



COGNITIVE REPRESENTATION OF FAMILY CONFLICT IN THE MOVIE IPAR ADALAH MAUT: AN ANALYSIS USING A COGNITIVE LINGUISTIC APPROACH

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ABSTRACT

The movie Ipar Adalah Maut highlights the complexity of family relationships that are full of conflict and emotional dynamics. This study aims to analyze how conflict, infidelity, and betrayal are represented cognitively through language, dialogue, and visuals in this film. The main theoretical framework is the cognitive linguistic approach, particularly conceptual metaphor theory by Lakoff and Johnson (1980), image schema, and mental space theory. This study found that family conflicts in the movie are represented through metaphors such as "family as a battlefield," "infidelity as a disease," and "betrayal as a wound." In addition, image schema and the integration of mental space help reveal the thought patterns underlying the characters' dynamics. This study provides new insights into how language and cognition reflect social values and the complexity of Indonesian culture's family relations.

INTRODUCTION

Family relationships, as the social foundation of society, often become the central theme in various forms of art, including movies. The movie "Ipar Adalah Maut" is a dramatic portrait that reveals the dark side of family dynamics, where betrayal and infidelity trigger deep conflicts. This research aims to dig deeper into how the movie represents family conflict through the lens of cognitive linguistics.

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Cognitive linguistics, a branch that examines the relationship between language and cognition, offers a rich theoretical framework to analyze how language shapes and is influenced by the human mind. Through theories of conceptual metaphor, cognitive schema, and mental space theory, this research will reveal how family conflict in the movie "Ipar Adalah Maut" is cognitively constructed through language.

Conceptual metaphors (Lakoff & Johnson, 1980) will be used to identify and analyze the metaphors that underlie our understanding of family conflict. For example, family conflict may be metaphorized as "war", "travel", or "illness". Cognitive schemas (Johnson, 1987) will be used to identify the cognitive structures underlying our understanding of conflict situations, such as the "happy family" or "betrayal" schemas. Meanwhile, mental space theory (Fauconnier & Turner, 2002) will analyze how different aspects of family conflict are integrated in a complex mental space.

This research is significant because movies, as popular media, greatly influence people's perceptions and understanding of various social issues, including family dynamics. By analyzing the representation of family conflict in the film "Ipar Adalah Maut", this research is expected to contribute to cognitive linguistics by enriching our understanding of how metaphors represent complex socio-cultural experiences. In addition, this research is also expected to provide insights for filmmakers, screenwriters, and other media researchers on how to use language effectively to convey powerful and complex messages about family relationships.

LITERATURE REVIEW

Conceptual Metaphors

Conceptual metaphors are cognitive mechanisms that allow humans to understand abstract concepts by mapping concrete experiences from everyday life. Lakoff and Johnson (1980) in *Metaphors We Live By* explain that metaphors exist in language and influence human thought patterns and actions. Abstract concepts such as family conflict are often constructed using conceptual metaphors to facilitate understanding and convey meaning.

One of the dominant metaphors in describing family conflict is "conflict as war". In this metaphor, conflict is treated like warfare, where there are "combatants," "offensive and defensive strategies," and "victory and defeat." For example, characters in a movie might use phrases such as "I will fight to the end," or visuals such as physical confrontation scenes that resemble a battlefield. These metaphors reflect the intensity of the conflict and

illustrate the competitive mindset among family members.

In addition, the metaphor of "infidelity as a disease" often appears in representations of family conflict. In this metaphor, infidelity is described as a disease that is destructive and spreads if not addressed. The use of phrases such as "She is a virus in this family" or "This disease must be cured" indicates a cognitive attempt to interpret infidelity as something that requires remedial or healing action. According to Kövecses (2010), disease metaphors are often used in social discourse to describe negative phenomena destructive to the normative order.

Furthermore, the metaphor of "betrayal as a wound" exposes the emotional dimension of conflict. Betrayal is depicted as a physical wound that can cause prolonged pain and is difficult to heal. Examples include the use of dialogue such as "You have pierced my heart" or "The wound is too deep." These representations show that abstract emotional experiences are understood through concrete physical experiences, namely wounds to the body.

Thus, conceptual metaphor not only functions as a rhetorical tool but also as a reflection of human thinking patterns in understanding family conflict. Metaphorical representations in movies help the audience to process complex situations and give deeper emotional meaning to the events depicted.

Imagery Schema

Imagery schema is a cognitive structure rooted in human sensorimotor experience and serves to understand abstract concepts through more concrete patterns (Johnson, 1987). In family conflict, the imagery scheme helps visualize the emotional and relational dynamics between characters.

A basic cognitive structure rooted in human physical experience. Lakoff and Johnson (1980) mentioned that image schemes such as paths, containers, and balance help humans understand abstract concepts through concrete experiences. In the movie *Ipar Adalah Maut*, these schemas can be identified as follows:

- **Pathway Schema:** The pathway scheme involves movement from one point to another, reflecting a character's life journey or transformation. In the context of the movie, infidelity can be seen as a deviation from the normative path of marital relations. The male and female main characters enter a forbidden path that eventually leads them to tragic consequences. This scheme helps viewers understand infidelity as a process that involves a starting point (harmony), a

point of deviation (infidelity), and an end point (destruction).

- **Container Scheme:** The container scheme focuses on the inside and outside. In this movie, the household is depicted as a container that is supposed to be a safe and stable place. Infidelity causes a leak or breach of the container's boundaries, creating internal conflicts that undermine the integrity of the relationship. For example, when a character leaves the bonds of a legal marriage and enters an illicit relationship, this is understood as an act of stepping outside the normative container boundaries.
- **Balance Schema:** The balance schema describes stability or imbalance in individual relationships. Infidelity creates emotional and social imbalance, both in the relationship between husband and wife and within the extended family bond. This imbalance is visualized in scenes that show drastic character changes, such as emotional outbursts, betrayal, and moral collapse.

As such, the imagery schema enables the visual and linguistic representation of the family conflict, making it more comprehensible to the audience.

1. Mental Space Theory

As proposed by Fauconnier and Turner (2002), mental space theory explains how humans dynamically combine information from various contexts to construct new meanings. In the movie *Ipar Adalah Maut*, this theory is relevant to understanding how the film narrative constructs the theme of infidelity as a "disease" through various mental spaces:

- **Normative Reality Mental Space:** This space includes traditional values and moral expectations of marriage, where fidelity is the primary foundation. Dialogue between characters often reflects this perspective through social criticism or statements emphasising the importance of family harmony.
- **Mental Space of Perversion:** This space depicts the dark world of infidelity that blurs moral boundaries. Visuals and gestures in the movie, such as secret meeting scenes, passionate gazes, and lies told, create an alternative mental space that contrasts with normative reality. This space is presented as something seductive but destructive.
- **Integration of Mental Spaces:** The mental spaces combine dramatically in the movie's climax. Character breakdowns and conflicts between individuals emerge

due to the integration of normative and deviant spaces. Visual representations, such as the physical destruction of the house or the collapse of family ties, symbolize the disease that spreads due to infidelity.

The concept of infidelity as a disease emerges metaphorically through image schema and mental space theory. Infidelity is understood as something that infects the social body (family) and causes destruction. This is represented through:

- **Metaphorical Visuals:** Scenes that show physical destruction, such as an empty house, broken glass, or a character's weakened body, reflect the impact of the disease that eats away from within.
- **Dialogue and Narration:** Characters often use language that connotes illness, such as "broken," "rotten," or "wounded." This suggests that infidelity is not just a moral issue but also a systemic problem that damages individuals and communities.
- **Character Gestures:** Gestures such as confusion, guilt, and anger create a picture of the mental and emotional illness that the characters experience as a result of the affair.

METHOD

This research uses a descriptive qualitative method with a content analysis approach focusing on cognitive linguistic theory. This method was chosen because it can explore conceptual meanings and mental representations in dialogue, visuals, and narratives in the film *Ipar Adalah Maut*. The research process was carried out systematically with the following stages:

Data Collection

- Research data were obtained from dialogue transcripts, relevant visual scenes, and narratives of the film *Ipar Adalah Maut*.
- The movie was watched repeatedly to ensure the accuracy of the data, and linguistic and visual markers were carefully identified.

Stages of Data Analysis

- **Identification of Conceptual Metaphors**

Dialogue data were analysed based on Lakoff and Johnson's Conceptual Metaphor

Theory (1980). Conceptual metaphors hidden in the dialogue will be identified and classified to understand the representation of abstract concepts, such as family relations, death, and emotional conflict. Example of analysis: "In-laws are death" can be seen as a metaphor that describes the in-law relationship as a source of dangerous conflict.

- **Image Schema Analysis**

Visuals and narratives are analysed using Johnson's (1987) Image Schema framework. Focus will be on spatial relations (such as distance, proximity, and movement) and emotional relations between characters. These image schemas help to understand how certain concepts are cognitively realised through visuals and narratives.

Example of an image schema: The position of characters in a scene (close or far away) will be analysed to reflect emotional relations (familiarity or conflict).

- **Mental Space Integration**

Based on Fauconnier and Turner's (2002) Mental Space Theory, the integration between language, visuals, and narrative in films will be analysed. The mental space created in dialogue and visual scenes helps reconstruct abstract concepts such as "death" due to in-law relationship conflict.

Data Interpretation

- The results of the analysis of conceptual metaphors, image schemes, and mental space will be integrated to build a deep understanding of the cognitive representation of conflict and relationships in the film *Ipar Adalah Maut*.
- This interpretation will be associated with the cultural and social context that influences the film's use of language and visuals.

RESULT AND DISCUSSIONS

Conceptual Metaphor in the Movie *Ipar adalah Maut*

- **Conflict as War**

In the film *Ipar adalah Maut*, the conflict between the main character and his brother-in-law is a battlefield. This metaphor is seen in dialogues such as:

✓ "Aku tidak akan kalah darimu!"

✓ "Kau memulai perang ini, dan aku akan mengakhirinya."

The visualisation in the film also supports this metaphor; for example, the scene shows two characters facing each other with angry expressions, like two soldiers on a battlefield. The CONFLICT IS WAR metaphor helps the audience understand that the conflict is intense, strategised, and requires "victory" as a solution. According to Lakoff and Johnson (2003), this metaphor reflects how humans understand real conflict as competitive and destructive.

- **Infidelity as a Disease**

Infidelity in this movie is represented as a disease that destroys family relationships. Examples of dialogue that support this metaphor are:

✓ *"Dia telah meracuni pernikahan kita."*

✓ *"Hubungan ini harus disembuhkan sebelum semuanya hancur."*

This metaphor is also visualized through the scene where the main character looks weak and "sick" after learning of the affair. Illness in this context symbolizes something that spreads, damages, and requires "treatment" to be restored. Forceville (2009) states that conceptual metaphors like this help the audience interpret infidelity as something dangerous and destructive.

- **Betrayal as a Wound**

Betrayal in this movie is depicted as an emotional wound that is difficult to heal. Examples of dialogue that support this metaphor include:

✓ *"Kau telah melukai hatiku."*

✓ *"Luka ini akan selalu meninggalkan bekas."*

Emotional wounds are often visualised through crying scenes, sad expressions, or visual symbols such as blood or tears. According to Kövecses (2010), the metaphor of betrayal as a wound reflects the human experience of seeing betrayal as emotionally painful and taking time to "heal."

Image Scheme in the Movie Ipar is Death

- **Container Scheme**

In this movie, the family is represented as a container that ideally should be intact and harmonious. Conflicts cause this container to "leak" or "crack." Visualizations such as a messy house, broken glass, and open doors reflect the family rift. This is reinforced by dialogue such as:

✓ *"Keluarga kita sudah tidak lagi utuh."*

✓ *"Keharmonisan ini sudah hancur."*

The container scheme helps the audience understand that the family is a space that must be kept from being "broken." When this container leaks, the stability of the family is compromised.

- **Path Scheme**

The characters' emotional journey in this movie is depicted through a path scheme full of obstacles. Scenes like characters walking down a dark alley or coming to a dead end symbolize confusion and despair. Dialogue such as:

✓ *"Aku tidak tahu harus ke mana lagi."*

✓ *"Jalan ini terlalu berat untukku."*

This pathway scheme helps viewers understand that life is a journey that is not always easy. Obstacles along the path depict challenges that must be overcome to reach the destination.

- **Balance Schema**

Balance schema represents the concept of harmony, stability and fairness in a system. According to Johnson (1987), the balance scheme arises from human physical experience in maintaining the stability of the body and objects around it. In the movie *Ipar adalah Maut*, the balance scheme is used to describe:

- **Balance of Family Relations:** Initially, the main character's family is depicted as harmonious and stable. However, the conflict that arises due to betrayal disrupts this balance. Dialogues like *"Hidup kita sudah tidak seimbang lagi."* show the loss of family stability due to infidelity and betrayal.
- **Restoration of Balance:** The film also emphasizes restoring the lost balance. For example, the main character tries to make things right by resolving the conflict. Visualizations such as characters standing in the middle of an empty room or rearranging cluttered objects symbolize efforts to restore balance.
- **Emotional Imbalance:** Conflicts in movies cause emotional imbalance for characters. Scenes of crying, screaming, or long periods of silence symbolize the characters' attempts to regain their mental stability.

The balance scheme in the movie helps the audience understand that harmony in a family is fragile and can be disrupted by internal conflict. The restoration of balance requires effort, both physically and emotionally.

Forceville (2009) states that visual media often use balance schemes to depict stability and imbalance in interpersonal relationships. A disturbed balance creates narrative tension that drives the storyline towards resolution.

Mental Space

- **Mental Space Normative Reality**

The mental space in the film *Ipar adalah Maut* is formed from the integration of emotional dialogue, visual symbols such as a destroyed house, and character expressions. This interaction creates an understanding of conflict as an imbalance in the family space and helps the audience understand the narrative reality presented. In the movie *Ipar is Death*, mental space is built through the integration of the following elements:

- **Emotional Dialogue:** Dialogue between characters creates a mental space that reflects tension and conflict. Examples of dialogue such as "*Keluarga ini sudah hancur.*" or "*Aku tidak bisa mempercayaimu lagi.*" form a mental space of the family as a fragile entity that easily collapses due to betrayal.
- **Visual Symbols:** Visualizations such as a destroyed house, a dark room, or broken glass represent the destruction of the family space symbolically. The house, ideally a safe space, turns into a conflict space full of uncertainty.
- **Character Expressions:** Sad, angry, or desperate facial expressions reinforce the mental space of emotional imbalance. Scenes such as a character sitting in the corner of a room or crying alone represent isolation and mental breakdown due to conflict.

Fauconnier and Turner (2002) state that mental space allows individuals to project their experiences into the situation shown, thus creating a deeper conceptual understanding. In the context of the movie, mental space helps the audience to understand the conflict as an imbalance in an idealized family space. Integrating dialogue, visual symbols, and character expressions creates a deep cognitive experience of the meaning of conflict.

- **Mental Space of Perversion:** This space depicts the dark world of infidelity that blurs moral boundaries. In the movie *Ipar Adalah Maut*, the mental space of deviation is represented visually, linguistically, and gesturally, forming an alternative reality that contrasts with normative reality. Infidelity is presented as

something seductive and passionate, but has inevitable destructive consequences.

Visually, the scene of the secret meeting between the main characters is shown with cinematographic techniques that differ from the normative space. The use of dim lighting, sharp shadows, and dark shades creates a sombre atmosphere that emphasizes the hidden nature of the affair. For example, a meeting scene in a deserted or dark room creates a sense of mystery and suspense. These visuals form a mental space of deviance that is different from the normative domestic space.

Regarding gestures, the passionate gaze and excessive physical contact between the two characters represent moral perversion. The silent gaze and restrained yet passionate body language give meaning to the fact that this space of perversion is both seductive and unacceptable regarding social values.

Meanwhile, linguistically, the dialogue between characters in the perversion space is often full of lies and manipulation. Phrases such as "*Aku butuh kamu*," or "*Tidak ada yang perlu tahu soal ini*" show attempts to justify acts of deviance. These words construct a mental space that convinces the characters that infidelity is a temporary, albeit destructive, solution.

The mental space of perversion also shows the clash between individual morality and egoistic drive. The characters' inner conflicts are shown through ambiguous dialogues, where they attempt to justify their wrong behaviour. This creates an internal mental space full of contradictions between the desire to pursue personal desires and the realization of the devastating consequences.

In a symbolic context, representations of spaces of deviance are often associated with elements that have negative connotations, such as closed doors, narrow rooms, or cracked glass. These symbols reinforce the idea that infidelity is an act that limits individual freedom morally and emotionally. When this space begins to intersect with normative space, destruction becomes inevitable.

Thus, the mental space of deviance in the film *Ipar Adalah Maut* not only depicts the act of infidelity as a physical phenomenon, but also as a complex mental reality. The integration of visuals, dialogue, and gestures creates a new dimension that blurs the line between right and wrong, while building the perception that infidelity is something destructive from within.

- **Integration of Mental Spaces:** At the movie's climax, the mental spaces merge dramatically, creating a new reality that tragically combines normative reality

and deviance. This integration not only features conflict between characters, but also has profound destructive consequences.

Visually, this integration is represented through the physical and symbolic destruction of the characters' world. For example, the house that initially symbolizes family harmony is destroyed literally and metaphorically. Cracks in the walls, broken glass, or the empty and gloomy atmosphere of the house symbolize the moral and emotional damage caused by infidelity. These visuals reinforce the perception that infidelity is a disease that destroys the foundation of a household.

In addition, climactic scenes often feature intense emotional clashes between normative and deviant spaces. Verbal conflicts, such as arguments or confessions, show the characters' inability to maintain the boundary between the two mental spaces. Dialogues such as *"Aku menyesal, tapi semuanya sudah terlambat"* or *"Ini semua salah kita, kita menghancurkan keluarga ini"* become culmination points that bring together the moral tension and destructive reality of infidelity.

Character gestures also play an essential role in this integration. Regretful facial expressions, crying, or physical gestures such as falling to their knees reflect the psychological devastation of the characters. These gestures help viewers understand that the mental space of deviance eventually dominates and destroys the normative space previously thought to be stable.

Integrating these mental spaces creates a tragic reality where the conflict between morality and egoistic drives peaks. The destruction that emerges impacts the individual and the wider social structure, such as the family and society. Thus, the integration of mental space in the movie *Ipar Adalah Maut* gives meaning to the idea that infidelity is a social disease that spreads, destroys normative boundaries, and brings inevitable consequences.

CONCLUSIONS

The movie *Ipar Adalah Maut* represents family conflict through conceptual metaphors, image schemes, and mental spaces that reflect emotional dynamics and cultural values. Metaphors such as "conflict as war" and "betrayal as a wound" show how language is used to construct the meaning of conflict and infidelity. Using a cognitive linguistic approach, this research successfully reveals the cognitive

structure underlying the representation of conflict in popular Indonesian films.

Image schemes such as path, container, and balance explain how infidelity is represented as boundary violation, path deviation, and relationship imbalance. Meanwhile, mental space theory explains how normative reality and deviance integrate in movie narratives. Ultimately, the integration of these two mental spaces results in tragic consequences visualized through symbolic, emotional, and social destruction. Thus, *Ipar Adalah Maut* not only presents a story about family conflict, but also reflects the cognitive and cultural dynamics that underlie viewers' understanding of the theme of infidelity as a social disease that damages the family's foundation.

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