



SEMANTICAL ANALYSIS OF THE FILM *THE GRAND BUDAPEST HOTEL*

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Abstract

This research analyzes semantics, metaphor, idiom, ambiguities, anomaly sentence in the film “The Grand Budapest Hotel”. The purpose of this study is to identify the types of sentences used by the characters in the film as well as to understand the meaning of the dialog between the speaker and the listener selected for this study. The findings of this study show that there are several semantic sentences, ambiguities, idioms, and anomalies. The results of this study are expected to provide a deeper understanding of meaning and representation in the movie *The Grand Budapest Hotel*, highlighting the importance of context and intention in interpreting meaning in communication.

Keywords: Semantic, Methapor, Idiom, Ambiguities, Anomaly

INTRODUCTION

Wes Anderson's film *The Grand Budapest Hotel* captivates audiences not only through its distinctive visuals but also through its meaningful and complex dialogue. From a semantic linguistic perspective, the film is intriguing to analyze as it incorporates semantic elements such as metaphors, anomalies, idioms, and ambiguities that support its narrative and character development.

The dialogue in the film functions not only as a means of communication but also as a tool to illustrate relationships between characters, the atmosphere, and the dynamics of the story. Metaphors and idioms add emotional and aesthetic dimensions, while anomalies and ambiguities provide space for viewers to interpret meanings subjectively.

A semantic linguistic approach reveals how language reinforces the film's themes, characters, and aesthetics. This makes *The Grand Budapest Hotel* a highly relevant work for in-depth analysis, particularly in the context of the use of metaphors, anomalies, idioms, and ambiguities.

DISCUSSION

Semantic

Semantic linguistics is a branch of linguistics that studies meaning in language, including the meaning of words, sentences, and entire texts. It focuses on how meaning is formed, understood, and interpreted in verbal communication, including how context affects the understanding of meaning.

Metaphor

A metaphor is a figure of speech that compares two different things without using connectors like "like" or "as." Metaphors are used to describe something in a more creative and imaginative way, for example, "time is money," meaning time is valuable.

Idiom

An idiom is an expression or phrase whose meaning cannot be understood literally from its words, but rather depends on customary or cultural context. For example, "kick the bucket" means "to die." not literally kicking a bucket.

Ambiguities

Ambiguities refers to words, sentences, or phrases that have more than one meaning or interpretation. Ambiguity often occurs when the context is not clear enough to determine the intended meaning. For example, "I will go to the bank" could mean a financial institution or the side of a river, depending on the context.

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Anomaly

Anomaly in linguistics refers to deviations from the usual patterns or rules of language, either in sentence structure, word usage, or expressions that do not conform to normal norms. Anomalies are often used for aesthetic or expressive purposes in language. For example, a sentence like "You're not getting Boy with Apple" deviates from standard language structure.

The analysis of the film *The Grand Budapest Hotel* using various semantic linguistic elements, such as metaphor, anomaly, ambiguity, and idiom, is as follows:

Semantics word

Words	Minutes	Meaning
"And was still indeed the owner of the grand Budapest"	(05.28)	The semantic element lies in the phrase "owner of the Grand Budapest," which implies ownership that is not only physical but also symbolic. The word "still" indicates continuity of ownership, while "indeed" strengthens the claim, emphasizing the stability and authority of the character in question.
"Signaled to me and I leaned closer"	(05.36)	In the sentence "signaled to me and I leaned closer," the semantic elements are "signaled to me," which indicates non-verbal communication, and "leaned closer," which describes increased involvement or attention to the situation. Both of these phrases reflect interactions between characters.
"I Admire your work"	(06.48)	In the sentence "I admire your work," the semantic elements lie in "admire," which shows appreciation, and "your work," which refers to the results or efforts of others that are appreciated.
"He's perfectly capable, of course Monsieur Jean. But we can't claim he's a first".	(07.24)	In the sentence "He's perfectly capable, of course, Monsieur Jean, but we can't claim he's a first, the semantic elements lie in "perfectly capable," which indicates good ability, and "he's a first," which implies that although capable, the person is not yet considered the best or superior.
"Times have changed"	(07.24)	"Times have changed" implies a change in condition or situation in the context of time, which gives the meaning that the current state is different from the past.
"I'm frightened"	(10.48)	"Frightened" describes feelings of fear or anxiety, providing emotional meaning related to the character's fear.
"I'll see to it myself immediately"	(11.15)	"See to it myself" contains the meaning of personal responsibility and decision to handle something without the help of others.
"I'am an attorney. I'm obligated"	(49.42)	"Obligated" indicates a sense of moral or professional obligation or responsibility, which adds meaning to the role or obligation the character must fulfill.
"It's Uncanny"	(21.25)	"Uncanny" implies something strange, mysterious, or inexplicable, giving meaning to the abnormality or strangeness of a situation.
"The painting is valuable"	(50.50)	"Valuable" depicts the importance or high value of the painting, giving meaning to the wealth or quality that is valued.
"I'm a baker"	(51.10)	"Baker" refers to a particular profession or job, revealing the character's identity or role in society.
"come on let's go"	(01.17.56)	"Let's go" implies an invitation or command to start an action or move, indicating an urge to act.
"Something on the back of the picture"	(01.27.04)	"On the back" indicates location or position, giving the meaning that there is something hidden at the back of the picture.
"This very institution"	(01.27.39)	"Institution" indicates a place or building that has important value or status, giving meaning to the existence and relevance of the place.
"Don't flirt with her"	(01.29.22)	"Flirt" implies the act of flirting or showing romantic interest in a light-hearted manner, providing social direction regarding the interactions between characters.
"Seek you out"	(02.36)	"Seek out" means to actively search for or find someone, containing the meaning of an effort to find or meet a particular person.
"Polite nods we exchanged as we passed"	(03.53)	"Polite nods" indicate polite actions in social interactions, illustrating respectful social norms or customs.
"I love you"	(16.41)	"Love" expresses a positive deep feeling, providing a strong emotional meaning in the context of personal relationships.

Metaphors

Words	Minutes	Meaning
“While suffering from a mild case of ‘scribe’s fever”	(03.05)	“Scribe's fever" describes a condition or state related to the obsession or addiction to writing, though there is no literal disease called 'scribe's fever."
“That he’s constantly inventing an endless supply”	(02.02)	“Endless supply” describes an unlimited flow of ideas or creations, not in a literal sense, but as a representation of never- ending creativity.
“They will open up like a flower”	(16.20)	"Open up like a flower" compares the process of opening up or revealing oneself to a flower blooming, symbolizing development or positive change.
“White tulips in a box the size of a child’s coffin”	(47.23)	"The size of a child's coffin' describes the box's size in a dramatic and emotional way, adding depth with connotations of death and loss.
”A glimmer of civilization in the barbaric slaughterhouse we know as humanity”	(22.57)	“A glimmer of civilization" and "barbaric slaughterhouse" contrast the civilized side of humanity with the cruelty or brutality in the world, with "slaughterhouse" symbolizing violence or suffering.
“Men’s greed spreads like a poison in the bloodstream”	(25.33)	“Greed spreads" like poison in the bloodstream" compares the spreading of greed to a destructive and harmful poison flowing through the blood.
“A stack of filthy carpets and a starving goat”	(1.00.55)	"Filthy carpets" and "starving goat" depict a pitiable or miserable condition in a highly visual and dramatic way.
”Skin as white as that milk”	(30.26)	"As white as that milk" compares the skin color to milk, providing a visual image of purity and contrast.
”Tho vinegar did bronze my heart”	(1.02.36)	“Vinegar did bronze my heart” describes an emotional change or negative influence that makes the heart hard or cold, using "vinegar" and "bronze" symbolically.
“An Institution”	(13.44)	“An Institution" here likely refers to a place or concept that is larger than just a building, symbolizing something more important or influential.
"Shaking like a shitting dog"	(11.49)	“Shaking like a shitting dog describes fear or nervousness by comparing the trembling body to a dog defecating.

Idioms

Words	Minutes	Meaning
“I beg your pardon?”	(06.53)	“I beg your pardon" is an expression used to ask for clarification or indicate not understanding something that was just said. It doesn't literally mean asking for an apology, but rather a request for an explanation.
“For goodness’ sake”	(10.23)	“for goodness' sake" is an expression used to show frustration or a request with a sense of wonder or annoyance, not referring to the literal meaning of "for the sake of goodness."
“In perpetuity”	(55.14)	"In perpetuity" means forever or for an indefinite period, and it is used figuratively to describe a very long or eternal duration.
“Candy – ass”	(36.51)	“Candy-ass" is a phrase used to describe someone who is considered weak, cowardly, or not brave, with a derogatory connotation.
“Elbow-to-elbow”	(04.31)	"Elbow-to-elbow" describes very close physical proximity, such as when two people stand or work together in very close quarters.

Ambiguities

Words	Minutes	Meaning
"I've had older"	(19.44)	This sentence contains ambiguities because it is unclear what is meant by "older." Does "older" refer to an older person, an older item, or an older experience? Without further context, its meaning can be interpreted in different ways.
"A critical document, either misplaced or conceivably, destroyed"	(48.58)	The word "conceivably." Is the document truly destroyed, or is it possibly destroyed, leaving room for interpretation that the document might have been lost, or it might have actually been destroyed, but there is no certainty about its actual condition.

Anomalies

Words	Minutes	Meaning
"You're not getting Boy with Apple"	(28.30)	The sentence "You're not getting Boy with Apple" contains anomaly due to the unusual structure, specifically the lack of an article before "Boy," which makes it sound unusual or odd in everyday language.

CONCLUSION

The Grand Budapest Hotel, directed by Wes Anderson, is a visually striking and narratively rich film that explores themes of nostalgia, friendship, and the passage of time. Through its meticulous cinematography, unique color palette, and distinctive storytelling, the film creates a whimsical yet poignant atmosphere that captivates the audience. The relationship between Gustave H. and Zero Moustafa serves as the emotional core of the story, highlighting themes of loyalty, mentorship, and the transient nature of human connections.

This film analysis shows how elements such as meaningful words, metaphors, idioms, ambiguity, and surprises are used to make the story more interesting. Metaphors describe the feelings or conflicts of the characters, idioms enrich the dialogue, and ambiguity allows for multiple interpretations. Meanwhile, surprises in the story make it feel unique and more memorable for the audience.

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