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An Analysis of Lexical Relations in the Luca's Movie Script by Mike Jones and Jesse Andrews

Linda Fitri Ibrahim[1*], Evi Mariana[2]
[1,2] Institut Agama Islam Negeri Takengon, Takengon, Indonesia
e-mail: lindaraffasya6@gmail.com
*Corresponding Author

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ABSTRACT

Penelitian ini bertujuan untuk (1) mendeskripsikan jenis-jenis hubungan leksikal dalam naskah film *Luca* karya Mike Jones dan Jesse Andrews; dan (2) mendeskripsikan hubungan leksikal yang paling dominan dalam naskah film *Luca* karya Mike Jones dan Jesse Andrews. Metodologi yang digunakan adalah kualitatif-deskriptif, sedangkan sumber datanya adalah naskah film *Luca* karya Mike Jones dan Jesse Andrews. Berdasarkan hasil penelitian, peneliti mendeskripsikan sebagai berikut: (1) terdapat delapan jenis hubungan leksikal dalam naskah film Luca karya Mike Jones dan Jesse Andrews sebagai berikut: homonim (20), polisemi (2), sinonim (113), antonim (57), hiponim (11), meronim (2), anggota-kumpulan (17), dan bagian-massa (1), serta; (2) jenis hubungan leksikal yang paling dominan dalam naskah film *Luca* karya Mike Jones dan Jesse Andrews adalah sinonim (113).

This research aims to (1) describe the types of lexical relations in the Luca movie script by Mike Jones and Jesse Andrews and; (2) describe the most dominant lexical relations in the Luca Movie script by Mike Jones and Jesse Andrews. The methodology used was qualitative-descriptive; the data source is the Luca movie script by Mike Jones and Jesse Andrews. For the result of research, the researcher describes as follow: (1) there were eight types of lexical relations in the Luca movie script by Mike Jones and Jesse Andrews as follows: homonym (20), polysemy (2), synonym (113), antonym (57), hyponym (11), meronym (2), member-collection (17) and portion-mass (1), and; (2) the most dominant types of lexical relations in Luca movie script by Mike Jones and Jesse Andrews was synonym (113).

Corresponding Author:
Linda Fitri Ibrahim,
Institut Agama Islam Negeri Takengon
Jalan Yos Sudarso No.10 Takengon, Aceh Tengah, Aceh, Indonesia.
Email: lindaraffasya6@gmail.com

INTRODUCTION

Linguistics is the scientific study of human language, examining how sounds (or signs in signed languages) are systematically related to meaning. Linguistics is a multidisciplinary field of research that combines tools from natural sciences, social sciences, formal sciences, and the humanities. Radhey L. Varshney describes linguistics as the scientific study of language (Radhey

L. Varshney, 1985). Like other scientific disciplines, linguistics investigates natural languages, both living and extinct, through systematic observation, description, and analysis. Natural languages, living or dead, employ careful methods to observe, record, and analyze the various phenomena related to their subject matter and hope to present unprejudiced, objective, and verifiable descriptions. Therefore, linguistics can be understood as the scientific study of language.

Linguistics examines the structure, organization, and use of human language through several interconnected branches, each addressing a different aspect of linguistic knowledge. While phonetics, phonology, morphology, and syntax focus primarily on the form and structure of language, semantics is concerned with meaning. Understanding meaning is essential because linguistic forms only become communicative when they convey interpretable concepts and relationships. Consequently, semantics provides the theoretical foundation for investigating how words, phrases, and sentences express meaning in different contexts.

Among its major branches, semantics is concerned with the study of meaning in language, including the relationships between words and their meanings. One important area of semantics is lexical relations, which examines how lexical items are semantically connected within a language. Because lexical relations reveal how words are interconnected within the mental lexicon, they provide an essential theoretical framework for understanding meaning and language use. Therefore, this study focuses specifically on lexical relations as the primary analytical framework for examining the linguistic data.

In semantic studies, the primary focus is on everything associated with meaning, including word formation processes and the existence of multiple meanings for a single word. Kreidler defines semantics as the organized examination of meaning, while linguistic semantics specifically looks at how languages structure and convey meanings (Charles W. Kreidler, 1998). This indicates that semantics is a field dedicated to exploring all aspects of word meanings, to enhance language abilities and word processing to effectively communicate information, making it easier to grasp word meanings.

Lexical relations describe semantic relationships among words. It is the study of how lexicon is organized and how the lexical meanings of lexical items are related to each other. Lexical relations examine how words are semantically connected within the lexicon and how these relationships contribute to meaning.

The term lexical meaning relations refers to the meaning of various relationships contained in a word or lexeme. Meaning of the words forms its own pattern, the pattern of links or relations in lexical semantics (Rafida, 2018). In addition, lexical cohesion is about meaning in text. It concerns the way in which lexical items relate to each other and to other cohesive devices so that textual continuity is created (Wahyuni, 2021).

Based on the results of the analysis that has been done by the previous research, almost all aspects of the lexical relations are found in the text that has been analyzed, both in the article, song lyrics, the holy Qur'an translation, and so on. These findings suggest that lexical relations occur across a wide range of written texts.

Semantics has become one of the major branches of linguistics. It has evolved as one of the major parts of linguistics; Semantics is concerned with lexical and grammatical meaning.

According to Saeed, semantics is the study of the meaning of words and sentences (John I Saeed, 2003). This definition highlights that semantics investigates the meanings of words and sentences.

Furthermore, Kroeger stated that the term semantics is often defined as the study of meaning. It might be more accurate to define it as the study of the relationship between linguistic form and meaning (Paul R. Kroeger, 2018). It means that semantics is a study of science that is often interpreted as a lesson where meaning is the main study; besides that, the studies of semantics are closely related to linguistics and meaning.

In addition, Griffiths said that semantics is the study of the "toolkit" for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings (Patrick Griffiths, 2006). It means that semantics is a tool from the science of meaning that discusses meaning in depth, starting from how a meaning can be formed, building a more complicated meaning to the final stage into a complex sentence.

Word meaning is also referred to as lexical relations. A word's meaning can typically be described through semantic studies or by classifying it, such as into categories like animate, human, female, or adult. Alternatively, word meaning can be characterized by lexical relations, which are the links between words. For instance, "open" is the antonym of "closed," and "literature" is synonymous with "book" (Ideas in Hat, 2018)

According to Murphy (M. Lynne Murphy, 2003), lexical relation is the paradigmatic semantic relation among words, not just a semantic relation. So, the lexical relations include phonetic relations (such as rhyme or alliteration), morphological relations (such as inflectional). In addition, Kreidler said that lexical relations consider two approaches, semantic field theory and truth conditional semantics. Field theory is an attempt to classify lexemes according to shared and differentiating features. For example, wasp, hornet, bee, and other items denote insects that fly but do not sting; ant and termite are names of insects that neither fly nor sting (Charles W. Kreidler, 1998).

According to John I. Saeed, lexical relations are divided into eight types (John I Saeed, 2003) as follows: (1) Homonyms, which are unrelated senses of the same phonological word. Homonym can distinguish different types based on the syntactic behaviour and spelling, (2) Polysemy which is a collection of monosemic and homonymic units that have double opposition, however a polysemy comes from a single source of words that have multiple meanings, (3) Synonyms are different phonological words that have the same or very similar meanings, (4) Antonyms which are words which are opposite in meaning. It is useful, however, to identify several different types of relationships under a more general label of opposition. Several relations seem to involve words that are at the same level in meaning, yet incompatible or contrasting. (5) A hyponym is a relation of inclusion. A hyponym includes the meaning of a more general word. (6) Meronymy is a term used to describe a part-whole relationship between lexical items, (7) Member-Collection, which is relationship between the word for a unit and the usual word for collection of the units, and; (8) Portion-Mass which is the relation between a mass noun and the usual unit of measurement or division.

Previous studies on lexical relations have examined song lyrics, newspaper articles, religious texts, and literary works. However, limited attention has been given to animated movie scripts, particularly *Luca* movie. Since movie dialogues represent authentic conversational

language, investigating lexical relations in this context can provide further insights into how semantic relationships function in everyday communication.

The researcher selected *Luca* movie as the source of linguistic data because its dialogue provides a rich context for examining lexical relations in naturally occurring conversations. Unlike texts that rely heavily on formal or technical language, *Luca* movie presents everyday interactions in which speakers express meaning through a wide range of semantic relationships. These lexical patterns reflect authentic language use and demonstrate how meaning is constructed and interpreted in context. Furthermore, although *Luca* movie has attracted attention in studies of animation and film, its dialogue has received limited attention from the perspective of lexical semantics. This study, therefore, addresses that gap by providing a systematic analysis of lexical relations in the movie script, contributing to a deeper understanding of how semantic relationships support meaning construction in cinematic discourse.

METHODOLOGY

This research adopted a qualitative descriptive research design to identify and describe the types of lexical relations found in the *Luca* movie script written by Mike Jones and Jesse Andrews, and to determine the most dominant type of lexical relations. A qualitative descriptive approach is appropriate because the study aims to explore, interpret, and describe linguistic phenomena as they occur in the movie script rather than to test hypotheses or establish causal relationships. Qualitative research is used to investigate and understand the meaning individuals or groups attribute to social or linguistic phenomena through the interpretation of textual data (Creswell & David Creswell, 2018). Similarly, Sandelowski explains that qualitative descriptive research seeks to provide a comprehensive and straightforward description of a phenomenon, making it suitable for studies that focus on describing characteristics and patterns within textual data (Sandelowski, 2000).

The data of this research consisted of utterances containing lexical relations in the *Luca* movie script, which served as the primary source of data. The researcher collected the data by downloading the official movie script, reading it thoroughly, identifying utterances that contained lexical relations, and recording the relevant excerpts. The identified data were then classified according to the categories of lexical relations proposed by Saeed, including homonymy, polysemy, synonymy, antonymy, hyponymy, meronymy, member-collection, and portion-mass. Subsequently, the data were analyzed descriptively by interpreting the semantic relationships represented in each utterance. To identify the most dominant type of lexical relation, the researcher also calculated the frequency of occurrence of each category and presented the results in tabular form. This combination of qualitative interpretation and frequency analysis enabled the researcher to provide both an in-depth description of lexical relations and an overview of their distribution throughout the movie script.

FINDING AND DISCUSSION

This research analyzed the production of lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews. John I. Saeed mentions that lexical relations are divided into eight types: homonymy, polysemy, synonymy, antonymy, hyponymy, meronymy, member-collection, and portion-mass. The findings from each type of lexical relation were organized into a theory of

lexical relations. Below is the summary of findings about lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews, as follows:

a. Types of Lexical Relation

1) Homonymy

Table 1.1 Homonymy

No	Words	Homonym
1.	00:00:52,970 --> 00:00:55,764 Do we really need *to* fish near the island?	To (indicating that people or things are related, linked, or attached)
	00:00:55,848 --> 00:00:57,975 - Eh, you worry *too* much. - I don't know.	Too (to a higher degree than is desirable, allowed, or possible)
	00:06:28,847 --> 00:06:29,848 You're *two* minutes late.	Two (one less than three)
2.	00:00:55,848 --> 00:00:57,975 - Eh, you worry too much. - I don't *know*.	Know (be aware of something through observation, inquiry, or information)
	00:12:56,485 --> 00:12:57,611 And also, there's *no* water.	No (used to refuse, deny, or disagree with something)
3.	00:01:01,770 --> 00:01:03,939 You really believe in *sea* monsters?	Sea (the large continuous area of salt water that covers most of the earth's surface and surrounds its landmasses)
	00:14:39,463 --> 00:14:40,464 As you can *see*,	See (become aware of someone or something with the eyes)
4.	00:03:10,858 --> 00:03:14,319 Because I've got news for you. He's either *dead* or he's	Dead (no longer alive)
	00:06:53,038 --> 00:06:54,331 - Hi, *Dad*. - Luca!	Dad (one's father)
5.	00:02:17,262 --> 00:02:18,972 before *it* comes back for us.	It (used to refer to a thing previously mentioned or easily identified)
	00:07:11,890 --> 00:07:13,267	

	Come *eat*, Luca. Come on.	Eat (put food into the mouth and chew and swallow it)

2) Polysemy

Table 1.2 Polysemy

No	Words	Polysemy
1.	00:13:05,244 --> 00:13:07,579 Oh, try to lead with your *head*.	Head (a person in charge of something)
	00:30:48,849 --> 00:30:49,850 Well, my *head* kinda hurts.	Head (the upper part of the body, containing the brain, mouth, and sense organs)
2.	00:15:34,518 --> 00:15:35,519 Pretty *cool*, right?	Cool (fashionably attractive or impressive)
	00:40:50,200 --> 00:40:51,243 *Cool*.	Cool (fairly cold)

3) Synonymy

Table 1.3 Synonymy

No	Words	Synonym
1.	00:00:52,970 --> 00:00:55,764 *do* we really need to fish near the island?	Do = Act = Make
	00:37:38,550 --> 00:37:41,637 All right, just let me do the talking and *act* casual.	
	00:06:36,855 --> 00:06:38,315 - No. - *Make* small talk.	
2.	00:00:52,970 --> 00:00:55,764 do we really need to fish *near* the island?	Near = Close
	00:41:07,342 --> 00:41:08,844 - That was *close*. - I know.	

3.	00:54:12,753 --> 00:54:14,922 *Giant*, raging balls of fire! 00:55:44,136 --> 00:55:47,055 That thing's *huge*. I wish I could show it to you.	-->	Giant = Huge
4.	00:00:55,848 --> 00:00:57,975 - Eh, you *worry* too much. - I don't know. 00:19:58,282 --> 00:20:00,117 Hey, hey, hey. I know your *problem*. 00:23:47,636 --> 00:23:50,806 Uh, son, you're in big *trouble*.	-->	Worry = Problem = Trouble
5.	00:00:55,848 --> 00:00:57,975 - Eh, you worry *too* much. - I don't know. 00:02:47,751 --> 00:02:49,628 And *also*, I'm sorry.	-->	Too = Also

4) Antonymy

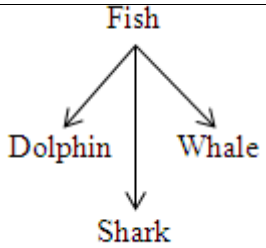
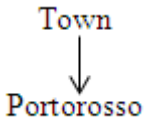
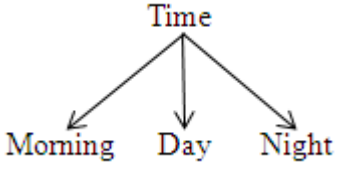
Table 1.4 Antonymy

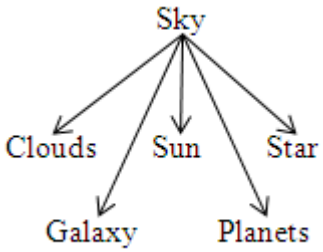
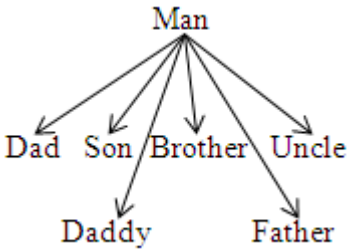
No	Words	Antonym
1.	00:00:58,058 --> 00:01:00,102 What if the *old* stories are true? 00:06:34,937 --> 00:06:36,772 You think they come around to meet *new* friends, huh? 00:45:22,848 --> 00:45:25,184 Oh, hello there, *young* man.	Old > < New/Young
2.	00:01:01,770 --> 00:01:03,939 You really *believe* in sea monsters? 01:03:53,250 --> 01:03:56,253 I *doubt* your school would even accept sea monsters, right?	Believe > < Doubt
3.	00:01:04,106 --> 00:01:06,859 Too *many* strange things have	Many > < Few

	been seen in these waters. 00:57:12,140 --> 00:57:13,684 Just for a *few* days?	
4.	00:01:08,610 --> 00:01:11,488 *Tall* tales to keep us away from a great fishing spot. 00:24:27,259 --> 00:24:28,552 on such *short* notice.	Tall > < Short
5.	00:03:00,597 --> 00:03:01,723 *Yes*. 00:12:56,485 --> 00:12:57,611 And also, there's *no* water.	Yes > < No

5) Hyponymy

Table 1.5 Hyponymy

No	Words	Hyponym
1.	00:00:52,970 --> 00:00:55,764 do we really need to *fish* near the island? 00:07:20,858 --> 00:07:23,777 and amazing *dolphin* impression. Please! 00:25:00,834 --> 00:25:04,046 and all the *whale* carcass you can eat. 00:45:59,051 --> 00:46:00,260 Ah, *sharks*.	
2.	00:07:40,836 --> 00:07:43,589 The land monster *town*. Just above the surface. 00:30:18,735 --> 00:30:21,697 Pride of *Portorosso* coming through!	
3.	00:10:08,609 --> 00:10:09,943 First *time*? 00:02:45,999 --> 00:02:47,668 Oh, good *morning*, Mr. Branzino. 00:10:47,147 --> 00:10:48,148 Good *day*. 00:26:47,983 --> 00:26:50,611	

	and every *night*, we'll sleep under the fish.	
4.	00:14:22,905 --> 00:14:25,699 The *sky*. Clouds. The sun. 00:14:22,905 --> 00:14:25,699 The sky. *Clouds*. The sun. 00:14:22,905 --> 00:14:25,699 The sky. Clouds. The *sun*. 00:54:17,090 --> 00:54:19,092 And stars are circled by *planets*. 00:55:21,989 --> 00:55:23,282 floating around a *star* 00:55:29,079 --> 00:55:31,540 Only a *galaxy* full of solar systems.	
5.	00:17:44,606 --> 00:17:45,649 I'm more of an idea *man*... 00:06:53,038 --> 00:06:54,331 - Hi, *Dad*. - Luca! 00:23:47,636 --> 00:23:50,806 Uh, *son*, you're in big trouble. 00:24:21,670 --> 00:24:25,257 Luca, this is my *brother*, your Uncle Ugo. 00:24:21,670 --> 00:24:25,257 Luca, this is my brother, your *Uncle* Ugo. 00:32:51,805 --> 00:32:52,848 Get your *daddy*'s harpoon! 01:05:53,579 --> 01:05:55,998 My *father* hunts sea monsters!	

6) Meronymy

Table 1.6 Meronymy

No	Words	Meronym
1.	00:00:52,970 --> 00:00:55,764 do we really need to *fish* near the island?	

	00:12:54,525 --> 00:12:56,401 But without *fins*. Or a tail.

7) Member-Collection

Table 1.7 Member-Collection

No	Words	Member Collection
1.	00:06:28,847 --> 00:06:29,848 You're *two minutes* late.	Two Minutes
2.	00:10:08,609 --> 00:10:09,943 *First time*?	First Time
3.	00:19:43,350 --> 00:19:44,768 the whole thing *falls apart*.	Falls Apart
4.	00:19:55,821 --> 00:19:58,198 Nope. I can't do it. Never in a *million years*.	Million Years
5.	00:31:11,288 --> 00:31:14,458 I am delighted to meet you, *Number One* and Number Two.	Number One

8) Portion-Mass

Table 1.8 Portion-Mass

No	Words	Portion Mass
1.	00:12:45,641 --> 00:12:47,226 Like *a pile of rocks*.	a pile of rocks

After analyzing the data, the findings revealed 243 words of lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews, which were classified into eight types. Homonym was 20 words, polysemy was 2 words, synonym was 113 words, antonym was 57 words, hyponym was 11 words, meronym was 2 words, member-collection was words, and the last portion-mass was 1 word. Below is the data taken from the text of the *Luca* movie script by Mike Jones and Jesse Andrews.

Table 1.9 Types of Lexical Relations Analysis Finding

No	Types of Lexical Relations	Found in the Script
1	Homonym	20
2	Polysemy	2
3	Synonym	113
4	Antonym	57
5	Hyponym	11
6	Meronym	2
7	Member-Collection	17
8	Portion-Mass	1
	Total	**223**

CONCLUSION

The conclusions that can be described in this research are as follows:

1) Based on the result of analysis of lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews, there were: homonym, polysemy, synonym, antonym, hyponym, meronym, member-collection, and portion-mass. After analyzing the data, the findings revealed about 243 words of lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews, which were classified into eight types. Homonym was 20 words, polysemy was 2 words, synonym was 113 words, antonym was 57 words, hyponym was 11 words, meronym was 2 words, member-collection was words, and the last portion-mass was 1 word
2) The most dominant of lexical relations in the *Luca* movie script by Mike Jones and Jesse Andrews was synonym with 113 words.

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