therefore the most appropriate lens for explaining how idiomatic and metaphorical expressions in *Mean Girls* conceptualize adolescent social life.

#### **4. Social Identity**

*Mean Girls* also requires a stronger engagement with youth discourse and adolescent social identity. In youth discourse, language functions not only as a tool for communication but also as a resource for performing identity, negotiating group membership, and marking social boundaries. Sociolinguistic studies of youth language have shown that adolescents often use slang, humor, teasing, evaluation, and stylized expressions to establish solidarity or distance (Eckert, 2000; Bucholtz, 2011). In this sense, the language of teen films is not merely casual speech; it dramatizes how young people construct social worlds through naming, labeling, ranking, excluding, and affiliating with others.

Research on peer relations distinguishes between being liked and having status: the former is related to warmth and acceptance, while the latter is associated with visibility, influence, dominance, and social power (Prinstein, 2017; Cillessen & Marks, 2011). Labels such as queen bee and the Plastics are meaningful because

they do not merely describe characters; they position them within a symbolic social order. Through metaphor, adolescent popularity is conceptualized as animal hierarchy, social space, material artificiality, and physical harm. Such expressions show how film dialogue translates abstract social relations into concrete linguistic images that audiences can easily recognize.

The research established the theoretical basis for examining idiomatic expressions in *Mean Girls* through Conceptual Metaphor Theory. Semantics provides the general foundation for studying meaning; idiom research explains why fixed and semi-fixed expressions often carry non-literal and culturally embedded meanings; Conceptual Metaphor clarifies how these expressions may reflect systematic mappings between concrete and abstract domains; and audiovisual translation studies explain how metaphorical meaning may shift across languages. Its contribution lies in showing how selected idiomatic expressions in *Mean Girls* conceptualize teenage social life, particularly the dynamics of popularity, power, group belonging, and symbolic exclusion.

## **RESEARCH METHOD**

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This research using a qualitative descriptive approach by Lexy J. Moleong (2019) to analyse an idiomatic expressions in the movie with the title "*Mean Girls*". This study employs a descriptive qualitative approach combined with an in-depth analysis of cognitive semantics. This approach was chosen because the study aims to describe and identify the various metaphorical expressions found in the research data in detail and with accuracy. This study also focuses on the identification of conceptual metaphors, as well as analysing and presenting the relationship between domain source and target domains. Therefore, cognitive semantic analysis is required as the primary analytical framework. This qualitative research allows the researcher to explore language phenomena more deeply, particularly in examining metaphor meaning based on conceptual metaphor theory that explained in "*Metaphor We live By*" wrote by George Lakoff and Mark Johnson.

The data of this research consist of idiomatic expression was found from the dialogue of film with the title "*Mean Girls*". In this study, an idiom is defined as an expression whose meaning cannot be easily understood directly from the literal meaning of the words that make it up. In other words, the overall meaning of the expression differs from the literal meaning of each of its constituent parts. In determining whether an expression is an idiom, there are several criteria: firstly, the expression has a figurative or non-literal meaning; secondly, the expression is used universally by English speakers and is easily understood as a unified meaning; and finally, the expression is found in an idiom dictionary or relevant sources. This study also focuses on examining the conceptual metaphors underpinning the meaning of these idioms; in other words, the use of idioms in films also explains the conceptual processes that shape their meaning. For the data include the words, phrases or sentences categorized of idioms. Then, Expressions containing

metaphorical meaning and based on the dialogue that reflection social interaction between characters in that film. The data sources is the movie itself, include the scripts and subtitles that contain in the movie, which provide context support for interpreting the meaning of each idiom in this movie.

The data for this study were collected using the documentary method. The primary data source for this study is the film *Mean Girls*, which contains film dialogue and Indonesian subtitles as supporting data. The data in this study consists of several idiomatic expressions found in the film dialogue that possess figurative meanings and can be analysed using a conceptual metaphor approach. The data collection process involved watching the film repeatedly and observing every instance of dialogue containing such idiomatic expressions. The next stage involved matching the film dialogue with the Indonesian subtitles to verify the data containing idiomatic meanings. All selected data were then recorded in a table, including the context of the sentences' usage in the dialogue and their Indonesian translations. However, it must be emphasised that the translation data were only used as an aid to understanding the meaning of the idioms within the dialogue context, not as the primary focus of this study.

The data analysis in this study utilised the qualitative analysis model proposed by Miles and Huberman (1994) which comprises three stages of analysis: data reduction, data presentation and drawing conclusions. In the data reduction stage, idiomatic expressions containing metaphorical meanings were selected, whilst irrelevant data was discarded. The next stage was data presentation; at this stage, the data was organised into tables containing the idiomatic expressions, their meanings within the dialogue context, as well as the source domain, target domain and conceptual metaphor. The primary analysis used to identify these idioms draws on the Conceptual Metaphor theory by Lakoff and Johnson (1980). In this study, idiomatic expressions are understood as a linguistic form related to conceptual metaphors, where their meaning indicates an accurate and systematic relationship between the source domain and the target domain. The final stage involves drawing conclusions from the results of the identification of the types of conceptual metaphor idioms found in the dialogue from the film *Mean Girls*, as well as the patterns of relationship between the source and target domains present in the research data.

## **FINDINGS AND DISCUSSION**

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The movie "*Mean Girls*" released in 2024 with a duration of 01:53:10, tells the story of a naive teenager who becomes involved in the world of popularity at high school, where social competition, manipulation, and revenge are common. The main character's journey shows how the desire to be accepted by a social group can slowly influence a person's behavior, identity, and moral choices. These changes do not happen immediately but develop gradually, showing that social interactions can deeply shape the way teenagers think and act. This study focuses on conceptual metaphors, based on the theory by George Lakoff and Mark Johnson. They argue that people understand abstract experiences through more familiar and concrete ideas. Most of our thought processes are metaphorical, meaning that we often use concrete experiences to understand abstract concepts. In other words, our thinking

about social situations, relationships, and personal identity is often guided by metaphorical frameworks.

In *Mean Girls*, the dialogues and interactions between characters show this clearly. For example, when the main character tries to fit in with the popular group, she unconsciously uses social metaphors like “top of the hierarchy” or “climbing the social ladder.” These are not just phrases; they reflect the way people think about social status and influence. According to Lakoff & Johnson, these metaphors help people understand abstract social experiences through familiar and concrete ideas. From a semantic perspective, metaphors are not just stylistic language but an essential part of how meaning is formed. Semantics studies not only the meaning of words, phrases, or sentences but also how meaning is created through connections between different concepts (Butar, 2021). Conceptual metaphors let people understand abstract social domains like popularity, influence, or conflict, through more familiar domains. In the film, this shows how teenagers use metaphorical thinking to navigate social life.

The study focuses on identifying idiomatic expressions in *Mean Girls* that act as realizations of conceptual metaphors, providing insight into how abstract social and psychological experiences are expressed through everyday language. For the purpose of this analysis, the data were deliberately limited to expressions that explicitly appear in the film’s dialogue, ensuring that all examples are directly grounded in the characters’ speech and interactions. This approach allows the study to capture the authentic ways in which the characters conceptualize and communicate social relationships, competition, identity, and influence. Through careful selection, seven expressions were selected as representative of the film’s use of metaphorical language. Each of these expressions carries a distinct meaning that reflects underlying conceptual structures, such as notions of hierarchy, social control, and emotional dynamics among the characters.

These idiomatic expressions illustrate the interplay between language and thought, as described in Lakoff and Johnson’s theory of conceptual metaphor. The film’s dialogue provides a practical example of how abstract concepts, such as power, popularity, and social conflict, are mapped onto more familiar, concrete experiences. Each expression functions as a window into the characters’ cognitive frameworks, revealing how they interpret social interactions, establish group boundaries, and manage interpersonal relationships.

**Table 1.** *A list of Metaphorical Expressions*

No.	Expressions	Expression Type	Metaphor Type	Source Domain	Target Domain	Conceptual Metaphor	Indonesian Equivalent
1.	We call them “the plastics”	Metaphorical Label	Ontological	Material	Personality	People are objects (artificiality)	Orang palsu

2.	It's the "Queen bee"	Metaphorical Expression	Structural	Animal	Social Hierarchy	Human social structure is animal hierarchy	Ratu geng
3.	Gretchen Wieners is a hyena	Animal Metaphor	Structural	Animal	Human behavior	Human behavior is animal behavior	Ikut-ikutan
4.	I found your "burn book"	Metaphorical Expression	Structural	Fire	Verbal attack	Emotional harm is physical damage	Buku hinaan
5.	I'm a "coooooool mom"	Colloquial Metaphor	Ontological	Temperature	Personality	Positive traits are coolness	Ibu gaul
6.	You "can't sit with us"	Social/Exclusion Expression	Orientalational	Space	Social inclusion	Social relationship are spatial Position	Gabung
7.	She's a scum sucking "life ruiner"	Descriptive Metaphorical Phrase	Ontological	Destruction	Emotional and social harm	Life is an object	Perusak hidup

Table 1 shows the metaphorical expressions identified in Mean Girls along with conceptual metaphor mappings. It includes details such as the types of expressions, types of metaphors, source domains, target domains, conceptual metaphors, and Indonesian equivalents. This study does not consider all expressions as traditional idioms, but instead groups them as metaphorical and figurative language that shows how concrete experiences are connected to abstract social ideas. This categorization aligns better with Lakoff and Johnson's Conceptual Metaphor Theory, which claims that metaphor is not just a way of using language for style, but a key part of how people think and understand abstract ideas.

The animal domain is clearly shown in the expressions "queen bee" and "Gretchen Wieners is a hyena," which are both examples of structural metaphors. Lakoff and Johnson explain that structural metaphors happen when one way of thinking is understood through the structure of another. The term "queen bee" represents how teenage social rankings are understood by looking at the way bees organize themselves in a colony. Regina George is seen as the main leader who has control over the group, showing the idea that human social groups are like animal hierarchies. The phrase "Gretchen Wieners is a hyena" uses animal behavior to show how people act in social situations. The metaphor links Gretchen to commonly known traits of hyenas, like being reliant, taking advantage of situations, and acting in a way that fits into a lower position within a group. These expressions show how teenage friendships in Mean Girls are shaped by a hierarchy similar to animal groups, highlighting themes of power, popularity, and how people submit to social pressures in high school settings.

The material domain is shown in the phrase “the Plastics,” which is considered an ontological metaphor. Ontological metaphors happen when people think of abstract ideas or feelings as if they are real things or objects. In this case, personality and social identity are seen through the traits of plastic, which is an artificial material. The metaphor represents shallowness, fake qualities, and the absence of realness linked to the well-known group. Similarly, the word “fake” describes personality by focusing on whether something is real or not. These metaphors show how high school students in *Mean Girls* look at their social identity through how they dress and their actions. In the Indonesian translation, the expressions are replaced with meaning-based equivalents like “orang palsu” and “palsu,” which lessen some of the original metaphorical imagery while still preserving the evaluative meaning.

The fire domain is shown in the phrase “burn book,” which is a structural metaphor because emotional pain and harsh words are seen in a way that connects them to the idea of physical damage caused by fire. The metaphor increases the emotional effect of gossip and embarrassment by comparing social disagreements to harmful physical injuries. Similarly, the phrase “life ruiner” is considered an ontological metaphor since the abstract idea of life is treated as something that can be harmed or ruined. Using this metaphor, emotional betrayal and social conflict are shown as really harmful experiences that harm a person's sense of self and their place in society. These expressions show how teenagers understand emotional pain and disagreements in ways that feel very physical and harmful. In translation, “burn book” becomes “buku hinaan,” which somewhat weakens the original metaphor, while “life ruiner” is more directly translated as “perusak hidup.”

The temperature domain shows up in the phrase “cool mom,” which is better understood as an ontological metaphor rooted in sensory experiences rather than an orientational metaphor. The metaphor does not rely on spatial direction, but rather uses ideas about temperature to represent positive personality qualities like being friendly, accepting, and modern, based on cultural views of warmth and coolness. Meanwhile, the phrase “you can't sit with us” is an example of an orientational metaphor because it uses spatial terms like sitting and proximity to express ideas about social inclusion and exclusion. In this metaphor, being part of a social group is shown through being physically near others, and being pushed out of a physical space stands for being rejected and feeling lonely socially. This metaphor shows how teenage peer groups deal with real social issues, where being included or left out plays a big role in shaping who someone is and how much power they have in the group. These results back up Evans and Green's idea that how we experience senses and space is important in shaping our understanding of social interactions.

## **CONCLUSION**

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This study shows that the metaphorical language in *Mean Girls* reveals how teenagers think about social rankings, popularity, self image, being left out, and emotional struggles through the way they talk in daily life. Using Lakoff and Johnson's Conceptual Metaphor Theory, the analysis showed that people understand abstract social situations by relating them to more tangible

source domains like animals, materials, fire, temperature, space, and destruction. Phrases like “queen bee,” “the Plastics,” “burn book,” and “you can’t sit with us” show that metaphorical language does more than just add style, it also helps teenagers think and deal with their social world.

The study builds on earlier research about conceptual metaphors in media communication by looking closely at how metaphorical language is used in the conversations and development of identity among teenagers. This study is different from previous ones that mostly focused on identifying types of metaphors in movies or books. Instead, it brings together metaphor classification, conceptual mapping, and translation analysis to explore how metaphorical meanings are created and changed when moving between languages and cultures. The study also reveals that Indonesian translations often simplify or adjust certain metaphorical expressions to fit cultural norms, showing that although conceptual metaphors may show common ways of thinking, how they are expressed in language is heavily shaped by cultural background and language habits.

This study has some limitations because it uses a small amount of data and focuses only on one movie, so the results might not apply to all types of conversations among teenagers or other kinds of popular media. Future studies could look into bigger collections of movies, TV shows, or social media posts to better understand how metaphorical language reflects teenage identity, the way people connect with each other, and the power struggles that happen in various cultural settings.

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