

**VISUAL METAPHORS IN *JOHN WICK*, *JOHN WICK: CHAPTER 2*,  
AND *JOHN WICK: CHAPTER 3 – PARABELLUM* MOVIES**

**THESIS**

**Submitted in Partial Fulfillment of the requirements**

**for the Degree of *Sarjana Humaniora***



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## **DEDICATION**

This thesis is dedicated to:

1. The researcher's beloved parents.
2. The researcher's family.
3. All the researcher's lecturer.
4. The researcher's beloved friends in Dista FM Radio.
5. The researcher's beloved friends in English Literature Department.
6. The researcher's beloved friends in Paguyuban UKM UIN Raden Mas Said.
7. The researcher's beloved friends in Dista FM Radio My Almamater UIN Raden Mas Said.

## MOTTO

*“I am Batman!”*

- Batman

*“Fortis Fortuna Adiuvat”*

- John Wick

*“Last but not least, I want to thank me*

*I want to thank me for believing in me*

*I want to thank me for doing all this hard work*

*I want to thank me for having no days off*

*I want to thank me for, for never quitting”*

- Snoop Dogg

## PRONOUNCEMENT

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I hereby state that the thesis entitled *Visual Metaphors in John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum Movies*. To the best of my knowledge and belief, this thesis does not contain any material previously published or written by others except with adequate references.

If it is later proven that my thesis has a discrepancy, I am willing to take academic sanctions in the form of revocation of my thesis and academic degree.

Surakarta, December 27, 2023

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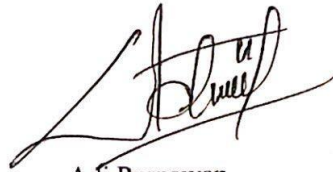
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## ABSTRACT

Adi Purnawan, 2023. *Visual Metaphors in John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum Movies*. Thesis. English Letters Study Program. Faculty of Cultures and Language.

Advisor: Dr. Nur Asiyah, M.A.

Keywords: *Visual Metaphors, Metaphors, John Wick*

This research explores the visual metaphors contained in films. Metaphors have an important role in a film, building atmosphere, conveying hidden meanings, and can also develop dramatic nuances in a film. In this case, researchers used three films from the John Wick sequel, *John Wick (2014)*, *John Wick: Chapter 2 (2017)*, and *John Wick Chapter 3 – Parabellum (2019)*. The researcher wants to know what types of visual metaphors appear in the three films chosen by the researcher.

This research uses the *Visual Metaphors* theory from Noel Carroll (1994). Carroll explains through the examples presented that there are 5 types of visual metaphors. Carroll differentiates types of visual metaphors through the steps in presenting visual metaphors. The types that Carroll raises in his theory are: composite portrait, composite construction, photomontage, animate category, and superimposed.

In this research, the researcher succeeded in finding a total of 70 data from the three films that the researchers had selected. The 70 data obtained are as follows: 12 composite portraits, 7 composite constructions, 20 photomontages, 8 animate categories, and 23 superimposed. Of the 70 data obtained, the dominant data is superimposed data. Superimposed is the data that appears most often from all the films analyzed by researchers.

Of the 70 data, researcher obtained 22 data from *John Wick (2014)*, 15 data from *John Wick: Chapter 2*, and 33 data from *John Wick: Chapter 3 - Parabellum*. Researchers succeeded in obtaining 4 types of visual metaphors in *John Wick (2014)*: composite portrait, photomontage, animate category, and superimposed. From the film *John Wick: Chapter 2 (2017)*: composite portrait, composite structure, photomontage, and superimposed. For the film *John Wick: Chapter 3 – Parabellum (2019)*, researchers managed to find 5 types of visual metaphors that Carroll explained.

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## LIST OF ABBREVIATION

JWK : *John Wick*

JW2 : *John Wick: Chapter 2*

JW3 : *John Wick: Chapter 3 - Parabellum*

CPP : Composite Potrait

CPC : Composite Construction

PMG : Photomontage

ATC : Animate Category

SPP : Superimposed

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Metaphor is a unique way that humans use to communicate with each other. We often encounter metaphors not only in works, but also in everyday conversations. Metaphors are usually used so that the impression received can be more profound and dramatic. Because the impression is deeper, usually the metaphor itself is easier to remember by those who understand it. Because with metaphors, the human brain will process every word that appears in a sentence and analyze it so that only then can the true meaning contained in a metaphorical sentence be known. It is because of this longer process of receiving meaning that makes metaphors easier to remember than sentences that contain explicit meanings.

Apart from verbally, metaphors can also appear in the form of images or visuals. Noel Carroll is one of the figures who put forward a theory about visual metaphors. In his theory, Carroll clearly explains what visual metaphors are according to his version which contains several categories in his *Visual Metaphors* (1994). Carroll also calls visual metaphors in his theory the term Homospaciality which is defined as the use of pictorial visual devices or vice versa which suggest identity to encourage metaphorical insights in viewers.

Carroll provides examples of visual metaphors using references from films, paintings, and photographs. Carroll succeeded in explaining several

categories of visual metaphors with these various references. Just as words can be used metaphorically to evoke deeper meanings beyond their literal definitions, images and visual elements in art and film can also be employed metaphorically to communicate complex ideas, emotions, or concepts. In the context of film and visual art, Carroll explore how filmmakers and artists use imagery to create metaphorical connections that enhance the viewer's understanding or emotional engagement with the work. Visual metaphors can be powerful tools for conveying abstract or nuanced ideas, as they tap into the viewer's cognitive and emotional responses. In Carroll's theory about *Visual Metaphors* (1994), Carroll's exploration of visual metaphors may encompass topics such as how filmmakers use visual motifs to represent character traits, how symbols are employed to convey thematic elements, and how visual cues can create emotional resonance in the audience.

Elements in such metaphors are traits of the same entity because they inhabit the same space time coordinates are within the same continuous contour, or perimeter or boundary, Noel Carroll (1996). Visual metaphors are a subclass of visual images – symbols whose elements are perceptually recognizable. Visual metaphor uses pictorial devices or visuals that suggest identity to induce metaphorical insight in the viewer which may be termed homospatiality, Noel Carroll (1994: 2). Homospatiality provides a means of connecting different categories in visual metaphors from a functional point of view in the way that different categories are linked grammatically in verbal



metaphors. Visual metaphors are used to represent a visual blend of elements from two separate areas into one spatially delimited entity.

Tom Gunning (1993), argues that in the early years of cinema, filmmakers were more interested in creating a direct and visceral connection with the audience by showcasing unique and attention-grabbing elements. This approach contrasts with later narrative-driven cinema, where the focus shifted toward storytelling and character development. Meanwhile, nowadays, film is one of the most popular literary works. Keeping up with the times, now films can be made with more sophisticated technology so that the results obtained are also maximized. Film itself is one way that can be used for the application of visual metaphors. Where the images presented in a film can contain implied meanings so that viewers must digest the images presented first to find out the true meaning of the images displayed. As an example in this study, researcher want to examine the visual metaphors contained in a series of action films that are very popular from the west. The film in question is John Wick. John Wick himself is now in his fourth film. However, in this study the researcher only examined the John Wick films from the first *John Wick (2014)*, *John Wick: Chapter 2 (2017)*, and *John Wick: Chapter 3 – Parabellum (2019)* only.

The sequel to the John Wick film contains a lot of visual metaphors that can be reviewed in this research. In the scenes featured in the John Wick sequel, there are many scenes that have more than one meaning, the symbols that appear also have other meanings, and there are many scenes that are shown so that they can stir up the emotions of the audience to understand the film in

progress better. Visual metaphors play a major role in films to bring the audience closer to the story. Uniquely, the three John Wick films that have been selected by this researcher both contain elements of Gun-Fu. Gun-Fu means gun and kung fu. Gun-Fu is a martial art using firearms. If usually firearms are used for long or medium range combat, then in Gun-Fu firearms are not used as they should. Gun-Fu was first popularized by John Woo in 1986 through a film directed by John Woo himself.

Based on the statement above, the researcher wanted to find the visual metaphor contained in the John Wick sequel film. Using the theory put forward by Noel Carroll in 1994, the researcher tried to find out what visual metaphors are contained in the John Wick sequel film. Researcher consider that the John Wick film has many hidden meanings in every scene in the film. By using Noel Carroll's theory, the researcher wanted to examine each visual metaphor in the film and then classify them according to their type.

The researcher want to explore visual metaphor that contained in the John Wick sequel film: *John Wick*, *John Wick: Chapter 2*, and *John Wick: Chapter 3 - Parabellum*. By examining this aspects, the researcher hopes to understand every meaning contained in each scene in the John Wick sequel film. The John Wick film itself tells the story of a man named John Wick who has been left behind by his wife. Until one day he met a young man named Losef, who was trying to get a John Wick car. Since the car was so special to John Wick, he did not give it to Losef either. However, with all the carelessness of Losef, he stole John Wick's car and killed John Wick's beloved dog. Losef

also beat John Wick until he was unconscious. When he wakes up from his fainting spells, he changes back into his old self, John Wick who can kill and be merciless like The Boogeyman.

From here, the researcher is interested in analyzing the sequel of John Wick because the researcher finds many hidden meanings from every scene in sequel of John Wick. That way, through existing theoretical theories, the researcher tries to examine every visual metaphor in the John Wick sequel film. Researcher also hope that this research can enable readers to see things through various different aspects. However, the way each person is interpreted is different depending on the perspective that person has. By looking at things from different perspectives we can observe that there are many things happening at the same time. It is also possible, everything that happens has various meanings contained in it. Lakoff said that metaphor is not just a figure of speech, but a person's way of thinking. Then Carroll (1994: 190) also says that visual metaphor uses pictorial or visual devices that suggest identity to encourage metaphorical insight in viewers. Thus, the viewer can more broadly interpret the visual metaphors that appear in the film, so that it will give rise to various perspectives and different ways of thinking.

A sequel film has a significant series of events from the first film to subsequent films. Where every scene that occurs in the first film until the next film is related to each other, giving rise to a chain of cause and effect from one film to another. If a film has more than one sequel, it indicates that the film has many fans. Due to the large number of fans, the filmmaker finally decided to

create a new story to continue the first sequel but also have a connection to the story in the previous film.

The theory used by researcher in this study is the Visual Metaphor theory from Noel Carroll (1994). In the Visual Metaphor theory put forward by Noel Carroll, it discusses visual metaphors that Carroll calls Homospatiality. Noel Carroll provides several examples of visual metaphors, and they can be used as references for classifying visual metaphors. By classifying the visual metaphors contained in the sequel of John Wick, it is hoped that researcher can more easily achieve the analytical results needed in this study.

As an illustration, here is an example of data that has been found in this study:



**Figure 1.1** (John Wick rides a horse and is chased by a hitman on a motorbike)

This scene is taken from the movie *John Wick: Chapter 3 - Parabellum*. This scene shows John Wick, who is riding a horse, being chased by his enemy on a motorbike and there is a race between motorbikes and horses. If motorbike racers usually race with other motorbike racers and horse riders race with other horse riders, this scene shows a chase scene between horse riders and motorbike riders. However, on the other hand, the horseman, John Wick, is being chased by his enemy on a motorbike.

Therefore, to prove the originality of this research, the writer presents the previous researcher who have conducted the different study. The writer found four studies which relates to this research. The first study is doctoral dissertation entitle *Conceptual Metaphor Used By Major Character In “Les Miserables” Movie* by Muhamad Rizky Hermawan. A study that studies the conceptual metaphor of the main character in the film *Les Miserables*. Researcher want to know the types of conceptual metaphors of the main characters in the film. The second study is doctoral dissertation entitle *Monomodal Visual Metaphor in Interstellar Film* by Adhitya Ulinuha, this research studies about monomodal visual metaphors based on the theory of primary metaphors in the *Interstellar* film.

The researcher analyzed these scenes to find the meaning of monomodal visual metaphors. The third study is doctoral dissertation entitle *Semiotics Analysis Of The John Wick I Film Using Charles Sanders Peirce's Semiotics Theory* by Alfian Asyraf Pauzan. The topic raised by the researcher is about semiotic analysis while mine is the visual metaphor of analysis. The fourth study is doctoral dissertation entitle *The Metaphorical Meanings Of Maroon 5's Selected Song Lyrics* by Gusti Soraya. The researcher tried to find the types of metaphors found in several selected songs from *Maroon 5*'s band. The last study is doctoral dissertation entitle *Metaphorical Images Analysis Through Cinematic Language in Mortal Kombat (2021)* by Muhammad Ade Ridwan. The researcher analyzed the image metaphors contained in the film *Mortal Kombat (2021)* through cinematic language techniques in the film.

However, from the five studies mentioned above, no one has analyzed the visual metaphor through the images that displayed from the John Wick sequel film. The majority of the research above focuses more on verbal and only uses one film as its object. Although there are those who use John Wick's film as an object of research, it only uses one film, even though John Wick itself has had three sequels. Meanwhile, this research focuses on visual data. Based on previous research, the difference between the previous study and this research lies in the theory used and more than one object studied. This study will also analyze the images displayed from the emerging scenes that contain visual metaphors to be used as study material. Researcher also used three films as study material. Using the John Wick sequel film as a study material, the researcher hope to provide new insights about visual metaphors in the realm of cinema. Researcher also want to reveal how visual metaphors affect the course of the film. Thus, it is hoped that the research entitled *Visual Metaphros in John Wick, John Wick: Chapter 2, And John Wick: Chapter 3 - Parabellum Movies* can add insight to the audience and can help the audience to more easily understand the plot of the film.

## **B. Limitation of the Study**

This study uses the John Wick sequel film as the subject. In this study, the subjects used were the films *John Wick (2014)*, *John Wick: Chapter 2 (2017)*, and *John Wick: Chapter 3 - Parabellum (2019)*. Researcher focus on the visual metaphors contained in the John Wick sequel. The researcher uses

the visual metaphor theory put forward by Noel Carroll (1994) to analyze the visual metaphor contained in the John Wick film sequel. Referring to Noel Carroll's theory about visual metaphors, which is simply understood as a combination of two different meanings in one picture or scene that is displayed. Therefore, the researcher raised the topic of *Visual Metaphors in John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum Movies*.

### **C. Formulation of the Problem**

Based on background of study mentioned above, researcher draws some problem formulation into as it follows:

1. What type of visual metaphors are found from the sequel films *John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 - Parabellum?*

### **D. Objectives of the Problem**

In relation to the formulation of the problem mentioned before, this research has two objectives into as it follows:

1. To identify type of visual metaphors are found from the sequel films *John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum*.

### **E. Benefit of the Study**

This study aims to explore visual metaphors in the sequel of John Wick as an important component used in story development. Visual metaphor itself has an important role in the story, so the researcher wants to study more about visual

metaphor in the sequel of John Wick. By understanding visual metaphors, researcher also hope that they can be useful theoretically and practically.

1. Theoretically, the researcher hopes that these findings are expected to be useful for scholars who study visual metaphors and can explore visual metaphors. It is also hoped that these findings can be expanded in scope, so that they can be more varied and useful than before. Opens a new scope for visual metaphors so that research on visual metaphors in the sequel film.

2. Practically researcher hope:

a. Action Movie Fans

Researcher hope that the audience does not immediately judge something. Researcher also hope that the audience can think more critically in observing something. The researcher hopes to open the minds of action film fans so that they can observe various things through various perspectives and possibilities. Thus, it is hoped that researcher can help action film fans also to better understand the visual metaphors contained in the sequel of John Wick.

b. The Other Researchers

By conducting this research, researcher hope to learn more about the visual metaphors contained in a movie. This research is also expected to motivate the other researchers to develop their research, so that it can be useful for other researchers.



## **F. Definition of the Key Terms**

There are a few words that seem to be there. The researcher outlines the meaning of each word to prevent misinterpretation of words.

### **1. Visual Metaphors**

Visual metaphors are a way of conveying meaning or creating associations by using visual elements that stand in for something else. A visual metaphor is a figure of speech in which an image, artwork, or visual element is used to represent a concept, idea, or meaning that is not explicitly depicted. It involves creating a symbolic connection between the visual and the abstract, allowing viewers to infer deeper layers of meaning beyond the surface image.

### **2. Metaphors**

The etymological origin of the word metaphor is from the Greek *meta* which means “along with” and *phero* which means “to carry”. In addition, as Goatly said that philosophers wanted metaphors be strictly confined to literature, rhetoric and art. Metaphor has been defined in a variety of ways. Charteris-Black (2017) shows metaphor as a linguistic representation that results from the shift in the use of a word or phrase. In this respect, Ross views the metaphor as giving the thing a name that belongs to something else.

### 3. *John Wick*

Based on IMDb website, John Wick is a fictional character and the titular protagonist of the "John Wick" film series. He's a former hitman seeking vengeance for the death of his beloved dog, which was a gift from his late wife. The character is known for his exceptional skills in hand-to-hand combat and gunfights, as well as his cool and stoic demeanor. Keanu Reeves portrays John Wick in the film series, and it has gained popularity for its intense action sequences and unique world-building.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Background**

In this chapter, the researcher explains the theory used to analyze visual metaphors in John Wick sequel film. In this study, researcher used the theory of visual metaphors proposed by Noel Carroll (1994).

##### **1. Visual Metaphor by Noel Carroll (1994)**

There are some visual images that function in the same way that verbal metaphors do and whose point is identified by a viewer in roughly the same way that the point of a verbal metaphor is identified by a reader or a listener. What in common speech are called pictures are prime examples of visual images in the sense, Noel Carroll (1994). Homospaciality as Visual Metaphors in the theory of Visual Metaphors put forward by Noel Carroll (1994). Carroll explained that there are some visual images that function in the same way that verbal metaphors do and whose point is identified by a viewer in roughly the same way that the point of a verbal metaphor is identified by a reader or a listener. What in common speech are called pictures are prime examples of visual images in the sense.

George Lakoff (1993), visual metaphors are a way of representing abstract concepts through images or symbols, leveraging our cognitive predisposition to understand and make sense of the world through metaphorical mappings. In short, it can be said that visual metaphors are metaphors that are

visualized. But, in the case of visual metaphors, not all visuals that appear are visual metaphors. In commonly, it can be said that not all of the picture that portrayed in each scene of movie are the visual metaphors. The visuals displayed in a film scene can be said to be visual metaphors only if the visuals shown refer to something or have a hidden meaning in it.

Visual metaphors involve using images or symbols to represent abstract concepts, making it easier for the audience to understand and connect with the message, Phillips, B. J. (2003). Visual metaphors are commonly found in films, advertisements, and photography. Visual metaphors are usually used by directors to build communication with the audience. By using visual metaphors, the director tries to build communication with the audience and tries to involve the audience in understanding the plot of the film he wants to convey. In this way, the director wants to encourage the audience to draw their own conclusions when observing the visuals displayed in a film. Making the audience think about the meaning to be conveyed in the visuals presented is also considered to make the audience more immersive as if they are also entering the film.

Metaphor has been defined in a variety of ways. Charteris-Black (2017) shows metaphor as a linguistic representation that results from the shift in the use of a word or phrase. In this respect, Ross views the metaphor as giving the thing a name that belongs to something else. The etymological origin of the word metaphor is from the Greek meta which means “along with” and phero

which means “to carry”. In addition, as Goatly said that philosophers wanted metaphors be strictly confined to literature, rhetoric and art.

Noel Carroll (1994) says that by referring to these images as visuals, Carroll wants to signal that these images are of the type whose references are recognizable just by looking. It can be said that an easier way to understand a meaning is to use pictures. By using images as a medium to convey a meaning, many studies have begun to examine the existing images and what meanings they contain. Noel Carroll also argues that it is easier to understand a meaning by seeing it than having to do decoding or reading.

Noel Carroll (1994: 2) said that Visual metaphors are a subclass of visual images - symbols whose elements are recognized perceptually. Visual metaphors use pictorial or otherwise visual devices that suggest identity in order to encourage metaphorical insight in viewers that can be called as homospatiality. Homospatiality itself can be said to be a medium to break the understanding of meaning into a broader direction with a wider coverage of meaning aspects as well. Homospatiality is useful as a means of relating different categories in visual metaphors in a way that is functionally equivalent to the way different categories are grammatically linked in verbal metaphors.

In the context, based on Noel Carroll theory about visual metaphors (1994), homospatiality can appear a meaning that leads to another meaning, or it can also be said to have several meanings, this is determined by the capacity of the audience. In an image, there may be more than one meaning contained in it as if they go hand in hand by showing one meaning to another. In fact, we can

also find two elements that go together which then form a new entity that has its own meaning apart from the two meanings that make it up. Visual metaphors for cases where there is a visual blend of elements from two separate areas into one spatially delimited entity so that the meaning captured by the audience does not become too wild.

In order to limit the imagination of the audience, Noel Carroll explained that the image of a film, one might say, is always concrete, always a certain representation. Likewise, it may be added, freely adapting from Berkeley, that any image is also a particular image. But metaphor requires abstraction. In this way Noel Carroll seems to show us all that not all images are visual metaphors. Intermediate metaphors animate relationships between classes. Metaphor supposedly requires us to break away from understanding concrete particulars to imaginatively play with categories. In the metaphor that life is a journey, we are invited to map the general features of the journey into life in general. Therefore, to the extent that visual images are concrete and specific, they cannot serve as vehicles for abstract metaphors, Noel Carroll (1994).

In the theory of Visual Metaphors put forward by Noel Carroll (1994), we can see that Visual Metaphors can be classified into several types, there are:

**a. Composite Portrait**

Through the image viewer, two images are presented that appear continuously and simultaneously. When the viewer encounters one image, the viewer will see another image and this happens continuously.

One image and another are interconnected and create their own synergy. The structure of one image refers to the structure of another image. Without losing the shape of the original structure of an image, it can also give rise to other structures of image meaning from the structure of the image itself. From one meaning it can lead to another meaning. Of the two meanings that emerge, they have an equal position, so that they do not surpass one meaning over the other.



**Figure 2.1** (Le Viol /The Rape by Rene Magritte in 1945)

For example, Le Viol (The Rape) by Rene Magritte in 1945. Shown in this work is a naked female body, with the shape and curves of the body resembling the shape of a face. This headless woman's body, when viewed from a further distance, can lead the audience to a broader meaning, namely a face formed from the body shape of a headless woman. The breasts are described as the eyes, the navel is described as the nostrils (even though there are actually two nostrils, in this case the navel hole resembles the shape of the nostrils), the genitals in women refer to the mouth and chin of a face. The synergy that emerges from this image is interconnected. If the naked body is replaced with a man's

body, it is unlikely that a face will form, considering that a man's body shape has more areas than a woman's. Thus, the composition taken by Pablo here is very suitable to lead the audience towards a broader meaning.

### **b. Composite Construction**

The metaphor described is like inserting a number of things, which can be objects, buildings, or any image, into another thing that is the main focus. So with this action, things become the main focus, such as inserting something unique so that the audience can immediately find out. By inserting some of the meanings of smaller images, it can lead the audience to understand the meaning of the larger image. The smaller meaning here becomes part of the larger meaning. without a smaller meaning, a larger meaning cannot be formed.



**Figure 2.2** (Baboon and Young by Pablo Picasso)

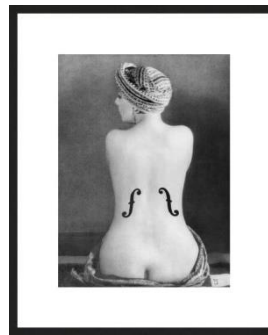
For example, Baboon and Young by Pablo Picasso, the work is a statue of a baboon holding a child, but the adult baboon's head is in the



shape of a car hood. The meaning does not change, but other meanings remain attached without affecting the main meaning, the smaller meaning becomes part of the more basic or core meaning. Pablo tried to describe the hood of the car as having a shape that resembled the shape of a baboon's head. However, if the hood of the car is removed, the essence of Pablo's work will not be formed, because it has become an inseparable unit.

### c. **Photomontage**

This metaphor tries to show the similarities or similarities of two different images. With balanced synergy, two images with different but similar meanings can appear simultaneously. The meanings that appear do not dominate each other or are equal, but also have a strong relationship. The characters shown in this metaphor are very strong, making it easier for people to grasp the meaning conveyed.



**Figure 2.3** (Man Ray's Violin d'Ingres in 1924)

For example, Man Ray's Violin d'Ingres in 1924. Man Ray's picture shows Ingres showing off his back. Ingres' body curve resembles

the shape of a violin, which inspired Man Ray to add an f hole identical to a violin's on Ingres' lower back. Ingres is also depicted as an odalisque (a young female slave who could rise to the rank of concubine or princess. The shawl in the picture also shows that Ingres in the picture was a slave. At a young age, Ingres had a beautiful body resembling a violin, showing that Ingres is not an ordinary slave. The indication of the hole in the shape of the letter f is also symbolic or identical to a violin, where every violin has an f-shaped hole. Man Ray seems to be trying to show that a violin is likened to a woman with a beautiful body. The characters that Man Ray presents are the same strong. Ingres has a beautiful body shape like most young women, and an f hole that is identical to a violin.

#### **d. Animate Category**

This type of metaphor shows how two images merge into one whole. In terms of meaning, they have balanced portions and do not dominate each other. From one image to another, it seems as if they are part of each other. In this metaphor, each part of one meaning is also part of another complete meaning with proportional portions and structure. Usually the objects displayed are in contrast or have no relationship between one another.



**Figure 2.4** (Oldenburg's Typewriter pie)

The example of Oldenburg's Typewriter pie is an example of this type of metaphor. The form displayed in Oldenburg's work shows that each part has balanced proportions and complements each other. There is no waste in this type of metaphor. The shape of a piece of pie is similar to the shape of a typewriter. Typewriters, which are generally box shaped, are now presented by Oldenburg as shaped like a piece of pie, but it doesn't look forced. Like other forms of typewriters, Oldenburg tried to create them in this work. The meanings of typewriter and Pie here are parallel, and each part feeds into the other. You could say that this metaphor shows something that is truly contrasting. Neither the typewriter itself nor the slice of pie have any continuity or connection at all, so Oldenburg displays a balanced contrast in this work.

**e. Superimposed**

This metaphor shows how images can be displayed in different ways. In this picture the metaphor is shown by stacking one image on

top of another. It's like there is an image appearing behind the image. Not side by side like other metaphors, but in this metaphor it is displayed by stacking one image on top of another.



**Figure 2.5** (Moloch in Metropolis movie by Fritz Lang in 1926)

For example, in the scene that appears in the black and white film that appeared in 1926 entitled Metropolis by Fritz Lang. In one scene, a factory is shown in the middle of a metropolis. The shape of the factory building that appears in this scene seems to indicate that the factory is Moloch. Moloch himself is a god worshiped by the Ammonites. Moloch itself is a human-shaped idol with the head of a bull with a hole in its stomach. This hole in the stomach functions as a place to offer burnt offerings, where the sacrifice given is very expensive, namely sacrificing a baby for the worship event by burning the baby into the stomach hole of the Moloch idol. The metropolitan film scene itself shows a quite strange factory building where the front of the building looks like the face of an idol with a mouth as the entrance. In this way, it is like showing Moloch stacked with a picture

of a factory, but the picture of Moloch itself is still visible without erasing the meaning of the factory picture in the scene.

## **2. *John Wick* Sequel**

*John Wick* sequel has a storyline that is interconnected between the sequels. Starting from the first sequel which tells how the main character Keanu Reeves as John Wick leaves his old life to get a more peaceful life, but instead encounters bad luck so that the main character seems forced to return to his old life where there is no more happiness in it. Followed by the second sequel which tells more about the determination of the main character to solve all the problems he is facing even though in the end it actually brings this main character to fall into a deeper abyss. For the third sequel, it shows how the main character's efforts in survival after the actions he did in the previous two sequels. The main character in this third sequel really shows the determination to survive from the main character who really throws his selfishness away to survive, he is even willing to cut his finger to survive as a form of agreement.

### **a. *John Wick (2014)***

The first John Wick film, directed by Chad Stahelski and David Leitch, features John Wick who lives alone in a house accompanied by a dog that his wife leaves behind. Then it was shown John Wick was refueling his car at a gas station. Suddenly a young man appeared who asked the price of the car that John Wick was driving. However, John Wick emphatically stated that his car was not for sale. In the evening,

John Wick's house is visited by Losef and his friends and then steals John Wick's mustang and kills John Wick's pet dog, Daisy. Losef and his friends even beat John Wick and then left him. Seeing his beloved dog killed right before his eyes, John Wick was furious. After being told by his former partner that the one who stole and killed his beloved dog was the son of his former boss, John Wick returns to his true form, the boogeyman. The screenwriter of the first John Wick sequel, Derek Kolstad, managed to create a cool story that won him 5 awards and received a 7.4/10 rating from the Internet Movie Database.

**b. *John Wick: Chapter 2 (2017)***

The second sequel to John Wick is still directed by Chad Stahelski and written by Derek Kolstad as the main character maker in this story. In this second sequel, it tells the story of John Wick who is enjoying the peace in his house, then a man who knows John Wick arrives. John Wick, who knew the purpose of the person's arrival, tried to deny his presence. However, the man forced his way in and finally John Wick had to relent. Inside the house, a man named Santino D'Antonio asked John Wick to return the favor because Santino had previously helped John Wick in a blood oath. However, John Wick refuses Santino's request, angering Santino and destroying John Wick's house. For the second sequel, it managed to get a rating of 7.4/10 and

managed to bag 4 awards and was included in 10 nominations at various film award events.

**c. *John Wick: Chapter 3 – Parabellum (2019)***

In this third sequel, after John Wick killed Santino in neutral territory, now John Wick is labeled "Excomunicado". John Wick was exiled and a fugitive and his membership status has been revoked. John Wick tries to fight off the spies who try to kill him along the way. Until finally, John Wick returned to his original place to seek help. In that place of origin, John Wick found a glimmer of hope where he could escape from the situation he was in at that time. John Wick also traveled to the middle of nowhere to regain his membership status. But all of that is not easy to get. As one of the conditions to restore John Wick's membership status, John Wick must kill Winston who is a friend of John Wick himself.

The third John Wick sequel is still being directed by Chad Stahelski and written by Derek Kolstad, Shay Hatten, and Chris Collins. In this third installment, *John Wick: Chapter 3 - Parabellum* has won 18 awards and has received 28 nominations at various film awards. Based on the Internet Movie Database, this film still has a 7.4/10 rating like the previous two sequels. Of the three John Wick sequels, they consistently carry the same genre, namely action, crime, and thriller.

## B. Previous Study

Therefore, to prove the originality of this study, the authors present previous studies that have conducted different studies. The author found five previous studies related to this research. The first study is a study conducted by Muhamad Rizky Hermawan in 2019 entitled *Conceptual Metaphors Used by the Main Characters in the Film "Les Miserables"*. A study that studies the conceptual metaphors of the main characters in the film *Les Miserables*. Researcher want to know the types of conceptual metaphors of the main characters in the film.

In this research, the researcher succeeded in finding several types of conceptual metaphors for the characters studied. Jean Valjean is the main character of the film *Les Miserables* who is an ex-convict who becomes the mayor of a city in France. Valjean has had a tough life but he has a very kind heart. Valjean wants to take the risk of saving the downtrodden convict. From this study, it can be seen that the researcher succeeded in finding three kinds of metaphors contained in the film *Les Miserables*, namely structural metaphors, orientation metaphors, and ontological metaphors. Of th

e three metaphors, the researcher reveals that the ontological metaphor is the metaphor that Valjean most often appears in the film *Les Miserables*, which is 21 times.

The second study is *Monomodal Visual Metaphors in Interstellar Films* by Adhitya Ulinuha, a student of UIN Sunan Ampel in 2021. This study studies monomodal visual metaphors based on primary metaphor theory in Interstellar



films. The researcher analyzed these scenes to find the meaning of monomodal visual metaphors. This study also only uses one film as the object of research. From this research, it can be seen that the genre of a film has an influence on the main metaphor depicted in a film. This research focuses on visual data only so that it really tries to learn what primary visual metaphors are. This study succeeded in finding that there are four of the five Grady metaphors depicted in the film *Interstellar*.

The third study is a study conducted by Alfian Asyraq Pauzan, a student of Alauddin State Islamic University Of Makassar in 2018 entitled *John Wick I Film Semiotic Analysis Using Charles Sanders Peirce's Semiotic Theory*. In the study of semiotic analysis in the film *John Wick I*, researcher tried to examine the signs contained in the film. Researcher managed to find several signs such as: Icons, Indexes, and Symbols. This study focuses on the sign in the *John Wick I* film only. In this analysis, the researcher only uses one film as the object under study to find the semiotic data. This study succeeded in finding the meaning of the three elements in the symbol could indeed be interpreted using Peirce's semiotic theory, especially the relationship between their object, representament, and interpretant.

The fourth study is *The Metaphorical Meanings Of Maroon 5's Selected Songs Lyrics* by Gusti Soraya, an English Literature student from Sanata Dharma University Yogyakarta in 2019. Researcher tried to find the types of metaphors contained in several selected songs from the band Maroon 5. In the type of metaphor in the song, the researcher tries to find the meaning contained in the metaphor. In his research, the researcher uses the theory of Peter Newmark (1988). To meet the

data needs in his research, the researcher used a total of 9 song titles consisting of 21 lines. Then the researcher classified them into 3 types based on the characteristics of each type of metaphor.

The last study is *Metaphorical Images Analysis Through Cinematic Language in Mortal Kombat (2021)* by Muhammad Ade Ridwan from English Department, Faculty of Adab and Humanities, State Islamic University Sunan Gunung Djati in 2019. In this study, researcher analyzed the image metaphors contained in the film *Mortal Kombat (2021)* and the messages displayed through cinematic language techniques in the film. In this thesis, the writer uses the theory put forward by Coëgnarts and Kravanja (2012) and Boggs and Petrie (2008). This study also uses cinematic elements in the analyzed films to collect data. So that the data obtained is closely related to the intrinsic elements of the cinematic itself.

Based on the explanation above, the author feels interested and feels it is important to conduct this research. Because this research is still rare or there has not been much research on visual metaphors in film sequels. Therefore, the author wants to examine *Visual Metaphors in John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum Movies*.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

Before starting to enter into the discussion of research design, it is better to know what research means in a nutshell. As stated by Ary et.al (1985: 21) "Research may be defined as the application of the scientific approach to the study of a problem". A problem is something that has not been solved and must be solved. Therefore, there is a need for research to find answers or solutions to the problems to be solved. In this study, the researcher must have a research design to make it easier for researcher to analyze the data that will be and has been collected. Research design is a plan or strategy used by researcher to

conduct research. This needs to be done to obtain reliable and useful information to solve the problems raised in this study. To determine what kind of research design to take, the researcher must first look at the problems raised in the research, then determine which research design is more suitable for solving the types of problems raised in the research.

This study uses a qualitative descriptive research method, this method directs researcher to collect, classify, and analyze data, then make conclusions on the data that has been collected and analyzed. According to Burns (1994:1) qualitative research tends to be based on recognizing the importance or the experiential life of human being: captures what people say and get the interpretation in seeing how people understand their world. It can be said that

descriptive qualitative research is research that focuses on the analysis of a single case which is discussed in depth so that it is more specific and complex.

Qualitative descriptive studies offer a comprehensive summary of an event in the everyday terms of those events. Researcher conducting such studies seek descriptive validity, or an accurate accounting of events that most people (including researcher and participants) observing the same event would agree is accurate, and interpretive validity, or an accurate accounting of the meanings participants attributed to those events that those participants would agree is accurate (Maxwell, 1992).

Subjects in a study are required to obtain data information needed to conduct research. Surakhmad (2004: 13) defines descriptive method as "a type of research approach that employs the techniques of finding, gathering, classifying, analyzing, interpreting, and eventually drawing conclusions from data". The subjects used in a study must be appropriate to the topic and can be used to solve the problems raised in the research. The subjects taken must contain information that is useful in finding solutions to the problems that have been raised. This is because, the information that has been found can then be classified, analyzed, interpreted, and conclusions can be drawn from the information contained in the subject that has been determined so that problem solving can be raised.

## **B. Data and Data Source**

Miles and Huberman (2002:35) state that data can be taken from recording, recording conversations, events, meetings, and taking things (documents, products, artifacts). It can also be interpreted that data is all information obtained after conducting research on something that has been determined. The data obtained must come from the specified subject only, because the subject is the main and only data provider for the researcher. Data must also be presented with facts and without manipulation. In research, the data source refers to the subject from which the data was obtained (Arikunto, 2006:129). The data must also be accurate and in accordance with existing facts so that the data is considered valid.

The data taken in this research is only visual. Researcher take screenshots from the films that are analyzed as a form of visual data that is needed. All data is taken from the sequel film John Wick, an American sequel whose first sequel was broadcast from 2014 to 2019. The sequel titles analyzed in this research are *John Wick (2014)*, *John Wick: Chapter 2 (2017)*, *John Wick: Chapter 3 - Parabellum (2019)*. The researcher tried to find each visual metaphor contained in each sequel to be investigated and classified by the researcher by referring to the visual metaphor theory proposed by Noel Carroll (1994).

### **C. Research Instrument**

In a study there must be a data collection tool called a research instrument. According to Vanderstoep and Johnston (2009: 222) a researcher supports methods for obtaining and compiling and analyzing information into a cohesive report. In a research, the researcher is the main instrument. Research instruments used to support the course of research will greatly assist researcher in completing their research. Humans or researcher as the main instrument where later humans will conduct research to get results that will trigger other research in the future.

In addition to humans or researcher as the main component in research instruments, instruments are also needed that determine the course of a study such as design patterns or research designs, determine how to obtain or collect data, and of course humans will process the data that has been obtained so as to reach conclusions from solving problems on topics raised. Researcher are also required to think critically and have broad insights, therefore researcher also need lots of references and theories that can later help researcher to more easily complete research conducted by a researcher. Print media, laptops, smartphones, reference books, research objects, notes, and stationery are also very necessary for researcher to complete a study. This research instrument itself is here to help and facilitate all the affairs of researcher in completing research that will be carried out by a researcher.

#### **D. Data Collecting Techniques**

To obtain data in this study, researcher used documentation. Researcher will watch all three films from the sequel of John Wick. Then, the researcher made documentation of the three John Wick films that they had watched. The data obtained from the three John Wick films were then collected, analyzed, classified based on the films, and then analyzed so as to obtain findings and conclusions. Thus, this data collection technique can be explained as follows:

- 1) The researcher watched several times and observed the parts of the three John Wick films that contain visual metaphors.
- 2) Researcher watched the three John Wick films again, then documented them by screenshots of visual data of scenes that showed visual metaphors and written the explanation of the screenshot which has been taken.
- 3) The researcher rewrote the data into the table and added a description to provide more information.
- 4) The researcher then made coding to make it easier to analyze the list of collected data, code as follows:

**5/CPP/00.06:00 - 00.06:06/JWK**

Notes:

5 : Data Number

CPP : Composite Potrait (Type of visual metaphors)

00.06:00 - 00.06:06 : Screen time

JWK : Movie

- 5) The data that has been collected then analyzed by the researcher using theory from Noel Carroll about Visual Metaphors (1994)
- 6) The researcher presents the findings from the analyzed data and draws conclusions.

### **E. Data Validation Techniques**

In this research, researcher used qualitative methods, so researcher need qualitative validity to prove that the data that researcher have collected is correct. Qualitative validity means the researcher checks the accuracy of the findings using certain procedures (Creswell, 2009). The data presented in a study must be valid. Therefore, data validation is needed to prove that the data obtained by researcher is truly valid and data validation is carried out before researcher start analyzing the data that has been obtained. In this research, researcher asked lecturers to support data validation. The data obtained by researcher is then sent to experts to gain confidence in the data.

In this research, researcher also used the triangulation method. Researcher use observation, documentation, and notes. How to collect data using different methods can support the value of the data obtained by researcher in their research. Data collection begins with the observation method, which is then continued with documentation of the data that has been obtained. Then, to strengthen the data that had been obtained through the two previous methods,



the researcher used a recording method in the form of screenshots to increase the validity of the data that the researcher had obtained in his research.

By adjusting the data obtained through one method with another method, the data obtained can be even more valid. After triangulating the method, the researcher asked friends for help to validate the data. Researcher also ask for help from people who are more experts in their field of research. In this case the researcher asked the lecturer for help to validate the data that the researcher had obtained. In this research, the researcher asks for help from Mr. Muhammad Rizal, M.A. to validate the data that researcher have obtained. By asking for help from people who are more experts in their fields, researcher hope that the data obtained can be sorted and it can be seen which data is truly valid.

#### **F. Data Analysis Techniques**

After collecting data, the researcher then analyzed the data that had been obtained. Research not only collects data but this study also analyzes data to obtain research results Turner (1986). According to Miles and Huberman (1994:10) Analysis can be described as three existing operational movements, which are data reduction, data display, and drawing/verification of conclusion. Therefore, in the process of analyzing the data obtained from the sequel of John Wick, the researcher took several steps to analyze the data, as follows:

1. Data Reduction, researcher carry out the process of selecting, identifying, classifying and coding. The coding that was made refers to

the categories of visual metaphors listed in the theory of visual metaphors put forward by Noel Carroll (1994).

2. Data Display, at this stage the researcher presents data that has been classified and coded. The data presented is in the form of visual data/images, and tables. With the presentation of this data, it will make it easier for researcher to understand and analyze more deeply the data that has been collected. Here is the example of the table that researcher used to display the data:

<b>Datum</b>	<b>Visual Data</b>	<b>Coding</b>	<b>Notes on the Coding</b>	<b>Explanation</b>	<b>Valid / Invalid</b>

**Table 3.1** (*The Example of Table Data*)

Meanwhile, the researcher used componential table also to draw the discussion. Researcher used componential table to show which is the dominant data. Componential table can help the researcher draw the conclusion. It can be also help the readers to understanding the result of this research. Here is the example of componential table:

SEQUEL MOVIE	TYPE OF VISUAL METAPHORS				
	CPP	CPC	PMG	ATC	SPP
JWK					
JW2					
JW3					

**Table 3.2** (*The Example of Table Result*)

### **Type of Visual Metaphors**

CPP: Composite Potrait

ATC: Animate Category

CPC: Composite Construction

SPP: Superimposed

PMG: Photomontage

### **Sequel Movie**

JWK: *John Wick (2014)*

JW2: *John Wick: Chapter 2 (2017)*

JW3: *John Wick: Chapter 3 – Parabellum (2019)*

3. Data Drawing/Verification of Conclusion, at this last stage the researcher makes conclusions on what has been found so that it can answer the formulation of the problems that have been raised previously. After making conclusions, the researcher must also conduct validation so that the conclusions the researcher have obtained can be concrete and relevant.

## CHAPTER IV

### FINDING AND DISCUSSIONS

#### A. Findings

In this part, the researcher presents all the data that has been found, researched and analyzed. There is only one problem formulation in this research, categorizing visual metaphors in the *films John Wick, John Wick: Chapter 2, John Wick: Chapter 3 - Parabellum*.

#### 1. Visual Metaphors Categories Featured in *John Wick, John Wick: Chapter 2, John Wick: Chapter 3 – Parabellum* Movies

In this section, the data that the researcher has collected is presented along with the results of the analysis. The data presented is in the form of visuals obtained through screenshots of scenes in the films *John Wick, John Wick: Chapter 2, John Wick: Chapter 3 - Parabellum* which are then accompanied by explanations of the scenes that have been screenshot. The data that was obtained was analyzed using the theory of visual metaphors put forward by Noel Carroll in 1994. Based on what was put forward by Noel Carroll, the researcher was able to conclude that Noel Carroll called Visual Metaphors and based on the examples that Noel Carroll presented in his theory, the researcher was successful also concluded that visual metaphors have five categories: Composite Portrait, Composite Construction, Photomontage, Animate Category, and Superimposed.

SEQUEL MOVIE	TYPE OF VISUAL METAPHORS				
	CPP	CPC	PMG	ATC	SPP
JWK	6	0	7	4	5
JW2	1	3	2	0	9
JW3	5	4	11	4	9

**Table 4.1** (*Table Results*)

Here above is the componential table result based from data that researcher collected. In this research, researcher find 70 data from three sequel John Wick movies that had already chosen before. In the analysis, researcher will explain 5 data from each visual metaphors category as visual metaphors. Explanation of the remaining data can be seen in the appendices.

**a. Composite Potrait**

Composite Portrait category has several characteristics as follows: Combining two images that are still familiar or in the same scope that still have an attachment to each other so that they can build a new image or meaning. Composite Potrait have equal position so that it can give rise to new meanings, from one image referring to another image because it still has an attachment or relationship. In the case of John Wick itself, researcher succeeded in finding scenes that have two meanings that appear simultaneously in a scope that is still related to each other. Composite Potrait also have an equal position so that they can form a new meaning, and from one part of the image in a scene it can refer to the same image.

others in the same scene. The following is some composite portrait data that researcher managed to obtain from selected films:

1) **5/CPP/00.06:00-00.06:06/JWK**



**Figure 4.1** (The scene of John Wick after his wife passed away)

The scene that appears in this data is taken from the film *John Wick (2014)* at minutes 00.06:00 - 00.06:06. This scene shows John Wick standing staring blankly out the window after the burial of John Wick's late wife. Crowds of people went to the funeral of John Wick's wife as a form of condolence. No one comes close to John Wick to simply entertain John Wick. The gloomy atmosphere is clearly depicted in this scene even though the image shown appears to be busy with people coming to condolences.

This scene shows the busy atmosphere of people chatting behind John Wick. The people behind John Wick visited John Wick's house to express their condolences for the passing of John Wick's wife. However, on the other hand, this scene also shows the loneliness shown by the character John Wick through his facial expression as he stares blankly

at the window, indicating the deep sadness felt by John Wick. The crowded conditions behind John Wick make the loneliness that John Wick feels even more visible.

This scene represents a comparison between crowds and emptiness. From this scene it can also be seen that John Wick's love for Helen is very big. With Helen's death, John Wick seemed to lose his world. Therefore, John Wick could not hide his sad expression and empty heart at Helen's departure.

The noisy atmosphere behind John Wick succeeded in encouraging and helping to build the meaning of how lonely and deep the sadness that John Wick felt over the death of John Wick's wife. John Wick felt a deep emptiness as if his world had disappeared, where according to John Wick the world only went on when his wife was still by John Wick's side. However, when his wife died, it seemed to illustrate the collapse of John Wick's world. From the two meanings displayed in this scene, both the busyness of the people behind John Wick and the deep loneliness and emptiness clearly depicted on John Wick's face are still in the same scope. The two meanings that emerge are still within the scope of atmosphere and feelings. According to Carroll, features like these fall into the visual metaphor category of Composite Portrait.

2) 9/CPP/00.09.48 - 00.10.06/JWK



**Figure 4.2** (Scene of John Wick feeding Daisy)

This data is taken from the film *John Wick (2014)* at minutes 00.09.48 - 00.10.06. The scene shows John Wick with Daisy in the dining room. John Wick was seen wanting breakfast, then Daisy followed John Wick and seemed to want to ask John Wick for food. John Wick, who did not have food for dogs, finally fed Daisy cereal with milk. Daisy then ate the cereal with milk with gusto.

John Wick fed Daisy as if they were enjoying breakfast together. Daisy is also depicted in this scene accompanying John Wick to enjoy breakfast on a quiet morning. If interpreted in a narrow sense, this scene shows John Wick feeding Daisy. However, if the audience can open their minds and imagination, then they can also see a picture of the scene which also gives rise to a broader meaning. The broader meaning is in the form of a scene that shows Daisy accompanying John Wick to breakfast in place of John Wick's wife who usually has breakfast with John Wick, but John Wick's wife is now gone, so Daisy has an important



role in replacing the position of John Wick's wife accompanying John Wick in activities. every day, one of which is breakfast.

This scene represents the concept of comparison between humans and animals. Daisy, who is a puppy in this scene, is depicted as having a human-like role, accompanying John Wick. From the scene that appears, it can be seen that John Wick thinks that Daisy is accompanying John Wick to breakfast. Humans usually eat breakfast themselves. Daisy in this scene is depicted as a human who accompanies John Wick to breakfast.

To put it simply, it could also mean that John Wick and Daisy are having breakfast together. From the narrow meaning of feeding pets, it brings the audience to a broader meaning, namely showing a substitute figure for John Wick's dead wife to accompany John Wick to breakfast. However, the two meanings that arise from feeding animals or having breakfast with a significant figure for John Wick appear simultaneously. The characteristics in this image have the same criteria as visual metaphors in the composite portrait type.

### 3) 10/CPP/00.10.13-00.10.18/JWK



**Figure 4.3** (Scene of Daisy followed John Wick get into the car)

This data is taken from a scene in the film *John Wick (2014)* at minute 00.10.13 - 00.10.18. The scene shows Daisy following John Wick wherever he goes. John Wick, who wanted to go by car, was followed by Daisy who then got into the car and took the passenger seat where John Wick's wife used to sit. John Wick, who saw Daisy's behavior, felt a little amused by that.

This scene also represents a comparison between humans and pets. Daisy is shown following John Wick wherever he goes like a partner. In this scene, Daisy sits in the chair where John Wick's wife used to be. This scene represents John Wick's heart which is now starting to fill again. Now there is Daisy who fills John Wick's heart and accompanies John Wick's days.

The scene depicts Daisy accompanying John Wick wherever John Wick goes like a partner. From the narrow understanding, we can conclude that Daisy only follows John Wick wherever he goes like a

normal pet. However, from a broader meaning the audience can understand that in this scene it is also seen that Daisy in this scene accompanies John Wick wherever John Wick goes as his partner. From this narrower meaning in the form of a pet following its owner, it can then direct the audience to a broader meaning in the form of Daisy who acts as John Wick's partner. From the meaning of pets following their owners and the meaning of pets as partners in the same realm, they are both valuable figures for John Wick. Thus, it can be concluded that this scene is a visual metaphor for Composite Portrait.

4) 19/CPP/00.27.55 – 00.28.04/JWK



**Figure 4.4** (Scene John Wick showed his tattoo “Fortis Fortuna Adiuvat”)

This scene data was taken from the film *John Wick (2014)* at minutes 00.27.55 – 00.28.04. This scene shows John Wick bathing under the shower which shows John Wick's back which is covered in tattoos. There is one very unique tattoo in this scene in the form of a typography with the words "Fortis Fortuna Adiuvat". This typography

tattoo is right in the middle of John Wick's upper back and it seems as if this scene wants to show this tattoo.

The "Fortis Fortuna Adiuvat" tattoo is shown well with the close up technique. "Fortis Fortuna Adiuvat" itself means "fortune favors the brave" as if it describes the character and traits inherent in John Wick. John Wick is known as a brave character who knows no fear when someone disturbs his life. If we examine it properly, luck itself can actually emerge if someone dares to make a decision. Luck can arise if there is courage and the will to do something. Without initiative in an action, luck will not form or appear. There is always a series of events that make luck come true.

This scene represents the character of John Wick through the tattoos that John Wick has which are highlighted in this scene. Fortis Fortuna Adiuvat is a guide to life for John Wick. The tattoo on John Wick's back has succeeded in representing how the character John Wick was formed. Luck will come to those who dare to make decisions, that is the guideline that John Wick brings to live his very hard life.

In this case, the scene shows a tattoo on John Wick's back that reads "Fortis Fortuna Adiuvat". This tattoo is like a talisman for John Wick, and seems to depict John Wick's character who always steps forward and dares to take risks. This scene tries to reveal John Wick's true character through the tattoos on John Wick's body. Tattoos themselves are usually found on parts of the human body. This scene

tries to insert one meaning into another meaning. Judging from the meaning of the tattoos on John Wick's body, the audience will likely be taken to see the "Fortis Fortuna Adiuvat" tattoo on John Wick's back. So as to invite the audience to understand this scene more deeply, it turns out that the written tattoo depicts the character John Wick. Both the meaning of the tattoo and the meaning of the words "Fortis Fortuna Adiuvat" which depicts the figure of John Wick still have the same domain, namely something that is inherent and part of John Wick. From one meaning to a deeper meaning, this scene is included in the Composite Portrait.

5) **20/CPP/00.29.45-00.31.45/JWK**



**Figure 4.5** (Scene of John Wick presented Gun-fu)

The data this time was taken from the film *John Wick (2014)* at minutes 00.29.45 - 00.31.45. The scene shows John Wick facing enemies who are blocking him using Gun-Fu. Gun-Fu itself is a technique that combines martial arts with very precise and dramatic firearms shots. Jumping and shooting simultaneously has become a

common part of Gun-Fu itself. This modern martial arts technique was first introduced in the John Woo film in the 1980s.

In this scene, John Wick succeeds in showing Gun-Fu in a more varied way. Not only jumping and shooting, John Wick also applies the concept of throwing and using a firearm from a very close distance, even to the point where the firearm John Wick is holding touches the enemy's body at the tip of the firearm. From John Wick itself, Gun-Fu managed to develop into more variants. From this scene it is also known that one of the reasons why John Wick is so feared is because of the abilities that John Wick has. How focused John Wick is on facing a problem and being able to solve it well makes this character so feared by the other characters in the John Wick sequel itself.

In this scene, John Wick displays gun-fu as an attempt to attack and protect himself. John Wick's martial arts and shooting skills in this scene represent gun-fu. Even John Wick's jumping, dodging, and lunging actions are also part of the representation of gun-fu. John Wick succeeded in applying the concept of self-defense with techniques using firearms so that harmonious gun-fu could be created.

In this case, this scene shows John Wick's ability to use weapons and combine them with martial arts to form Gun-Fu, a survival technique using martial arts combined with the use of firearms in a unique or different way. Weapons and martial arts are the perfect combination to combine. Meanings that appear simultaneously and

complement one meaning with another meaning. Still in the same scope as a form of self-protection using Gun-Fu techniques. Both martial arts and firearms in this scene are part of the structure of Gun-Fu. Thus, based on what Carroll has explained through examples of visual metaphors, this scene falls into the category of Composite Portrait.

#### **b. Composite Construction**

For the second example of visual metaphor, Carroll raised Pablo Picasso's Baboon and Young as an example. From Baboon and Young, researcher can conclude that this type has the following characteristics: from one meaning inserted into a larger meaning, this can be seen from how Picasso succeeded in inserting the shape of a car hood as part of the Baboon's head. statue. The second characteristic is that this smaller meaning (the hood of the car) becomes a building structure for a larger meaning (Baboon), so that the audience is led to interpret something from a wider perspective. The third characteristic is that there is no correlation between the two meanings that appear in Baboon and Young, both Baboon and car in this context are not related at all, which makes the car hood can be included in the baboon's head just because the shape is similar to the structure too, of course. Researcher call this type Composite Construction. Here, the data that researcher have successfully obtained from films that have been determined and have been successfully analyzed are in

accordance with the characteristics of visual metaphors of the Composite

Construction type:

1) **23/CPC/00.02.43-00.03.23/JW2**



**Figure 4.6** (Scene of drugs and money in the trunk of taxi)

The data this time was taken from the film John Wick: Chapter 2 (2017) at minutes 00.02.43-00.03.23. The scene shows a taxi stop. However, there is something unique about this scene. In this scene, taxis which are usually used to transport passengers and luggage which are used to transport passengers' belongings are actually used to smuggle money and drugs. It's as if the taxis are being used as a medium to smuggle goods. Describes how the underworld works.

This scene represents how the mafia works to smuggle goods. In this scene, the medium used to smuggle goods is public taxi transportation. Where the trunk of the taxi was modified so that it could be used to hide drugs and money. This scene also represents that criminal acts cannot be separated from business and money.



In this scene the taxi is used as a vehicle and also as a means of transportation to smuggle drugs and money. What is meant by storing goods here is part of the meaning of public transportation. There is no connection between the two words displayed. However, one meaning complements the other meaning, public transportation here is part of the meaning of a place for smuggling goods. Judging by the example given by Carroll, this scene falls into the category of composite construction.

2) **31/CPC/00.43.31-00.46.20/JW2**



**Figure 4.7** (Scene of concert in the Colloseum)

This data is taken from the film John Wick: Chapter 2 (2017) at minutes 00.43.31 - 00.46.20. This scene shows a concert held by Gianna in an ancient Roman building. An ancient Roman building shaped like a colosseum, equipped with poorly lit corridors, is a suitable terrain for John Wick to carry out his guerrilla tactics. The Colosseum itself was previously used as a dueling arena for gladiators, but in this scene it is used as a concert stage with the venue arranged in such a way.

The concert held in this scene is a music concert. The music performed is *EDM* (Electronic Dance Music) which is a modern music genre. The concept proposed for this concert is modernization. However, the location used carries the concept of the past (colosseum). Even though there is such a clear contrast, the proportional composition makes this scene work well and the two meanings that emerge can still be captured easily by the audience.

This scene represents a comparison between the modern era and the Roman era. The scene appears to show a concert that represents current music which has developed rapidly. And coincidentally the music chosen to be displayed in this scene is in the EDM genre, which is a modern music genre. Meanwhile, the venue uses a medieval concept where an ancient Roman building becomes the venue, representing the Roman era through the shape of the building in the form of a colosseum. The Colosseum itself is a place where gladiators fought in ancient times.

The concert, which was held in the ruins of an ancient Roman building, depicted a combination of modernization and history. This scene displays a contrast, where the meaning of the Roman building in this scene becomes part of the meaning of the concert. This scene falls into the Composite Construction category.

3) 32/CPC/00.50.59-00.53.34/JW2



**Figure 4.8** (Scene of Gianna committed to suicide)

This data was taken from the film *John Wick: Chapter 2* (2017) at minutes 00.50.59 - 00.53.34. This scene shows Gianna wanting to take a dip in the pool, but Gianna is aware of John Wick's presence and knows John Wick's purpose in meeting her. Gianna knew that John Wick's purpose in meeting her was to kill Gianna and Gianna also knew that John Wick did this on the orders or wishes of Santiago, Gianna's brother, who wanted to take over the business that Gianna was running. Gianna, who realized that there was no point in fighting John Wick and knew that her life was on the line, decided to end her life in the way she chose.

In this scene, it is shown that Gianna would rather end her own life than die at the hands of John Wick. Gianna chose to soak in the pool as her last wish and then cut the veins in her hand using the knife that Gianna was holding. The blood flowing from Gianna's hands then turned the water in the pool blood red. It is also known that Gianna

wanted to die in an elegant way, the color of the pool water turning red seemed to indicate how brave Gianna was to face her fate. Apart from that, the color red is also identified with anger, showing the great anger that Gianna feels towards Santiago, the brother who has the heart to do anything to bring down his own sister Gianna. After so much blood came out of Gianna's hands that made Gianna on the verge of death, John Wick accepted that decision and helped Gianna to end Gianna's suffering. Because it is also known that if an open wound, such as a cut, is exposed to chlorine water, it will feel very painful and delay healing so that the wound will continue to open. John Wick, who knew this, then helped Gianna end her life by shooting Gianna in the head.

This scene represents Gianna's courage to face her fate. From the color of the pool which turns blood red, it shows that Gianna's courage is beyond measure. Red is a color that symbolizes enthusiasm and courage. Meanwhile, red blood itself can be described as a form of sacrifice. From this scene, it can be seen that Gianna represents herself as a sacrifice for Antonio's greed.

The scene shows Gianna taking off her clothes and putting herself into the bathing pool, but instead she commits suicide while soaking in the bathing pool. The meaning of soaking in this scene is part of the meaning of suicide. On the other hand, this seems to show that Gianna has accepted her fate. Gianna wanted to die according to her wishes. The meaning of relaxing by soaking in the pool in this scene is

part of the meaning of how Gianna ends her life. There is no connection between the meaning of soaking and cutting the hand. Based on a study of examples of the visual metaphors category presented by Carroll, this scene falls into the category of composite construction.

4) 39/CPC/00.22.00 – 00.22.02/JW3



**Figure 4.9** (Scene of John Wick used horse as his weapon)

This data is taken from the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 00.22.00 – 00.22.02. This scene shows John Wick being hunted by a hitman agent sent by Santiago to kill John Wick. This scene shows that Santiago deliberately scapegoated John Wick to fulfill Santiago's goals. John Wick, who knew this, tried to fight and kill all the hitmen sent by Santiago to kill John Wick.

John Wick made many efforts to survive the attacks of the bounty hunters sent by Santiago. It is also known that the hitman sent by Santiago to kill John Wick is the same agent as John Wick, a chosen person who has been trained in such a way that he has the ability to kill secretly. However, for John Wick they are still nothing. What makes

John Wick a little troublesome is the countless number of assassins sent by Santiago. With countless number of assassins, John Wick became exhausted for a long time. John Wick continues to try to use whatever is around him to survive and be able to finish off the enemies who come his way.

This scene represents a comparison of horses with firearms. John Wick using a horse like a gun makes this scene very iconic. A kick from a horse can be said to be very deadly and can potentially cause death like a firearm. The kick caused by the horse in this scene represents a bullet hitting the target.

This scene shows John Wick leading the enemy to enter the horse stable. John Wick uses the horse in the stable to help finish off the enemies who come after him. It is known that horse kicks are very deadly for animals as well as humans. John Wick, who knows this fact, uses horse kicks to defeat his enemies. John Wick seems to direct the enemy to the point where the horse can kick the enemy who is chasing John Wick. When John Wick's enemy was at the designated point, John Wick then patted the horse's butt which made the horse kick John Wick's enemy. John Wick slaps the horse's rump as a trigger like the trigger on a gun and produces a deadly kick like a bullet.

The scene shows John Wick slapping the horse's back as if he were pulling the trigger on a gun and then the horse's hind legs kick very hard. This scene shows John Wick using a horse as if he were using a

gun, where John Wick pats the horse's buttocks as a trigger or trigger and then kicks as an explosion. No connection between the two words appeared, neither horse nor weapon had any connection at all. However, in this scene both meanings can appear simultaneously by inserting small things into the main object or meaning which makes the scene a composite construction.

5) **50/CPC/00.31.17-00.31.33/JW3**



**Figure 4.10** (Scene of John Wick got a new tattoo)

This data is taken from the film *John Wick: Chapter 3 - Parabellum* at minutes 00.31.17-00.31.33. This scene shows John Wick after negotiating with the Mafia Boss in the theater. In this scene, after John Wick negotiates, his wishes are finally agreed to by the Mafia Boss in the theater building. As a symbol of John Wick's request being approved and being fulfilled, John Wick had to get a permanent tattoo using a hot iron stamp from the cross-shaped pendant that John Wick had carried previously. John Wick is seen taking off his shirt and getting the stamp tattooed on his back. Thus, this procession indicates as proof

that the agreement has been agreed and sealed, with an iron tattoo in the shape of a cross as its symbolism.

This scene represents contract approval. If usually the stamp is placed on a piece of agreement paper, then in this scene it is not. In this scene, the stamp of approval of the contract is placed on John Wick's back. Where the stamp in this scene is depicted with a heated iron and then attached to John Wick's back, the scar caused by the hot iron will become a permanent scar and will become a tattoo.

This scene shows John Wick being tattooed on his back using a hot iron in the shape of a cross to seal an agreement, and it can be seen that even though the iron stamp can mean two things, namely a tattoo and a seal of the agreement. The meaning of the tattoo in this scene is part of the meaning of the agreement. The tattoo in this scene is part of the meaning of the fulfillment of the agreement. But on the other hand, neither the tattoo nor the agreement has anything to do with it. One meaning becomes part of another meaning which guides the audience to understand from a narrow meaning to a broader meaning. Apart from that, there is no connection between the two words that appear, neither tattoo nor agreement, because there is no way to connect the two, based on these characteristics, this scene can be classified into the composite construction category.



### c. **Photomontage**

Man Ray's *Violin d'Ingres* of 1924 is an example of the third type of visual metaphors that Carroll had proposed. Researchers call this type Photomontage. The characteristic features of the photomontage type can be seen from the example presented, *Violin d'Ingres*. From the discussion presented by Carroll, researchers can conclude that photomontage has the following criteria: comparing one image with another image that still has the concept of similarity. In the case of *Violin d'Ingres*, Ray tried to compare the body shape of a female slave who had an ideal shape like a violin.

The next characteristic is that the comparisons that appear are still related, in the case of *Violin d'Ingres* there is a concept of equality in beauty, the ideal female body looks beautiful and the violin can produce beautiful melodies too. From one meaning to another meaning has an equal position without affecting the other meaning, in this type of visual metaphors the parable conveyed is an equality. Below are the results of the research analysis that were obtained regarding photomontage type visual metaphors in the *John Wick* sequel film which was chosen based on the theory put forward by Noel Carroll:

1) 4/PMG/00.05.45–00.05.58/JWK



**Figure 4.11** (Scene showing rain at John Wick's wife's funeral)

This data is taken from the film John Wick (2014) at minutes 00.05.45 – 00.05.58. The scene shows the atmosphere in a cemetery which is being poured by quite heavy rain. John Wick appears to be attending the funeral procession of his beloved wife accompanied by several of his colleagues. The gloomy and sad atmosphere is felt in this scene. The director seems to have succeeded in depicting how John Wick feels in this scene very well.

After the funeral procession was finished, a middle-aged man was seen standing observing the funeral procession from a distance. John Wick, who knew very well the figure who was observing the funeral procession of his beloved wife, approached the man. This man was John Wick's colleague when John Wick was still working in the criminal world as a very skilled assassin named Marcus. It is clear from the look on Marcus' face that Marcus is worried about John Wick's

condition. From the facial expressions of each character that appears in this scene, especially John Wick, adds a deep sad atmosphere to this scene. It is as if the audience is also invited to feel the sadness and emptiness that John Wick is now feeling. The rain in this scene seems to indicate that the sky is also sad for John Wick, thus reinforcing the feeling of sadness.

This scene represents a tragedy. Where the scene shown is a funeral scene and is accompanied by heavy rain which depicts a crying sky. This scene represents sadness very clearly. Of course, cemeteries are places where sincere tears are often shed. In this scene, it is as if the sky is giving its sincere tears for the departure of John Wick's wife Helen.

Rain fell at the funeral of Helen, John Wick's wife, as if the sky was mourning Helen's passing and depicting John Wick's sadness. The raining sky seemed to be crying, shedding tears in the form of rain. The falling rain is described as tears of sadness from the sky. The metaphor in this scene shows similarities without changing other meanings so that it enters the photomontage.

2) 6/PMG/00.07.32–00.07.38/JWK



**Figure 4.12** (Scene of Daisy arrive at John Wick’s house)

This time the data was taken from a scene in the film John Wick (2014) at minutes 00.07.32 – 00.07.38. This scene shows John Wick being approached by a pet shop clerk to receive a puppy that John Wick's wife had given him before she died. John Wick accepted the puppy and then took the dog into his house. It turned out that there was a letter in the puppy's cage. It is also known that the puppy has a collar with the words "Daisy" indicating the puppy's name is Daisy.

John Wick then read the letter in the dog cage. From the letter it is known that the dog was a gift from his late wife. John Wick's wife realized that John Wick needed a new figure to replace John Wick's wife to accompany John Wick's daily life so that John Wick wouldn't be lonely and wouldn't return to his old world, a criminal world filled with danger. John Wick, who found out about this, couldn't help but cry and accepted Daisy as his new pet and life partner.

A scene that represents Daisy as a cure for the loneliness experienced by John Wick. Helen, knowing that she would soon leave John Wick because of Helen's illness, Helen then prepared medicine for John Wick's loneliness. From a letter left by Helen, Helen hopes that Daisy can fill the void in John Wick's heart. Daisy herself can be interpreted as a pet or new partner for John Wick.

John Wick gets a new pet from Helen, as a replacement figure for Helen and as a new friend and substitute figure to accompany John Wick. Pets are often interpreted as human friends. Whether as a pet or a new friend, Daisy still has both words together or equally. Pets usually accompany their owners so they have the same role as friends. By displaying two similar words and not dominating the two words, the Daisy shown in this scene falls into the photomontage visual metaphor category.

3) 43/PMG/00.23.52-00.23.59/JW3



**Figure 4.13** (Scene of John Wick riding a horse in the middle of city)

This data is taken from a scene in the film *John Wick: Chapter 3 - Parabellum* at minutes 00.23.52 - 00.23.59. This scene shows John Wick being chased by enemies who want to kill John Wick. John Wick rode the horse he had previously stolen along the streets of New York City trying to go somewhere. Meanwhile, John Wick's enemy chases him using a motorbike. With his abilities, John Wick can knock down enemies who are chasing him while still riding his horse.

After successfully escaping from pursuing enemies, John Wick rode his horse through the city streets. In this scene, John Wick is seen riding his horse through a road with parked cars on the right and left. This scene shows a combination of horses which have the meaning of vehicles from the past which can be compared with motorbikes and cars which have the meaning of modern vehicles today. Regardless of the concept of animate and inanimate objects, both horses, motorbikes and cars are different but their function remains the same as a vehicle.

This scene represents a comparison between the modern era and the ancient era. Shown in the scene are horses and a row of cars in the scene. Horses represent the past. Meanwhile, cars represent the modern era.

John Wick riding a horse on the road of New York city is a combination of classic and modern elements. This scene shows both modern meaning and classical meaning. The positions of the two words

that appear are balanced and still in the same realm, both raising the topic of era. Thus, this scene falls into the photomontage category.

4) 63/PMG/01.08.58 – 01.09.01/JW3



**Figure 4.14** (Scene that shown King Bowery get 7 slice on his face)

This data is taken from the scene in the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 01.08.58 – 01.09.01. The scene shows King Bowery, who is one of the power holders in the high table area, being approached by an adjudicator along with several bodyguards. The Bowery troops were killed one by one secretly by assassins who were guarding the adjudicator. Realizing that the adjudicator had come to punish him, Bowery without hesitation and without fear faced the adjudicator and his bodyguards to accept the punishment that would be given by the high table organization.

Bowery himself realized why the high table officials had sent an adjudicator to punish him, because Bowery had helped John Wick kill Santiago in the sequel to the second John Wick film. Bowery realized that by helping John Wick, it meant Bowery was going against the

wishes of the high table because John Wick's status at that time was a fugitive and had killed or carried out business in continental areas which should be neutral territory. As a form of enforcing discipline, high table officials sent adjudicators to punish Bowery as a form of Bowery's loyalty to the high table. Because Bowery at that time helped John Wick by giving him 7 bullets to finish off Santiago, Bowery had to be punished by receiving 7 sharp cuts on the face by the adjudicator's bodyguard who was Asian, more precisely from Japan. Japanese people are usually known to be good at using sharp weapons.

This scene represents a unique form of punishment. Bowery was punished with seven cuts to the face. This is because Bowery has provided assistance to John Wick in the form of a weapon and seven rounds of ammunition. Seven cuts for seven rounds of ammunition provided by the Bowery.

This scene shows another form of enforcement of discipline. 7 cuts were given to Bowery's face as a form of punishment to Bowery for giving 7 bullets to John Wick. It could be interpreted as a form of attack or it could also be interpreted as a form of punishment against the Bowery. The meaning of attack and punishment in this scene have the same position. There are still similarities, punishment can be in the form of violence or assault to provide a deterrent effect. One meaning and the other meaning have an equal position and are still within the same scope, these characteristics are in accordance with the type of



photomontage, thus this scene is included in the photomontage category.

5) 64/PMG/01.14.41 – 01.14.46/JW3



**Figure 4.15** (Scene that shown a new suit for John Wck)

This data is taken from the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 01.14.41 – 01.14.46. This scene shows John Wick being asked to prepare for a mission, including showering and changing clothes. It is shown in this scene that John Wick was given a new suit. As is known, every outfit used by agents in the John Wick film is bulletproof clothing or armor, including the suit given to John Wick.

John Wick seems to like the gift from The One. The design of the jacket provided looks elegant with a full black color, which suits John Wick's taste. The One provides equipment to John Wick as a medium to support the success of the mission. Including the suit given to John Wick, it is hoped that it can protect John Wick when facing various kinds of enemies that come his way.

This scene represents how spy agents work. The suit in the form of armor in this scene will be used by John Wick to disguise himself and blend in with society. Like spies in general, John Wick is also equipped with sophisticated equipment. Like the jacket shown in this scene which is equipped with the latest version of bulletproof material.

The new suit given to John Wick. It could be interpreted as new clothes or a new bulletproof vest for John Wick with higher security due to a gift from The One. In terms of meaning, suit and armor have the same position. With a balanced structural composition, existing meanings can be displayed simultaneously. Suits and armor themselves are still in the same scope, namely clothing worn by humans. There are two meanings that appear in this scene, suit and armor have the same position, do not dominate, and are still in the same scope. So, this scene fits the characteristics of the photomontage category.

#### **d. Animate Category**

This fourth type was described by Carroll with the example of Oldenburg's Typewriter pie. The example that Carroll gives is an image of a typewriter shaped like a slice of pie. Researcher call this fourth type the Animate Category. From the examples presented by Carroll, researcher can conclude that the Animate Category type has the following characteristics: The two meanings displayed have a balanced position. This can be seen from the typewriter which has a shape like a piece of pie, where the

typewriter buttons are described as being similar to the toppings on a piece of pie, but in terms of the meaning of the typewriter and the piece of pie, nothing dominates, because it does not affect the meaning of one with the meaning of the other and does not form new meaning.

The imagery used in this example image has no correlation or could be a contrast. Both typewriters and pie slices have no correlation at all, there is no connection at all between the two other than the shape of the typewriter which is customized in such a way as pie slices. And it turns out that indirectly the components in a typewriter have a shape similar or identical to a slice of pie. It can be seen that the buttons on the typewriter are similar to the toppings on a pie, and the roll of paper on the typewriter has a shape similar to the expanding edge of a pie. Based on the characteristics obtained from the fourth example presented by Carroll, the researcher succeeded in obtaining Animate Category type visual metaphors data from the selected films as follows:

**1) 8/ATC/00.08.57 – 00.09.17/JWK**



**Figure 4.16** (Scene of John Wick wake up because Daisy)

This data was taken from the film John Wick (2014) at minute 00.08.57 – 00.09.17. The scene shows John Wick sleeping and then being approached by Daisy. Daisy climbed onto John Wick's bed and licked John Wick, causing John Wick to wake up. Not long after, the scene shows John Wick's alarm clock ringing, indicating that it is morning.

On the other hand, Daisy seemed to know that it was morning, so Daisy woke John Wick up for his activities. This scene seems to show Daisy who can also function as an alarm for John Wick. The pairing of two images that have no correlation but seem to be compared in this scene makes researcher observe the meaning implied in them. And apparently in this scene you can see that the director of this film wants to compare Daisy to an alarm clock.

This scene represents Daisy serving as an alarm that wakes up John Wick. Through this scene, Daisy is compared to John Wick's alarm clock. It appears that after Daisy woke John Wick, John Wick's alarm clock went off. Thus, the director compares Daisy to an alarm that has the same function, waking up John Wick.

Features John Wick being woken up by Daisy and the alarm clock at almost the same time. The two words displayed have no relationship or contrast. From the puppy itself to the alarm clock there is no correlation at all. The living and inanimate objects displayed in

this scene show the contrast of two meanings which are successfully displayed in a vague but balanced position. This scene falls into the visual metaphors in animate category.

**2) 14/ATC/00.16.01 -00.16.03/JWK**



**Figure 4.17** (Scene of John Wick put the Daisy's necklet on table)

This data was taken from a scene in the film John Wick (2014) at minutes 00.16.01 - 00.16.03. This scene shows John Wick who has just finished burying Daisy, John Wick's beloved puppy which was given to John Wick by his late wife as a substitute for his wife. John Wick is seen keeping his beloved puppy's collar. John Wick then put Daisy's necklace on the table next to the necklace left by John Wick's wife Helen.

It looks like the two necklaces are memories of someone John Wick loved but is now gone. For John Wick, keeping items belonging to someone John Wick loves can make John Wick remember every memory on the necklace. From this scene it can also be concluded that

John Wick wants to remember Helen and Daisy by keeping the necklace they have so that the memories of what they went through will remain alive in the necklace they left behind. John Wick is reluctant to forget Helen and Daisy, indicating how important these two figures are, which makes John Wick without hesitation decide to choose revenge at any cost because someone killed Daisy, who was one of the figures that John Wick loved so much.

This scene represents the memories that John Wick has. By keeping items that belonged to deceased figures, John Wick hopes to remember them by keeping these items. This scene represents that even though Helen and Daisy have died, they still live in the memories of the things they left behind. Therefore, John Wick keeps their necklace as a symbol that John Wick will not forget them.

John Wick places Daisy's necklace next to Helen's inheritance in this scene, as if depicting two of John Wick's favorite figures who have died and only left behind memories through the items left behind. From the two necklaces on the table, both Daisy and Helen's, it can be seen that these two figures are very important to John Wick. Each necklace represents its deceased owner, which is why John Wick still has it. From the parable between the necklace and the human, there is no connection or similarity here, therefore this scene is included in the animate category.

3) 44/ATC/00.23.55 – 00.23.59/JW3



**Figure 4.18** (Scene of John Wick that chased by the enemy)

The data this time was taken from scenes that appeared in the film *John Wick: Chapter 3 - Parabellum* (2019). This scene shows John Wick chasing his enemy. More precisely, John Wick is being chased by his enemy to be killed. John Wick, who was being chased, continued to spur his horse to run faster to escape the killer's pursuit. In this scene, a chase scene is shown between John Wick and his enemy.

What is unique about this scene is that the John Wick who is being chased is riding a horse while the one chasing or John Wick's enemy is riding a motorbike. Obviously both horses and motorbikes are two complete opposites. Horses are living creatures that have limited abilities. Meanwhile, a motorbike is an inanimate object that can be tweaked in such a way as to reach peak performance. Even though they are both a medium of transportation, the contrast between horses and motorbikes is more dominant. There are more differences than similarities between horses and motorbikes. Apart from its function as

a transportation medium, researcher have not found any other similarities between the two. Motorbikes were created as a means of transportation, but not for horses. Horses are living creatures and not human creations. The growth of horses cannot be regulated perfectly like humans can regulate the development of motorbikes.

This scene shows John Wick being hunted by his enemy. This scene represents John Wick racing his enemy. If John Wick's enemy matches the running speed of John Wick's horse, John Wick must fight his enemy to survive. Even though the means of transportation they use are different, in fact it all depends on whether the driver can maximize the performance of their vehicle or not.

In this case, the scene shows John Wick running away on horseback through a city street where there are lots of cars on the left and right of the road as if to form a racing track between John Wick on the horse he is riding and the assassin who is hunting John Wick. a motorbike. This scene shows the contrast between horses and motorbikes. Apart from animate and inanimate objects, other differences are also visible: horses were the main vehicle in the era before motorbikes. It could be said that this scene shows both modern and medieval times. The two contrasting words between motorbike and horse can be displayed simultaneously in this scene with the same



scope, namely as a vehicle. Thus it can be concluded that this scene is included in the Animate Category.

4) 48/ATC/00.24.47 – 00.25.10/JW3



**Figure 4.19** (Scene of John Wick handed over his belt)

This data is taken from the scene in the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 00.24.47 – 00.25.10. This scene shows John Wick being examined before entering the room of the Mafia Boss in the theater John Wick is visiting. From this scene it is also known that the people in the theater are all hitman agents, just like John Wick. These agents really understand how dangerous John Wick is.

Because they knew John Wick's reputation as invincible and very dangerous, the security agents at the theater anticipated all kinds of things that John Wick could use as a weapon. John Wick followed what was directed by the guard agent in the theater building. John Wick handed over various items, from lockets, blood stamps in the form of John Wick's agreement with someone, and other items. The guard still

saw that John Wick had not handed over the belt that John Wick was wearing. The guard knew it could be a threat and then asked for John Wick's belt because he remembered that John Wick had killed several people with just a pencil. John Wick handed over his belt so that he could immediately fulfill his wish to meet the Mafia Boss in the theater.

This scene represents the enormous fear of John Wick. Before entering the room, John Wick was asked to hand over all items that could be weapons for John Wick. This is necessary as an anticipatory measure if John Wick goes on a rampage later. Remembering that the figure of John Wick is very famous for his cruelty, people there anticipate all the worst possibilities as a form of anticipation, such as asking for John Wick's belt to be kept in case John Wick uses it to carry out an attack.

John Wick in this scene is shown being asked to hand over his belt. Maybe for ordinary people a belt has no more function than just tightening trousers so they do not sag, but in John Wick's hands, anything can become a weapon, including the belt. This is what caused the guard to ask for John Wick's belt when John Wick handed over all the weapons on John Wick's body before meeting the Assassin boss who was there. For ordinary people, a belt just means a trouser fastener, but for John Wick a belt can mean a whip or rope that he can use to kill enemies. Two meanings that are displayed simultaneously and have no

correlation or different domains make this scene fall into the animate category.

5) 57/ATC/00.46.35 – 00.48.02/JW3



**Figure 4.20** (Scene of Adjudicator meet the Asian Boss Mafia)

This data is taken from the film *John Wick: Chapter 3 - Parabellum* (2019) at minutes 00.46.35 – 00.48.02. This scene shows the adjudicator who was sent by the high table officials to ask for help from Boss Assassin from Asia to help the high table get rid of John Wick who was deemed too threatening to the stability of the high table. John Wick, who caused various chaos, forced the high table officials to decide to try to get rid of John Wick by hiring the Boss Assassin from Asia and his men to kill John Wick.

In this scene, the Boss Assassin is also shown wearing traditional Japanese clothing, even though it is known that the Boss Assassin is not in Japan. Their location in this scene is in the middle of New York City. However, neither the clothes nor the city of New York

affect the meaning of one another. Of the two meanings that appear in this scene, they can be said to stand alone but are displayed simultaneously as a form of comparison between eastern culture and the atmosphere in the west.

This scene represents the assimilation that occurs in society. Where the mafia agent who is working or undercover appears to be wearing typical Japanese clothing even though he is not in Japan. In this way, this scene relates to the assimilation that is happening in the present. Where cultures from various places can live side by side among society.

This Assassin boss from Asia wears traditional Japanese clothing even though the boss is in the middle of the western city. This scene shows the contrast between cultures, from the environment it shows western culture but from the highlighted point it shows Asian culture. Two words are displayed simultaneously without dominating or influencing each other. From the two meanings that emerge, it can be seen that there is a conflict, namely western culture and eastern culture. This scene is included in the animate category.

**e. Superimposed**

For the last type, researcher call it superimposed based on the example that Carroll gave in the form of a scene featuring Moloch in the film Metropolis by Fritz Lang in 1926. Based on the example that Carroll gave

in the form of a picture of Moloch from the film *Metropolis*, researcher can conclude that superimposed has the following characteristics. as follows: The first of one meaning experiences a layering of meaning with another meaning, thus making the other meaning vague. Like the image of Moloch that appears in the film *Metropolis*, Moloch appears in this scene as part of the factory where the people of *Metropolis* work. It is shown in the scene that the underground factory under the metropolis actually carries out slavery so that there are many corpses in the factory, but there is a part of the factory that has a shape that resembles Moloch, the god of the Ammonites who sacrifices children as worship. From this picture, the meaning of offering is more dominant because it can also be seen that the factory can run by offering the energy and even the lives of the workers for the factory so that it can continue to work as it should, thus making the meaning of slavery disguised with the meaning of offering.

The next characteristic is that there is a hidden meaning, behind the strange shape of the factory in the *Metropolis* film, it turns out that the shape of the factory is similar to Moloch, which has a dark meaning behind it. Moloch is a god worshiped by the Ammonites who requires the sacrifice of children's lives as a form of offering, so many Moloch adherents are condemned and considered heretical. Because there is a buildup of meanings, resulting in one meaning being obscured while the other meaning becomes dominant. It could be that the dominant meaning is the implied meaning, it could also be that the actual meaning is dominant. What is clear

is that the main characteristic of the superimposed type is that there is a buildup of meaning in this type. Based on the researcher's understanding of this type, the researcher succeeded in finding data that corresponds to this type, here are several examples of the results of the researcher's analysis regarding the superimposed type of films that the researcher had previously selected:

**1) 18/SPP/00.24.14 – 00.26.20/JWK**



**Figure 4.21** (Scene of John Wick destroy the floor)

This data is taken from the film John Wick (2014) at minutes 00.24.14 – 00.26.20. This scene shows John Wick entering the basement of his house while carrying a large demolition hammer. John Wick heads to the floor in the middle of the room. Without hesitation, John Wick smashed the large hammer he was holding onto the floor. The floor slowly began to crumble from the impact of the hammer. John Wick continued to hit his big hammer on the floor until the floor he hit was completely destroyed.

From the destroyed floor, you can see a wooden box which John Wick apparently buried there on purpose. John Wick then took the box and opened it. The contents of the wooden box that John Wick took were a gun filled with ammunition, several knives, and quite a lot of gold coins. The items in the wooden box are none other than John Wick's work equipment when he was still involved in the criminal world. John Wick seems to want to reuse his equipment to return to the dark world he once left.

This scene represents the return of the devil. John Wick is described as a devil because John Wick is a very dangerous person. No one can escape John Wick's target. John Wick in this scene seems to have returned to his old self, where killing was his daily bread.

The scene where John Wick destroys the floor of his house which is his weapons safe. You could say that the floor in this scene functions as camouflage, but in the end it is revealed that there is something behind the floor. From one meaning that is used to cover one meaning to another meaning by stacking it. Because there is a sequence in this scene, the audience is directed to witness John Wick destroying the first floor before finding out John Wick's true intention in opening his weapons safe under the floor of his house. This scene is included in the Superimpose category.

2) 25/SPP/00.36.24-00.36.30/JW2



**Figure 4.22** (Scene of Ares enjoy a cup of hot tea)

This data is taken from a scene in the film *John Wick: Chapter 2* (2017) at minutes 00.36.24 - 00.36.30. The scene shows Ares (Santiago's bodyguard) drinking hot tea while observing John Wick's every move. Ares seemed to be enjoying the tea she was drinking. However, on the other hand, it also shows Ares watching John Wick from a distance. Ares is also seen reporting John Wick's movements to Santiago.

Ares appears to be observing John Wick from the roof of a building that is different from the building where John Wick lives. You could say Ares is spying on John Wick from a distance. However, it seems that John Wick is still aware that he is being watched by Ares. According to John Wick, as long as Ares doesn't interfere with his mission, it's not a problem for John Wick.

This scene shows Ares watching John Wick while drinking tea. This scene represents how spy agents work. They seem to be carrying out daily activities, but in fact they are carrying out reconnaissance. The



daily activities they carry out are only a cover to mingle among the community to avoid unnecessary commotion.

This scene shows one of the female bodyguards from Santiago drinking hot tea while observing John Wick's movements at the same time. The meaning of drinking tea here is successfully superimposed on the meaning of spying. Ares spying on John Wick in this scene is covered by drinking tea. It can be seen that these scenes are superimposed.

3) 26/SPP/00.38.06-00.41.39/JW2



**Figure 4.23** (Scene of John Wick looking for a map of Colloseum)

This data is taken from the scene in the film *John Wick: Chapter 2* (2017) at minutes 00.38.06-00.41.39. The scene shows John Wick visiting a bookstore. From the shop, you can see that there are lots of books on the shelves, like it is a very complete bookstore. John Wick also met the seller in the bookstore. The bookseller who knows who John Wick is takes John Wick to a special room.

From this scene it is known that the bookstore John Wick visits is not an ordinary bookstore. The bookstore is a camouflage form of a

secret map shop for secret agents like John Wick and only certain people like John Wick know about this. It is also shown that John Wick is looking for a map or floor plan of the coliseum that Gianna is in. John Wick looks for a floor plan of the Colosseum to find out the overall shape of the buildings in the Colosseum. It appears that the bookseller has a blue print of the floor plan of the coliseum where Gianna is. The bookseller showed every floor plan that John Wick wanted and explained every blueprint for the layout of the rooms in the colosseum.

This scene represents increasingly advanced technology. This scene shows a blueprint of a building. To keep the original structure of the building secret, architecture divides the blueprint into several parts. If John Wick wants to know the blueprints clearly, he must place or position each related blueprint in the right position. In this way, the entire map will be visible.

A bookstore that turns out to be a secret map shop with advanced technology. The meaning of this map shop has been successfully combined or disguised with the meaning of a book shop. The accumulation of meaning in this scene makes this scene fall into the superimposed category.

4) 51/SPP/00.32.19 – 00.32.24/JW3



**Figure 4.24** (Scene of Adjudicator shown her coin identity)

This data is taken from a scene in the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 00.32.19 – 00.32.24. In this scene, the Adjudicator appears at the continental hotel owned by Winston. The adjudicator handed over a coin that had a unique motif. The receptionist who knew the meaning of the coin immediately understood that the person who came to the continental hotel at that time was the Adjudicator envoy of the High Table.

The adjudicator came to the receptionist and handed him a coin as his identification, making the receptionist a little stunned. The receptionist realized that the adjudicator's arrival at the continental hotel indicated that there was a big problem coming. It is known that if the High Table sends an Adjudicator, it indicates that there is a problem that cannot be resolved by agents who usually work in the field. The coin offered to the receptionist also indicated that the coin was not an

ordinary coin. The coin is identity. The coins shown in this scene function as identification, because not all agents have these coins.

In this scene, an identity card is represented using symbols. In the case of this scene, coins are used as a symbol of identity. The motif of each coin has a caste and not everyone has it. Only agents under High Table have these coins. Coins in this scene are used as a substitute for ID cards.

The scene shows the Adjudicator showing coins as his identity. For ordinary people, it is just an ordinary coin with engravings, but for an assassin like John Wick, it has more meaning. Where coins are only owned by high-ranking officials in the criminal world like John Wick who is alive today. With unique engravings, the coins owned by the Adjudicator have succeeded in giving rise to a new meaning, namely the identity of the Adjudicator himself, who is one of the highest power holders. The meaning of coins stacked with the meaning of identity makes this scene included into superimposed.

5) 68/SPP/01.31.38 – 01.31.42/JW3



**Figure 4.25** (Scene that shown Winston play his turntable)

This data is taken from the scene in the film *John Wick: Chapter 3 - Parabellum* (2019) at the minute 01.31.38 – 01.31.42. This scene shows Winston walking casually towards a music player with vinyl records while carrying a glass of drink. Winston then rang the turntable which already had a black record on it. When the music starts to sound, John Wick and the receptionist from the continental hotel start to take action against the high table troops.

The tradition of sounding something to signal the start of war has existed since ancient times. In ancient times, usually before a role someone sounded a trumpet or war drum as a sign of the start of the war. However, in this scene, the trumpets or drums that were usually sounded before the war are replaced with the sound of music from turntables. As if trying to show the modernization of a tradition that has existed for a long time.

A scene that represents the symbolism of the start of the war. In ancient times there used to be sounds from both sides going to war, usually in the form of trumpets or drums. However, in the case of this film, it seems like the director of this film wants to modernize this tradition by replacing it with turntables. The turntable in this scene is used as a symbolism for the start of the war.

Winston plays the turntable which signals the start of the war between Winston and John Wick against the members of the High Table. The turntable in this scene is shown as a war drum. It could be said that the purpose of playing the turntable in this scene is to replace the scene where the war drums sound. The meaning of war drums is disguised or replaced by the meaning of turning a turntable. There is a buildup of meaning in this scene which makes this scene fall into the superimpose category.

## **B. Discussions**

From the problem formulation of what type of visual metaphors are found from the sequel films *John Wick*, *John Wick: Chapter 2*, and *John Wick: Chapter 3 - Parabellum*, researcher succeeded in finding 70 data in this study. Researcher found 5 categories of visual metaphors displayed in the films that researcher had chosen. Of the 70 data obtained, the data was taken from: 22 data from the film *John Wick*, 15 data from the film *John Wick: Chapter 2*, 33 data from the film *John Wick: Chapter 3 - Parabellum*. The categories of visual

metaphors that appear in the films analyzed by the researcher are: 12 Composite Portrait, 7 Composite Construction, 29 Photomontage, 8 Animate Category, 23 Superimposed. Based on the data in the componential table, it shows that of all the data that researcher have obtained, the superimposed type of visual metaphors data is the most dominant. Meanwhile, the data that appears most rarely is the composite construction type.

From the Table 4.1, it can also be seen that the sequels to the first and second John Wick films only show 4 types of visual metaphors, while the sequel to the third film only shows 5 types of visual metaphors according to the Visual Metaphors theory by Noel Carroll (1994). In the sequel to the first film entitled *John Wick* there are 4 types of visual metaphors, as follows: 6 composite portrait data, 7 photomontage data, 4 animate category data, and 5 superimposed data. In this film sequel, the dominant data is the photomontage type. Photomontage is the dominant data because the intensity of its appearance is greater than the other types in this sequel.

The second John Wick film sequel *John Wick: Chapter 2* is the film sequel with the least amount of data obtained, namely only 15 data. Of the 15 data obtained by the researcher, the details are as follows: 1 composite portrait data, 3 composite construction data, 2 photomontage data, and 9 superimposed data. Based on the data obtained in this sequel, researcher can conclude that the most dominant data in this sequel is the superimposed type. The superimposed type in this sequel can be said to be very dominant because the intensity of its appearance is very different from the other types.

In the sequel to the third John Wick film *John Wick: Chapter 3 - Parabellum*, 33 pieces of data were found. Of the three film sequels that have been observed by researcher, the sequel to the third film from John Wick is the one with the most data. Of the 33 data that have been obtained, the details are as follows: 5 composite portrait data, 4 composite construction data, 11 photomontage data, 4 animate category data, and 9 superimposed data. In the third John Wick film sequel, the most dominant data is the photomontage type with the highest intensity of data appearance.

From the first film *John Wick* there was no composite construction category that appeared because the first film focused more on John Wick's emotions. In this first film, John Wick is shown facing a huge inner conflict which leads him back into the world of crime. Of the scenes that appear, none of them have the characteristics of composite construction. There are no scenes that show contrasting comparisons of meaning, most of them show comparisons of meaning that still have similarities, or refer to the same thing. Composite construction also has the characteristic of one meaning appearing to be part of another meaning, which has no relationship at all or contrast. In this scene, there is indeed a scene that displays contrasting comparisons, but the two meanings that emerge are independent. They are not part of the other meaning, the two conflicting meanings that appear only appear simultaneously without being part of the other meaning. Therefore, in this first film there is no composite construction category, however, you can still find an animate category type which is almost similar to composite construction.



Meanwhile, for the second film *John Wick: Chapter 2* no animate category was found. In this film, the superimposed type appears more often, where the accumulation of meaning appears most often in this film. In this film, the animate category is not found because this film focuses more on conveying meaning through code. Indirectly, the code itself is an act of accumulating meaning that is used to convey a message. The intensity of code use in this film appears more often than in the other two films. Therefore, the dominant type in this film is superimposed.

Thus, from the three John Wick films that have been analyzed, it can be seen that through an image, metaphor can be conveyed in a unique way. Through visual metaphors, images in a scene in a film can be used to represent something. It requires precision and knowledge to be able to reveal these visual metaphors. Visual metaphors can also be used to provide code to the audience or lead the audience to better understand each meaning in the film. Therefore, the audience seems to be guided not to examine the meaning that appears in a scene in a film at face value. So, the audience can know the true meaning of the scenes that appear in a film.

From all the data that has been obtained, the most dominant data is superimposed. This is due to the accumulation of meanings that often appear in the three films analyzed by researchers. From the film it is known that John Wick himself is a very cruel murderous spy agent, where anyone who becomes John Wick's target will not be able to escape safely. Secret agents like John

Wick usually use symbols or codes to communicate with other agents. Usually the code or symbol used represents something. This is in accordance with the concept of metaphor which compares one thing with another using the concept of analogy.

This is in line with what was explained by J.G. Cawelti and B.A. Rosenberg in his book entitled *The Spy Story* in 1987. Where J.G. Cawelti and B.A. Rosenberg explains that spy stories often feature coded messages and secret language. The use of codes and ciphers is a classic element in espionage narratives, reflecting the secretive nature of communications in the spy world. This is done to anticipate the leak of information to conflicting parties.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

#### A. Conclusions

Based on this background and after the discussion presented, the researcher can finally draw conclusions based on the research questions. Researcher succeeded in finding visual metaphors in the films *John Wick*, *John Wick: Chapter 2*, and *John Wick: Chapter 3 - Parabellum*. From the film *John Wick*, researcher found 6 data in the composite portrait category, 7 data in the photomontage category, 4 data in the animate category, and 5 data in the superimposed category. In the film *John Wick*, researcher found a total of 22 visual metaphors data which was dominated by the photomontage category. However, we did not find visual metaphors data for the composite construction category in this film.

In the film *John Wick: Chapter 2*, researcher succeeded in finding a total of 15 pieces of data. The details of the 15 data are as follows: 1 data in the portrait composite category, 3 data in the composite construction category, 2 data in the photomontage category, and 9 data in the superimposed category. Of the 15 data obtained by researcher on this film, the visual metaphors data obtained from this film is dominated by the superimposed category. Meanwhile, for the animate category visual metaphors data, researcher did not find any data at all in this film.

For the film *John Wick: Chapter 3 - Parabellum*, researcher found a total of 33 data. The details of the 33 data are as follows: 5 data in the composite portrait category, 4 data in the composite construction category, 11 data in the photomontage category, 4 data in the animate category, and 9 data in the superimposed category. Of the 33 data, the visual metaphors data for the photomontage category is the most dominant. Thus, it can be concluded that of the three films that researcher have studied using Visual Metaphors theory by Noel Carroll (1994), researcher found that of the 5 types of visual metaphors described by Carroll, the superimposed category of visual metaphors is the most dominant.

## **B. Implications**

Based on the findings and analysis results, this research allows for a theoretical impact on literary studies, especially in the section on visual metaphors. Visual metaphors themselves examine the metaphors contained in an image. Thus, this research can have a theoretical impact on how to analyze visual metaphors contained in a film. With proper explanation and analysis, an image that contains visual metaphors can be studied. It is even possible to make viewers or other researchers who research visual metaphors open their minds more to see or study something from a different point of view.

## **C. Suggestions**

Visual metaphor study is a study that studies metaphors that can be studied or interpreted visually. From pictures or statues, you can learn about the

meaning contained in them. However, in the case of this research, the researcher only focused on the images that appeared in the film that the researcher had previously selected. Based on research on visual metaphors called visual metaphors in the films *John Wick*, *John Wick: Chapter 2*, and *John Wick: Chapter 3 - Parabellum*, researcher can provide several suggestions that may be useful for future researchers or readers who read this research.

Firstly, regarding visual metaphors, it cannot be denied that not too many people have studied this research. It is hoped that researchers who want to study visual metaphors can collect the necessary and relevant references to support the smooth running of the research. So this will make research easier.

Second, future researchers are expected to also have broad and open thinking. This is because to interpret an image that contains a metaphor in it requires open thinking so that the meaning hidden within it can be revealed. Researchers must not be fixated on just one point of view. Examining images from various points of view will really help researchers to understand the metaphor of an image.

Third, accuracy and lots of references to an image will help researchers more easily observe the meaning. Because it does not rule out the possibility that this visual metaphor inserts unique symbols or something beyond reason to make the meaning contained more complex. Therefore, the researcher's own insights will greatly influence the analysis results that will be obtained. The broader the researcher's insight, the more varied the results of the analysis and discussion can be.

Lastly, readers might be able to change their mindset first. Maybe it will be easier to understand visual metaphors if we imagine ourselves inside the film. In this way, the mindset will be guided to interpret the scene from the perspective of the characters in the film. Do not forget to also consider the various possible meanings that can emerge from each scene shown in a film that contains visual metaphors in it.

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**APPENDICE 1**  
**VALIDATOR SHEET**  
**VALIDATION**

The data of thesis with the title “Visual Metaphors in John Wick, John Wick: Chapter 2, and John Wick: Chapter 3 – Parabellum Movies” has been validated by Muhammad

Rizal, M.A. in:

Day: Friday

Date: December 8th 2022

Surakarta, December 8th 2022

Validator




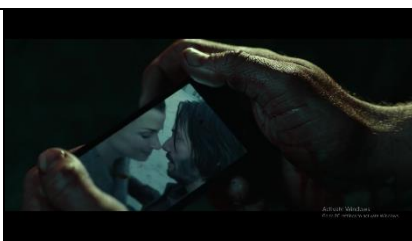
Muhammad Rizal, M.A.


**APPENDICE 2**



**VISUAL METAPHORS IN *JOHN WICK*, *JOHN WICK: CHAPTER 2*, AND**


***JOHN WICK: CHAPTER 3 – PARABELLUM* MOVIES**


Num	Visual Data	Codes	Notes On The Codes	Explanation	Valid / Invalid
<b><i>JOHN WICK</i></b>					
1		1/SPP/00.01.33-00.01.56/JWK	1: Data Number SPP: Superimposed (visual metaphor category) 00.01.33-00.01.56: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick's character's emotions between despair and happiness are displayed simultaneously, but the feeling of despair is more dominant because in this scene John Wick looks like he is going to die. Two emotions that arise simultaneously. In despair, John Wick wants to remember the happiness he had with his late wife. From one meaning stacked with another meaning, despair stacked with happiness, making this scene into Superimposed.	Valid

2		2/ATC/0 0.01.47 – 00.01.55/ JWK	2: Data Number ATC: Animate Category (visual metaphor category) 00.01.47- 00.01.55: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick's best moments and John Wick's worst moments. John Wick's best moments with his late wife are shown on the cellphone screen that John Wick is holding, while the worst moments can be seen from the condition of John Wick, who is covered in blood, on the verge of death and sitting limp. Of the two meanings displayed, none of them is dominant and appears simultaneously without eliminating the other meaning. Showing the contrast between the best and worst conditions experienced by John Wick, this scene has criteria that match the visual metaphors type of the animate category.	Valid
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3		3/SPP/00.02.47-00.04.03/JWK	3: Data Number SPP: Superimposed (visual metaphor category) 00.02.47-00.04.03: Screen time JWK: <i>John Wick</i> (movie sequel)	The character John Wick remembers happy memories with his wife but also remembers bitter memories where his wife died while enjoying a beautiful day with John Wick. From memories that initially looked beautiful and so calming, slowly turned into very sad memories. From the beginning which displays beautiful memories, it can then be filled with sad memories. The two meanings shown in this scene appear simultaneously, but the bitter memories are more dominant. The meaning of happy memories is successfully overlaid or obscured by sad memories which are more dominant. Based on the example presented by	Valid
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				Carroll, this type of image falls into the superimposed category.	
4		4/PMG/0 0.05.45 – 00.05.58/ JWK	4: Data Number PMG: Photomontage (visual metaphor category) 00.05.45- 00.05.48: Screen time JWK: <i>John Wick</i> (movie sequel)	Rain fell at the funeral of Halen, John Wick's wife, as if the sky was also sad about Halen's departure and depicted John Wick's sadness. The sky that rains down seems like it is crying, shedding tears in the form of rain. The falling rain is described as tears of sadness from the sky. The metaphor in this scene shows a similarity without changing other meanings so that it enters Photomontage.	Valid
5		5/CPP/00 .06:00- 00.06:06/ JWK	5: Data Number CPP: Composite Potrait (visual metaphor category) 00.06.00- 00.06.06: Screen time JWK: <i>John Wick</i> (movie sequel)	This scene shows a busy atmosphere but also shows the loneliness shown by the character John Wick through his face. The crowded conditions	Valid


				<p>behind John Wick make the loneliness that John Wick feels even more visible. Showing that the circumstances or atmosphere behind John Wick help build the meaning of how lonely and deep sadness John Wick feels. From the two meanings displayed, both busyness and loneliness are still in the same scope, still within the scope of atmosphere and feelings. According to Carroll, characteristics like this fall into the visual metaphors category of Composite Portrait.</p>	
6		6/PMG/0 0.07.32 – 00.07.38/ JWK	6: Data Number PMG: Photomontage (visual metaphor category) 00.07.32- 00.07.38: Screen time	John Wick gets a new pet from Helen, as a replacement figure for Helen and as a new friend and substitute figure to accompany	Valid


			JWK: <i>John Wick</i> (movie sequel)	John Wick. Pets are often interpreted as friends for humans. Whether as a pet or a new friend, Daisy still has both meanings simultaneously or equally. Pets usually accompany their owners so they have the same role as a friend. By showing two meanings that are similar and do not dominate these two meanings, the Daisy shown in this scene falls into the visual metaphor category of Photomontage.	
7		7/ATC/0 00.07.43- 00.10.38/ JWK	7: Data Number ATC: Animate Category (visual metaphor category) 00.07.43- 00.10.38: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick cried because his wife was no longer with him, but he felt happy and had the enthusiasm to live again because John Wick now had someone he could love again, namely a dog named 'Daisy'. The contrasting	Valid




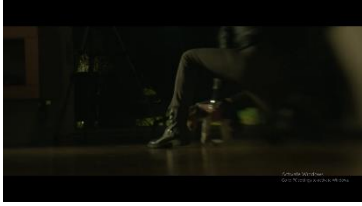
				<p>feelings felt by John Wick appear simultaneously without dominating each other. From one meaning structure to another, each meaning structure complements each other and is in accordance with their respective portions. This scene is included in the Animate Category.</p>	
8		<p>8/ATC/0 0.08.57 – 00.09.17/ JWK</p>	<p>8: Data Number ATC: Animate Category (visual metaphor category) 00.08.57- 00.09.17: Screen time JWK: <i>John Wick</i> (movie sequel)</p>	<p>Features John Wick being woken up by Daisy and the alarm clock at almost the same time. The two meanings shown have no connection or contrast. From a puppy itself to an alarm clock there is no correlation at all. The living objects and inanimate objects displayed in this scene show the contrast of two</p>	Valid


				meanings that are successfully displayed in a vague but equal position. This scene falls into the visual metaphor animate category.	
9		9/CPP/00.09.48 - 00.10.06/JWK	9: Data Number CPP: Composite Potrait (visual metaphor category) 00.09.48-00.10.06: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick fed Daisy as if he were enjoying breakfast together, Daisy accompanied John Wick to breakfast. In a narrow sense, this scene shows John Wick feeding Daisy. However, if seen from a broader meaning, this scene shows Daisy accompanying John Wick to breakfast, or you could say John Wick and Daisy are having breakfast together. From a narrow meaning it brings the audience to a broader meaning. However, the two meanings of feeding animals	Valid


				<p>or having breakfast with friends appear simultaneously. The characteristics in this image have the same criteria as visual metaphors in the composite portrait type.</p>	
10		<p>10/CPP/0 0.10.13 - 00.10.18/ JWK</p>	<p>10: Data Number CPP: Composite Portrait (visual metaphor category) 00.10.13- 00.10.18: Screen time JWK: <i>John Wick</i> (movie sequel)</p>	<p>Daisy accompanies John Wick wherever John Wick goes go like a partner. We can conclude from a narrow meaning that Daisy only follows John Wick wherever he goes. However, from a broader meaning it can be seen that Daisy in this scene accompanies John Wick wherever John Wick goes like a partner. From a narrower meaning it leads the audience to a broader meaning with correlations that are shown continuously.</p>	Valid

				Thus, it can be concluded that this scene is a visual metaphor Composite Portrait.	
11		11/SPP/0 0.13.00 – 00.13.27/ JWK	11: Data Number SPP: Superimposed (visual metaphor category) 00.13.00- 00.13.27: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick drives his car at the airport and performs car stunts. Airports are used like car attractions. Generally, an airport is a place where planes will land and take off. However, in the case of this scene, John Wick considers the airport runway to be a car attraction arena. The meaning of the airport in this scene is successfully combined or disguised with the meaning of the car attraction arena, thus making the meaning of the car attraction arena more dominant. From one meaning that emerges it is then stacked with another	Valid


				meaning, making one meaning dominant, the characteristics of this scene are in accordance with the superimposed category.	
12		12/SPP/0 0.13.20 – 00.13.27/ JWK	12: Data Number SPP: Superimposed (visual metaphor category) 00.13.20- 00.13.27: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick does a car stunt at the airport to vent his emotions. On the other hand, John Wick appears to be testing his driving skills. But if you look at John Wick's facial expression in this scene, it shows that John Wick is trying to get rid of his emotions. John Wick pumps up his own adrenaline to express the emotions in his mind. The meaning of the car attraction is stacked with the meaning of John Wick trying to vent his emotions, this scene falls into the	Valid


				superimposed category.	
13		13/PMG/ 00.14.38 – 00.14.41/ JWK	13: Data Number PMG: Photomontage (visual metaphor category) 00.14.38- 00.14.41: Screen time JWK: <i>John Wick</i> (movie sequel)	Daisy was killed before John Wick's eyes, John Wick lost his pet and life partner again. Daisy can be interpreted as a pet and can be interpreted as John Wick's best friend. By killing Daisy right in front of John Wick's eyes, John Wick has lost his pet and best friend. Two meanings are displayed in this scene, between pet and friend which appear implicitly but exist simultaneously continuously without dominating each other and are still in the same scope, namely as John Wick's partner. If examined based on the examples presented by Carroll in his theory, this scene is	Valid


				included in Photomontage.	
14		14/ATC/00.16.01 - 00.16.03/JWK	14: Data Number ATC: Animate Category (visual metaphor category) 00.16.01-00.16.03: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick placed Daisy's necklace next to Helen's inheritance, as if depicting two figures that John Wick loved who had gone and only left behind memories through the items left behind. Of the two necklaces on the table, both Daisy's and Helen's, it shows that these two figures are very important to John Wick. Each necklace represents its deceased owner, which is why John Wick still has it. From the parable between the necklace and humans here there is no connection or similarity, therefore this scene is included in the Animate Category.	Valid


15		15/PMG/ 00.18.56 – 00.18.59/ JWK	15: Data Number PMG: Photomontage (visual metaphor category) 00.18.56- 00.18.59: Screen time JWK: <i>John Wick</i> (movie sequel)	The workshop boss hit Losef as if he was asking Losef to fight, but in fact the boss wanted to teach Losef a lesson because he had made a very big mistake, namely stealing John Wick's car and killing John Wick's pet dog. The boss taught him a lesson with a straight punch to Losef's face. The blow that occurred in this scene also shows that Losef has made a fatal mistake and needs to be sanctioned. Of these two similar meanings, even though one of them appears implicitly, it still appears continuously and simultaneously without dominating the other. The obvious meaning is that Boss hit Losef, the hidden	Valid
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				<p>meaning is that Boss gave sanctions to Losef. So, after being studied using the example of the visual metaphors category described by Carroll, this scene is included in Photomontage.</p>	
16		16/PMG/00.22.16 - 00.22.19/ JWK	<p>16: Data Number PMG: Photomontage (visual metaphor category) 00.22.16-00.22.19: Screen time JWK: <i>John Wick</i> (movie sequel)</p>	<p>Viggo hit Losef's stomach with his bare hands, as if fighting, but Viggo wanted to teach Losef a lesson for the fatal mistake that Losef had made. Viggo hit Losef, but on the other hand, Viggo was giving sanctions to Losef for the mistakes he had made. Spanking as a sanction for a deterrent effect, there is still a connection between the two meanings displayed. One meaning does not dominate another and</p>	Valid



				appears together continuously even though one of the meanings is displayed in a hidden way. Therefore, this scene is included in Photomontage.	
17		17/PMG/ 00.22.55 – 00.22.58/ JWK	17: Data Number PMG: Photomontage (visual metaphor category) 00.22.55- 00.22.58: Screen time JWK: <i>John Wick</i> (movie sequel)	Viggo hit Losef in the stomach, but on the other hand, Viggo actually gave Losef sanctions for his mistakes. This scene is the second time Viggo hits Losef, showing how fatal a mistake Losef has made. Spanking as a sanction to provide a deterrent effect, there is still a connection between the two meanings displayed. One meaning does not dominate the other meanings and appears continuously even though one meaning is hidden. Therefore, this scene is	Valid


				included in Photomontage.	
18		18/SPP/0 0.24.14 – 00.26.20/ JWK	18: Data Number SPP: Superimposed (visual metaphor category) 00.24.14- 00.26.20: Screen time JWK: <i>John Wick</i> (movie sequel)	John Wick destroys the floor of his house which is his weapons safe. You could say that the floor in this scene functions as camouflage, but in the end it is revealed that there is something behind the floor. From one meaning that is used to cover one meaning to another by stacking it. As there is a sequence in this scene, the audience is directed to pay attention to John Wick destroying the floor first before finding out the real meaning that John Wick is opening his weapons safe under the floor of his house. This scene is included in the Superimposed category.	Valid

19		19/CPP/0 0.27.55 – 00.28.04/ JWK	19: Data Number CPP: Composite Potrait (visual metaphor category) 00.27.55- 00.28.04: Screen time JWK: <i>John Wick</i> (movie sequel)	Featuring a tattoo on John Wick's back that says "Fortis Fortuna Aduvat". This tattoo is like a talisman for John Wick, and seems to depict John Wick's character who always steps forward and dares to take risks. This scene tries to reveal the true character of John Wick through the tattoos on John Wick's body. Tattoos themselves are usually found on parts of the human body. This scene tries to insert one meaning into another meaning. From the meaning of the tattoos on John Wick's body, the audience seems to be taken to see the "Fortis Fortuna Aduvat" tattoo on John Wick's back. Thus	Valid
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				<p>inviting the audience to understand this scene in more depth, it turns out that the written tattoo depicts the character John Wick. From one meaning to a deeper meaning, this scene is included in the Composite Portrait.</p>	
20		20/CPP/0 0.29.45- 00.31.45/ JWK	20: Data Number CPP: Composite Portrait (visual metaphor category) 00.29.45- 00.31.45: Screen time JWK: <i>John Wick</i> (movie sequel)	<p>This scene shows John Wick's ability to use weapons and combine them with martial arts to form Gun-Fu, a survival technique using martial arts combined with the use of firearms in a unique or different way. Weapons and martial arts are the perfect combination to combine. Meanings that appear simultaneously and complement one meaning with another meaning. Still in</p>	Valid



				<p>the same scope as a form of self-protection using Gun-Fu techniques.</p> <p>Both martial arts and firearms in this scene are part of the structure of Gun-Fu. Thus, based on what Carroll has explained through examples of visual metaphors, this scene falls into the category of Composite Portrait.</p>	
21		21/CPP/00.49.19-00.54.38/JWK	21: Data Number CPP: Composite Portrait (visual metaphor category) 00.49.19-00.54.38: Screen time JWK: <i>John Wick</i> (movie sequel)	<p>The Gun-Fu that John Wick displays in this scene is more dominant in his use of weapons than his martial arts abilities. The combination of two meanings that complement each other to form a complex meaning. Because one meaning is part of a broader meaning and is still in the same realm, this scene</p>	Valid



				falls into the Composite Portrait category.	
22		22/PMG/ 01.33.59- 01.34.36/ JWK	22: Data Number PMG: Photomontage (visual metaphor category) 01.33.59- 01.34.36: Screen time JWK: <i>John Wick</i> (movie sequel)	This scene shows John Wick finally finding a new dark brown pitbull as his new pet and friend. Both pets and friends have the same meaning and do not dominate. Still in the same context, as a partner for John Wick. If there are two meanings that appear but go hand in hand without dominating each other and are still in the same context, then these characteristics fall into the Photomontage category.	Valid
<b>JOHN WICK: CHAPTER 2</b>					
23		23/CPC/0 0.02.43- 00.03.23/ JW2	23: Data Number CPC: Composite Construction (visual metaphor category) 00.02.43- 00.03.23: Screen time	In this scene the taxi is used as a vehicle and also as a means of transportation to smuggle drugs and money. The meaning of goods storage	Valid



			JW2: <i>John Wick: Chapter 2</i> (movie sequel)	here is part of the definition of public transportation. There is no connection between the two meanings shown. However, one meaning complements the other meaning, public transportation here is part of the meaning of a place for smuggling goods. Examined based on the examples presented by Carroll, this scene fits into the composite construction category.	
24		24/PMG/00.18.25-00.19.13/JW2	24: Data Number PMG: Photomontage (visual metaphor category) 00.18.25-00.19.13: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	This scene shows John Wick burying and cementing all the weapons he has under his basement floor. This shows two things, John Wick doesn't need weapons anymore and John Wick has decided to really retire. The meanings of	Valid





				burying and retiring appear simultaneously without dominating them, they are still within the same scope, they both have the main meaning of completion. From this scene it can be concluded that this scene is included in the Photomontage category.	
25		25/SPP/0 0.36.24- 00.36.30/ JW2	25: Data Number SPP: Superimposed (visual metaphor category) 00.36.24- 00.36.30: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	This scene shows one of the female bodyguards from Santiago drinking hot tea while observing John Wick's movements at the same time. Drinking tea here is successfully superimposed on the meaning of observing. Watching in this scene is covered by drinking tea. It can be seen that this scene is Superimposed.	Valid



26		26/SPP/0 0.38.06- 00.41.39/ JW2	26: Data Number SPP: Superimposed (visual metaphor category) 00.38.06- 00.41.39: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	A bookstore that turns out to be a secret map shop with advanced technology. The meaning of this map shop has been successfully combined or disguised with the meaning of a book shop. The accumulation of meaning in this scene makes this scene fall into the Superimposed category.	Valid
27		27/SPP/0 0.38.25- 00.41.44/ JW2	27: Data Number SPP: Superimposed (visual metaphor category) 00.38.25- 00.41.44: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	Tailor shop selling bulletproof clothing and equipment. There is also a buildup of meaning in this scene, where the meaning of bulletproof equipment or armor is successfully combined or disguised with the meaning of a fashion tailor shop. Thus, this scene is included in the Superimposed category.	Valid


28		28/SPP/0 0.38.29- 00.41.58/ JW2	28: Data Number SPP: Superimposed (visual metaphor category) 00.38.29- 00.41.58: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	A luxurious pub with a well- stocked weapons shop. The meaning of a complete weapons shop has been successfully combined or disguised with the meaning of a luxury pub. This accumulation of meaning makes this scene fall into the Superimposed category.	Valid
29		29/PMG/ 00.40.38- 00.40.40/ JW2	29: Data Number PMG: Photomontage (visual metaphor category) 00.40.38- 00.40.40: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	This scene features a suit which is also bulletproof clothing. Armor and suits in this scene are on an equal footing. It's no secret that every assassin in the world of John Wick wears a bulletproof suit. The meaning of suits and armor themselves are still in the same scope, in the form of something worn by John Wick. Two meanings appear side by side, have equal	Valid

				positions, and are still within the same scope, this scene is in accordance with the Photomontage type.	
30		30/SPP/0 0.42.11- 00.42.52/ JW2	30: Data Number SPP: Superimposed (visual metaphor category) 00.42.11- 00.42.52: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	John Wick prepares to wear a neat suit like he's going to a party and at the same time equips himself with complete weapons to carry out his mission. The meaning of preparing oneself in this scene is superimposed or disguised by the meaning of dressing up. The accumulation of meaning in this scene makes this scene fall into the Superimposed category.	Valid
31		31/CPC/0 0.43.31- 00.46.20/ JW2	31: Data Number CPC: Composite Construction (visual metaphor category) 00.43.31- 00.46.20: Screen time	The concert, which was held in the ruins of an ancient Roman building, depicted a combination of modernization and history. This scene	Valid


			JW2: <i>John Wick: Chapter 2</i> (movie sequel)	displays a contrast, where the meaning of the Roman building in this scene becomes part of the meaning of the concert. This scene is included in the Composite Construction category.	
32		32/CPC/00.50.59-00.53.34/JW2	32: Data Number CPC: Composite Construction (visual metaphor category) 00.50.59-00.53.34: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	Gianna took off her clothes and put herself in the bathing pool, but instead she committed suicide while soaking in the bathing pool. The meaning of soaking in this scene is part of the meaning of suicide. On the other hand, it seems to show that Gianna has accepted her fate. Gianna wanted to die the way she wanted. The meaning of relaxing by soaking in the pool in this scene is part of the meaning of how Gianna ends her life.	Valid


				There is no connection between the meaning of soaking and cutting your hands. Based on a study of examples of the visual metaphors category presented by Carroll, this scene falls into the composite construction category.	
33		33/PMG/00.55.32-00.56.41/JW2	33: Data Number PMG: Photomontage (visual metaphor category) 00.55.32-00.56.41: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	John Wick shows off his Gun-Fu skills and is able to escape from Gianna's bodyguards. Shooting arts and martial arts in this scene are successfully presented in a balanced composition without dominating each other. The two meanings that emerge are still in the same realm, both as a form of self-protection. This scene is included in the	Valid


				Photomontage category.	
34		34/CPP/0 1.09.14- 01.09.24/ JW2	34: Data Number CPP: Composite Potrait (visual metaphor category) 01.09.14- 01.09.24: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	This scene shows John Wick's device being damaged so that John Wick can no longer see videos of his memories with his wife. Broken devices help to construct the meaning of lost memories for John Wick. One meaning leads the audience to understand a deeper meaning. From the two meanings that emerge, they are still in the same realm, something valuable for John Wick. Based on these characteristics, this scene fits the Composite Portrait category.	Valid
35		35/SPP/0 1.18.20 – 01.18.36/ JW2	26: Data Number SPP: Superimposed (visual metaphor category) 01.18.20- 01.18.36: Screen time	John Wick and Cassian walk casually while shooting each other to protect themselves and attack each other. The meaning of	Valid


			JW2: <i>John Wick: Chapter 2</i> (movie sequel)	walking in this scene functions to cover or disguise the meaning of the shootout between John Wick and Cassian. The meaning of walking here can also be interpreted as an effort to avoid or camouflage among the crowd. The accumulation of meaning as in this scene is in accordance with the visual metaphors of the superimposed category.	
36		36/SPP/01.23.29 – 01.24.22/JW2	36: Data Number SPP: Superimposed (visual metaphor category) 01.23.29-01.24.22: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	This scene shows a beggar in the station area who is also a killer agent like John Wick. In this scene, the agent is disguised as a beggar. The meaning of killer agent was successfully disguised with the meaning of beggar. In this scene you could say it is a unique case, because at	Valid






				<p>first the dominant person is the beggar, but when the agent takes out the gun the dominant meaning is the agent of the hitman. From the accumulation of meanings this time there is a change in the dominant meaning, but they are still not equal, there is still one dominant one. Based on the characteristics of this scene, which contains a buildup of meaning, this scene fits into the superimposed category.</p>	
37		37/SPP/01.51.08 – 01.55.18/JW2	37: Data Number SPP: Superimposed (visual metaphor category) 01.51.08-01.55.18: Screen time JW2: <i>John Wick: Chapter 2</i> (movie sequel)	<p>Everyone who is carrying out normal activities around John Wick in this scene is a special agent like John Wick who is ready to hunt John Wick. There is a buildup of meaning in this</p>	Valid


				scene. The meaning of special agent has been successfully disguised or overlapped with the meaning of people who work around John Wick. This accumulation of meaning brings this scene into the Superimposed category.	
<b>JOHN WICK: CHAPTER 3 – PARABELLUM</b>					
38		38/CPP/0 0.19.04 – 00.20.15/ JW3	38: Data Number CPP: Composite Potrait (visual metaphor category) 00.19.04- 00.20.15: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick escapes to a weapons museum, where for John Wick the museum is his weapons warehouse. In this scene, the meaning of the weapons warehouse can be understood after Jon Wick takes and uses the weapons in the museum. The armory is part of the meaning of a weapons museum. The two meanings that emerge still have a connection or	Valid


				are still within the same scope. This scene is included in the Composite Portrait.	
39		39/CPC/0 0.22.00 – 00.22.02/ JW3	39: Data Number CPC: Composite Construction (visual metaphor category) 00.22.00- 00.22.02: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The scene shows John Wick slapping a horse's rear as if he were pulling the trigger on a gun and then the horse's back leg kicks very hard. This scene shows John Wick using a horse as if he were using a gun, where John Wick pats the horse's buttocks as a trigger or trigger then kicks as an explosion. There is no connection between the two meanings that emerge, both the horse and the gun have no connection at all. However, in this scene both meanings can appear simultaneously by inserting small things into the object or main meaning	Valid

				which makes this scene into Composite Construction.	
40		40/CPC/0 0.22.23 - 00.22.27/ JW3	40: Data Number CPC: Composite Construction (visual metaphor category) 00.22.23- 00.22.27: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene is similar to the previous data showing John Wick patting a horse's rear as if he were pulling the trigger on a gun and then the horse's back leg kicks very hard. This scene shows John Wick using a horse as if he were using a gun, where John Wick pats the horse's buttocks as a trigger or trigger then kicks as an explosion. Inserting a scene of patting a horse's buttocks as a trigger is like pulling a trigger so that the meaning of shooting using a horse's kick is formed. From the horse and gun having no relationship but appearing simultaneously, this falls into	Valid


				Composite Construction.	
41		41/PMG/ 00.21.55- 00.23.02/ JW3	41: Data Number PMG: Photomontage (visual metaphor category) 00.21.55- 00.23.02: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene shows John Wick fighting together with a horse against John Wick's enemies. Where the function of the horse is to ride not to fight. Both the meaning of the horse and the partner in this scene have the same position. The two meanings that emerge are still in the same scope, both can be useful or as a form of assistance for John Wick. Thus, this scene is included in the Photomontage category.	Valid
42		42/PMG/ 00.23.04- 00.23.51/ JW3	42: Data Number PMG: Photomontage (visual metaphor category) 00.23.04- 00.23.51: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	T This scene shows John Wick riding a horse being chased by his enemy on a motorbike and a race occurs between the motorbike and the horse. This scene has two	Valid


				<p>balanced meanings, racing and chasing. Nothing dominates the two meanings that emerge. This scene is included in the Photomontage category because the two meanings that emerge are still in the same realm, speed racing.</p>	
43		<p>43/PMG/00.23.52-00.23.59/JW3</p>	<p>43: Data Number PMG: Photomontage (visual metaphor category) 00.23.52-00.23.59: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)</p>	<p>John Wick riding on the highway is a combination of classic and modern elements. This scene shows modern meaning and classical meaning. The position of the two meanings that emerge is balanced and still in the same realm, both raising the topic of the times. Thus, this scene is included in the Photomontage category.</p>	Valid


44		44/ATC/00.23.55 – 00.23.59/JW3	44: Data Number ATC: Animate Category (visual metaphor) 00.23.55-00.23.59: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The scene shows John Wick running away on a horse through city streets where there are many cars on the left and right of the road as if forming a race track between John Wick on the horse he is riding and the assassin who is hunting John Wick on a motorbike. This scene shows the contrast between horses and motorbikes. Apart from animate and inanimate objects, another contrast can also be seen: horses were the main vehicle in the era before motorbikes. It could be said that this scene shows modern times and medieval times. Two contrasting meanings between motorbikes and horses can be displayed	Valid
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				simultaneously in this scene with the same scope, namely as vehicles. Thus it can be concluded that this scene is included in the Animate Category.	
45		45/SPP/00.22.11 - 00.24.14/JW3	45: Data Number SPP: Superimposed (visual metaphor category) 00.22.11-00.24.14: Screen time JW3: <i>John Wick: Chapter 3 - Parabellum</i> (movie sequel)	It features a theater for ordinary people, but for a hitman like John Wick, it's the headquarters of one of the hitman mafia bosses. The meaning of the headquarters here has been successfully disguised as the meaning of the theater building. As it shows that the theater building is just a form of camouflage, this means that there is an accumulation of meaning in this scene. The meaning of headquarters in this scene is successfully combined with the meaning of	Valid



				headquarters, so it is successfully hidden well. Based on the examples that Carroll has presented in his theory of visual metaphor, the accumulation of meaning as in this scene is included in the superimposed category.	
46		46/SPP/00.24.20 – 00.24.25/JW3	46: Data Number SPP: Superimposed (visual metaphor category) 00.24.20-00.24.25: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick shows his Cross Pendant to the ticket window clerk as a ticket to enter and meet the assassin boss in the theater building. The clear meaning is that what John Wick is holding in this scene is a cross-shaped pendant. However, the hidden meaning that the audience can understand is that the cross-shaped pendant is a ticket for John Wick to enter the theater which is the headquarters of the hitman	Valid


				<p>mafia boss. The two meanings that are stacked in this scene make this scene into Superimposed.</p>	
47		<p>47/SPP/00.24.42 – 00.24.45/JW3</p>	<p>47: Data Number SPP: Superimposed (visual metaphor category) 00.24.42-00.24.45: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)</p>	<p>John Wick handed over a cross pendant which was a form of agreement. In this scene, John Wick wants to collect a promise from the group he visited to help John Wick get out of the problem he is facing. What John Wick is seen handing over is a cross-shaped pendant. The pendant itself in the world of John Wick is a contract that must be fulfilled and cannot be avoided, like the blood pact made by John Wick before. If in general contractual agreements are written on paper and signed by both parties,</p>	Valid


				<p>then the world that John Wick lives in is different. The meaning of this pendant has successfully combined meaning with the blood contract, which makes the meaning of the blood contract more dominant. The two meanings that overlap in this scene make this scene Superimposed according to its characteristics.</p>	
48		48/ATC/00.24.47 – 00.25.10/JW3	<p>48: Data Number ATC: Animate Category (visual metaphor) 00.24.47- 00.25.10: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)</p>	<p>John Wick in this scene is shown being asked to hand over his belt. Maybe for ordinary people a belt has no more function than just tightening his trousers so they do not sag, but if it were in John Wick's hands, anything could be a weapon, including that belt. This is what caused the guard to ask for</p>	Valid

				John Wick's belt when John Wick handed over all the weapons on John Wick's body before meeting the assassin boss who was there. For ordinary people, a belt only means a trouser fastener, but for John Wick a belt can mean a whip or rope that he can use to kill enemies. Two meanings that are displayed simultaneously and have no correlation or different domains make this scene fall into the Animate Category.	
49		49/CPP/00.28.04 – 00.29.22/JW3	49: Data Number CPP: Composite Potrait (visual metaphor category) 00.28.04-00.28.22: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The scene shows the men taking part in the theater practicing lifting weights with wrestling to train their muscle strength, while the women are shown doing ballet dancing to train their body flexibility and	Valid


				<p>endurance by performing perfect ballet dance movements and doing them continuously. On the other hand, the training carried out was not only for show, but also for the purposes of the assassination mission. The training they did was used to train the assassins in the building. The two meanings are displayed side by side, from the location it looks like they are practicing for a performance. On the other hand, because John Wick is there, it shows the meaning that they were trained in such a way as to become contract killers just like John Wick, because it turns out that John Wick was previously trained and</p>	
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				<p>raised in that place. The meanings shown do not dominate each other and are still within the scope of all and are correlated, namely training the body's abilities. From one meaning of performance training, the audience is guided to understand the meaning that the training carried out in that place is very extreme for ordinary performances, so it can be concluded that the training carried out in that place is training for assassins. The first meaning guides the audience to understand the second meaning, thereby making this scene into the Composite Portrait category.</p>	
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50		50/CPC/0 0.31.17- 00.31.33/ JW3	50: Data Number CPC: Composite Construction (visual metaphor category) 00.31.17- 00.31.33: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene shows John Wick being tattooed on his back using a hot iron in the shape of a cross to seal an agreement, and it can be seen that even though the iron stamp can mean two things, namely a tattoo and a seal of the agreement. The meaning of the tattoo in this scene is part of the meaning of the agreement. The tattoo in this scene is part of the meaning that the agreement has been fulfilled. But on the other hand, neither the tattoo nor the agreement is related. One meaning becomes part of another meaning which guides the audience to understand from a narrow meaning to a broader meaning. Apart from that, there	Valid
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				is no connection between the two meanings that emerge, either the tattoo or the agreement, as there is no way to connect the two, based on these characteristics, this scene can be classified into the Composite Construction category.	
51		51/SPP/0 0.32.19 – 00.32.24/ JW3	51: Data Number SPP: Superimposed (visual metaphor category) 00.32.19- 00.32.24: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The scene shows the adjudicator showing a coin as his identity. For ordinary people, it is just an ordinary coin with engravings, but for an assassin like John Wick, it has more meaning. Where coins are only owned by high-ranking officials in the criminal world like John Wick is currently living. With unique engravings, the coin owned by the adjudicator has succeeded in giving rise to a new meaning,	Valid





				namely the identity of the adjudicator himself, who is one of the holders of the highest authority. the meaning of coins stacked with the meaning of identity makes this scene into Superimposed.	
52		52/SPP/0 0.38.47 – 00.39.00/ JW3	52: Data Number SPP: Superimposed (visual metaphor category) 00.38.47- 00.39.00: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	Showing assassins in disguise, this is shown by the way they look at the newly arrived John Wick. As if to indicate that the traders knew who John Wick was. However, they not only dress like traders, but also carry out buying and selling transactions like traders in general. The meaning of hitman is superimposed or covered with the meaning of trader, making this scene fall into the	Valid


				Superimposed category.	
53		53/SPP/0 0.42.26 – 00.42.42/ JW3	53: Data Number SPP: Superimposed (visual metaphor category) 00.42.26- 00.42.42: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick shows the blood mark he has, this mark is a symbol of a contract based on a previous agreement. For anyone who has made a blood covenant, that person cannot break the promise agreed with that blood, whatever the reason. The meaning of the bloodstains and the contract was successfully brought out by superimposing the meanings on one object, and the meaning of the contract is more dominant in this scene so that it is Superimposed.	Valid
54		54/PMG/ 00.45.13 – 00.45.44/ JW3	54: Data Number PMG: Photomontage (visual metaphor category) 00.45.13- 00.45:44: Screen time JW3: <i>John Wick: Chapter 3 –</i>	The scene shows Sofia's two dogs acting like Sofia's bodyguards. Apart from that the two dogs are Sofia's pets, the two dogs are Sofia's partners and bodyguards.	Valid


			<p><u>Parabellum</u> (movie sequel)</p>	<p>The meaning of pet and bodyguard was successfully evoked simultaneously with the position of Sofia's dog sitting facing John Wick as if he was watching John Wick. There is nothing dominant about the two meanings displayed and they still have similarities, namely, both bodyguards and pets are the same as living creatures. Moreover, the animals shown are dogs which are familiar and commonly used by humans as guards. This scene is included in Photomontage.</p>	
55		55/SPP/0 0.46.06 – 00.46.12/ JW3	55: Data Number SPP: Superimposed (visual metaphor category) 00.46.06- 00.46.12: Screen time JW3: <i>John Wick: Chapter 3</i> –	The sushi shop shown in this scene is the headquarters of the Asian mafia. For ordinary people, this place is just an ordinary sushi shop, but for a	Valid

			<i>Parabellum</i> (movie sequel)	hitman like John Wick, this place is a dangerous place where the seller of the sushi shop is the boss of a hitman from Asia. The meaning of headquarters in this scene is successfully covered by the meaning of sushi shop. However, it still cannot be denied that the meaning of headquarters is more inherent or dominant in this scene, which makes this scene into Superimposed.	
56		56/CPP/0 0.46.30 – 00.46.33/ JW3	56: Data Number CPP: Composite Potrait (visual metaphor category) 00.46.30- 00.46.33: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The sushi seller serves a piece of sushi, which can be interpreted as a welcome to visitors. From one meaning it guides the audience to another meaning. Giving food and giving a welcome in this scene still have a relationship or are still in the same scope,	Valid


				namely in the stage of honoring guests. Giving food is part of the meaning of giving a welcome. Thus, this scene is included in the Composite Portrait because the small meaning enters or becomes part of a broader meaning and within the same scope. Also, the scene of giving food leads the audience to understand that this is a form of greeting carried out in this scene.	
57		57/ATC/ 00.46.35 – 00.48.02/ JW3	57: Data Number ATC: Animate Category (visual metaphor category) 00.46.35- 00.48.02: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The assassin boss from Asia wore traditional Japanese clothing even though the boss was in the middle of a western city. This scene shows the contrast between cultures, from the environment it shows western culture but from the highlighted	Valid


				points it shows Asian culture. Two meanings are displayed simultaneously without dominating or influencing each other. From the two meanings that emerge, it can be seen that there is a contrast, namely western culture and eastern culture. This scene is included in the Animate Category.	
58		58/SPP/00.46.41 - 00.46.43/JW3	58: Data Number SPP: Superimposed (visual metaphor category) 00.46.41-00.46.43: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The scene shows the adjudicator showing a coin as his identity. For ordinary people, it is just an ordinary coin with engravings, but for an assassin like John Wick, it has more meaning. Where coins are only owned by high-ranking officials in the criminal world like John Wick is currently living. With unique engravings, the	Valid


				<p>coin owned by the adjudicator has succeeded in giving rise to a new meaning, namely the identity of the adjudicator himself, who is one of the holders of the highest authority. the meaning of coins stacked with the meaning of identity makes this scene into Superimposed.</p>	
59		59/CPC/0 0.46.54 – 00.47.40/ JW3	59: Data Number CPC: Composite Construction (visual metaphor category) 00.46.54- 00.47.40: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	<p>It shows a sushi seller serving a piece of sashimi taken from pufferfish as a form of contractual agreement, if the adjudicator wants to eat the dish then the contract will be approved, but for ordinary people it is just like serving food to the buyer. The meaning of serving food is part of the meaning of the contractual agreement. The</p>	Valid


				two meanings shown do not have the same scope, neither serving food nor contracting has any relationship. So this scene enters Composite Construction.	
60		60/ATC/ 00.49.19 – 00.49.36/ JW3	60: Data Number ATC: Animate Caategory (visual metaphor category) 00.49.19- 00.49.36: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene displays another contrast, where elements of entertainment and threat are displayed in one scene simultaneously. The entertainment element is shown through the ballet dance performed by the protégés of the hitman boss in the theater building. Meanwhile, the element of threat is shown by the adjudicator's bodyguards who appear on the theater stage and in the midst of people performing ballet dances. The two meanings that	Valid





				emerge have a balanced portion with the right structure. This scene is included in the Animate Category.	
61		61/PMG/ 00.50.26 – 00.50.30/ JW3	61: Data Number PMG: Photomontage (visual metaphor category) 00.50.26- 00.50.30: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The assassin Boss's hand was stabbed by the adjudicator's bodyguard as a form of punishment. This scene can be seen as an attack or it can also be interpreted as a form of enforcing discipline among members of the High Table. The meaning of attack and the meaning of punishment have the same position. There are still similarities between the two meanings displayed, punishment itself can be in the form of physical violence. The attack by stabbing the	Valid


				hand of the assassin boss was interpreted as a form of punishment for helping John Wick, whose status is now wanted throughout the world. This scene is included in the Photomontage category.	
62		62/PMG/ 00.56.32- 01:03.14/ JW3	62: Data Number PMG: Photomontage (visual metaphor category) 00.56.32- 01.03.14: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene shows the dogs, John Wick and Sofia fighting together against their enemies. The meaning of the dog and his companion in this scene are on an equal footing and are still in the same realm, they can help John Wick to protect himself. Two meanings that have the same meaning, guard dog and partner, are still in the same realm and do not influence each other's meaning. These characteristics are in accordance with	Valid


				the photomontage category.	
63		63/PMG/ 01.08.58 – 01.09.01/ JW3	63: Data Number PMG: Photomontage (visual metaphor category) 01.08.58- 01.09.01: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene shows another form of enforcement of discipline. 7 cuts were given to Bowery's face as a form of punishment to Bowery for giving 7 bullets to John Wick. It could be interpreted as a form of attack or it could also be interpreted as a form of punishment for the Bowery. The meaning of attack and punishment in this scene have the same position. There are still similarities, punishment can be in the form of violence or assault to provide a deterrent effect. One meaning and another have an equal position and are still in the same scope, these characteristics	Valid

				are in accordance with the photomontage type, thus this scene is included in the Photomontage category.	
64		64/PMG/01.14.41 – 01.14.46/JW3	64: Data Number PMG: Photomontage (visual metaphor category) 01.14.41-01.14.46: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	The new suit given to John Wick. It could be interpreted as new clothes or a new bulletproof vest for John Wick with higher security due to a gift from The One. In terms of meaning, suit and armor have the same position. With a balanced structural composition, existing meanings can be displayed simultaneously. Suits and armor themselves are still in the same scope, namely clothing worn by humans. Two meanings appear in this scene, suit and armor have the same position, do not	Valid

				dominate, and are still in the same scope. Thus, this scene fits the characteristics of the Photomontage category.	
65		65/PMG/01.13.10 – 01.13.14/JW3	65: Data Number PMG: Photomontage (visual metaphor category) 01.13.10-01.13.14: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick cuts off his own finger with a chisel as a form of sacrifice and atonement for his mistakes to be forgiven. By cutting his own finger, John Wick seemed to injure himself. But on the other hand, this was done to make amendments so that he could be accepted back as a member of the High Table. Both the meaning of self-harm and sacrifice have the same position. Still in a context that can be said to be the same, both of them experienced losses. The two meanings that appear are equal, self-harm	Valid


				and sacrifice, there is nothing dominant between the two meanings that appear, and the two meanings that appear are still in the same realm. It can be concluded that the characteristics in this scene are in accordance with photomontage, so this scene is included in the Photomontage category.	
66		66/CPP/0 1.13.30 - 01.13.42/ JW3	66: Data Number CPP: Composite Potrait (visual metaphor category) 01.13.30- 01.13.42: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	Handing over the wedding ring as a form of surrender. Handing over the ring and surrendering oneself, two meanings that appear simultaneously. From handing over the ring leads the audience to understand that John Wick also surrendered himself to the High Table. The meaning of giving up the ring in this scene	Valid

				is part of the meaning of John Wick's surrender. The two meanings shown are still in the same scope, namely surrender and acceptance. Therefore, this scene is included in the Composite Portrait.	
67		67/SPP/0 1.29.22 – 01.29.39/ JW3	67: Data Number SPP: Superimposed (visual metaphor category) 01.29.22- 01.29.39: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick was invited into Winston's bunker and it turned out that the bunker was Winston's weapons warehouse. These two meanings appear together, but the meaning of bunker is more dominant. The bunker itself has a function as a place of refuge from threats. Weapons in the bunker can be used as support for the safety of people securing themselves in the bunker. One meaning is stacked with	Valid

				another meaning. Thus, this scene falls into the Superimposed category.	
68		68/SPP/0 1.31.38 – 01.31.42/ JW3	68: Data Number SPP: Superimposed (visual metaphor category) 01.31.38- 01.31.42: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	Winston plays the turntable signaling the start of the war between Winston and John Wick against the members of the High Table. The turntables in this scene are shown as war drums. You could say that the meaning of playing the turntable in this scene is a substitute for the scene where the war drums sound. The meaning of war drums is disguised or replaced by the meaning of turning a turntable. There is a buildup of meaning in this scene which makes this scene fall into the Superimposed category.	Valid



69		69/PMG/ 01.37.06 – 01.37.08/ JW3	69: Data Number PMG: Photomontage (visual metaphor category) 01.37.06- 01.37.08: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	John Wick throws a firearm. This scene shows John Wick running out of bullets and making John Wick finally throw his gun as his last bullet. This scene seems to illustrate that John Wick is taking the place of a firearm. John Wick as a firearm and the firearm he throws as a bullet. Both firearms and bullets still have a correlation and relationship in meaning, firearms and bullets are a unity. However, the assumption shown, John Wick throwing his gun like a bullet in this scene, has the same meaning. Thus, this scene is included in the Photomontage category.	Valid
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70		70/CPP/ 01.37.09 – 01.37.12/ JW3	70: Data Number CPP: Composite Potrait (visual metaphor category) 01.37.09- 01.37.12: Screen time JW3: <i>John Wick: Chapter 3 – Parabellum</i> (movie sequel)	This scene shows John Wick locking up his enemy and at the same time the enemy is used as a shield to protect himself from the various shots fired at John Wick. John Wick's enemies here have two roles or meanings, as humans and as armor for John Wick. Two meanings are displayed in a way that one meaning refers to the other meaning. One meaning becomes part of the other meaning. The human body that John Wick holds forms a structure as armor that protects John Wick from attacks. Still in the same area, it can withstand attacks. This scene is included in the Composite Portrait.	Valid
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