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**MEANING RELATIONS AND SEMANTIC INTERPRETATION IN
THE DIALOGUES OF THE FILM SORE (2025)****Indah Sari Ramadhani¹, Zauti Maula², Safety Mahadika Putri Assaidi³,
Tatu Siti Rohbiah⁴**^{1,2,3,4}Universitas Islam Negeri Sultan Maulana Hasanuddin BantenEmail: 231230115.indah@uinbanten.ac.id¹;231230101.zauti@uinbanten.ac.id²; 231230103.safety@uinbanten.ac.id³;tatu.siti.rohbiah@uinbanten.ac.id⁴**ABSTRACT**

This study analyzes meaning relations and semantic interpretations in the dialogues of the film *Sore* (2025) from a semantic perspective. The aims of this research are to identify the types of meaning relations found in the film dialogues and to explain how utterance context influences semantic interpretation. This study employed a qualitative method with a descriptive approach. The data were collected through observation and note-taking techniques from dialogues spoken by the main characters in the film. The findings reveal three types of meaning relations, namely associative meaning, polysemy, and antonymy. Associative meaning becomes the most dominant type with 13 data, followed by polysemy with 7 data and antonymy with 5 data. In addition, the semantic interpretations identified in the dialogues include contextual, connotative, emotional, and referential interpretations. Contextual interpretation is the most dominant with 19 data, while connotative and emotional interpretations each appear in 5 data, and referential interpretation appears in 1 data. These findings indicate that the meanings in the film dialogues are strongly influenced by conversational situations, emotional conditions, relationships between characters, and implied meanings. Therefore, understanding the dialogues in the film requires not only literal interpretation but also contextual and emotional understanding in order to comprehend the intended meanings accurately.

Keywords: *Semantics, Meaning Relations, Semantic Interpretation, Film Dialogue, Sore (2025)***INTRODUCTION**

Language is a communication tool used by humans to convey thoughts, feelings, and information in everyday life. In its use, an utterance does not always contain a direct or literal meaning, but can also be influenced by context, situation, and the relationship between speakers. Therefore, research on language meaning is important to understand the messages contained in communication. This study chooses the film *Sore* (2025) as the object of analysis because the dialogues in the film contain many contextual, emotional, and imaginative meanings that are interesting to analyze through semantic studies, especially meaning relations and meaning interpretation.

Semantics is a branch of linguistics that studies meaning in language. The word semantics comes from the Greek word *semainein*, which means “sign” or “symbol” (Charles, 2021). Meaning in semantics does not stand alone, but is related to the

context of language use, both in spoken and written communication (Rewina & Desi, 2023). One of the studies in semantics is meaning relation, which refers to the semantic relationship between language units such as words, phrases, and sentences that show the interconnectedness of meaning in a communication system (Irma et al., 2022). The meaning relations analyzed in this study include synonymy, antonymy, polysemy, ambiguity, denotative meaning, and associative meaning.

Besides meaning relations, meaning interpretation is also an important part of semantic studies. Interpretation is the process of understanding and interpreting the meaning of an utterance by considering context, experience, and communication situations, so the resulting meaning may differ for each individual (Khoirur, 2023). In its application, meaning interpretation can be categorized as connotative, implicative, relational, referential, emotive, contextual, and imaginative. Through meaning interpretation, a dialogue is not only understood based on its literal meaning, but also through the implied meanings that appear in certain situations.

Film as an audiovisual medium widely uses language containing meaning relations and certain interpretations in the dialogues between characters. Dialogues in films not only function to convey information, but also to build emotions, conflicts, and relationships between characters through implied meanings and figurative language. The film *Sore* (2025) was chosen because it contains many dialogues that show the use of meaning relations and semantic interpretation related to interpersonal relationships, emotions, and imagination within the storyline.

Previous studies related to this research were conducted by Ginting and Azis (2023), who analyzed friendship values through the dialogues in the film *Mencuri Raden Saleh* using a semantic approach. The study showed that dialogues in films can contain various meanings representing social relationships between characters. In addition, a study by Kusuma and Soraya (2025) on moral messages in the film *Sore: Istri dari Masa Depan* using Roland Barthes' semiotic analysis showed that the film contains many implied meanings that can be analyzed through language and signs. The difference between this research and previous studies lies in its focus on meaning relations and semantic interpretation in the dialogues of the film *Sore* (2025).

Based on the background above, this study aims to analyze the forms of meaning relations and semantic interpretation in the dialogues of the film *Sore* (2025).

RESEARCH METHODOLOGY

This study employed a qualitative method with a descriptive approach. The qualitative method was used to understand language phenomena in depth based on their natural context, while the descriptive approach aimed to describe the data systematically according to the facts found in the research. According to (Sugiyono, 2017), qualitative research is used to examine natural objects in which the researcher acts as the key instrument.

The data in this study were dialogues taken from the film *Sore* (2025) containing meaning relations and meaning interpretation. The data were selected because film dialogues represent contextual language use and reflect interactions between characters, making them relevant to semantic analysis. The main instrument of this research was the researcher, who directly collected and analyzed the data. In qualitative research, the researcher functions as the primary instrument in interpreting and classifying the data (Moleong, 2017).

The data collection technique used in this study was the observation and note-taking method. The researchers carefully observed the dialogues in the film and recorded utterances relevant to the focus of the study. The collected data were then analyzed by identifying the types of meaning relations and interpreting the meanings based on the context of the utterances. The analysis was conducted systematically in order to obtain a deeper understanding of the meanings conveyed in the film dialogues.

RESULTS AND DISCUSSION

Research Findings: Classification of Meaning Relations and Interpretation Data

Based on the formulation of the research questions, this study focuses on analyzing how semantic interpretations of ambiguous meanings are represented in the dialogues of the film *Sore* (2025) and how the interaction between meaning relations and utterance contexts produces meaning in the film dialogues. To address these questions, the researchers examined utterances spoken by the main characters and identified several meaning relations, namely polysemy, associative meaning, and antonymy. Furthermore, the analysis also revealed several semantic interpretations, including connotative, referential, emotive, and contextual meanings found throughout the dialogues in the film.

The dialogues analyzed in this study are mainly delivered by the two main characters in the film, namely Sore and Jo. Sore is portrayed as a woman who comes from the future and attempts to change Jo's way of life, while Jo is depicted as a man with a stubborn and emotionally unstable personality. Through the interactions between these characters, various meaning relations and semantic interpretations emerge in the dialogues throughout the film.

Tabel i. The character in the Film Sore (2025)

No.	Name of the character	The case
1.	Sore	The female main character who comes

		from the future and becomes Jo's wife.
2.	Jonathan Riady (Jo)	The male main character and Sore's husband.

Table 1. *Classification of Meaning Relations Data*

No	Types of Meaning Relations	Total
1	Polysemy	7
2	Associative Meaning	13
3	Antonymy	5
Total		25

Based on Table 1, the researchers found 25 data of meaning relations in the dialogues of the film *Sore* (2025). The findings consist of 13 data of associative meaning, 7 data of polysemy, and 5 data of antonymy. Associative meaning becomes the most dominant type because many dialogues in the film contain expressions that are interpreted through emotional associations, experiences, and contextual situations rather than literal meanings. Meanwhile, polysemy appears in several utterances that contain words with more than one meaning depending on the context of the conversation. In addition, antonymy is found through opposing expressions used by the characters to show differences in perspective, emotions, and responses within the dialogues. These findings indicate that the dialogues in the film tend to construct meaning contextually and implicitly. Therefore, the characters' utterances are not only understood through literal meanings, but are also influenced by emotional conditions, situational context, and implied meanings in communication.

Furthermore, the researchers describe each type of meaning relation found in the film dialogues based on the result of the analysis.

1. Polysemy

Polysemes are units of language, especially words, that have more than one meaning. **For example**, the word head in Indonesian can mean a part of the body from the neck up; the top or front that are considered important such as the milk head, table head, and train head; round-shaped parts such as nail heads and needle heads; leaders such as school principals, office heads, and station heads; individuals as in the sentence each head receives assistance

of Rp 5000,-; and intellect as in the sentence, his body is large but his head is empty.

2. Associative Meaning

Associative meaning is the meaning that appears in a person's mind when hearing a word, which is influenced by the individual's experiences, knowledge, and psychological conditions, so it is often studied in psycholinguistics. **For example**, denotatively villa means a rest house outside the city, but associatively it can relate to mountains, nature, countryside, or rivers, depending on the experience of each one.

3. Antonymy

Semantically, it is usually a word but can also be in the form of a phrase or sentence, whose meaning is considered the opposite of that of other expressions. **For example**, the word good is opposite of bad, and big is small. Like synonyms, antonymic relationships are also not absolute, but are only considered opposite. Therefore, antonyms are often referred to as the opposition of meaning, since they include completely contradictory relationships to those that are merely contrasts. (Verawati et al., 2024)

Table 2. *Classification of Meaning Interpretation Data*

No	Types of Meaning Interpretation	Total
1	Connotative	5
2	Contextual	19
3	Emotional	5
4	References	1
Total		30

Based on Table 2, the researchers found 30 data of semantic interpretation in the dialogues of the film *Sore* (2025). Contextual interpretation becomes the most dominant type with 19 data, followed by connotative interpretation and emotional interpretation with 5 data each, while referential interpretation appears in only 1 datum. The dominance of contextual interpretation shows that the meanings contained in the dialogues are highly dependent on the situation, background, emotional conditions, and relationships between the characters during communication. Meanwhile, connotative interpretation reflects the use of implied and figurative meanings, and emotional interpretation reveals expressions related to feelings such as anger, sadness, concern, and disappointment experienced by the characters. In addition, referential interpretation appears in dialogues that directly refer to certain objects or situations without involving figurative meaning. Overall, these findings indicate that the dialogues in the film are not merely interpreted literally, but also require contextual and emotional understanding in order to fully comprehend the intended meanings conveyed by the characters.

To provide a deeper understanding of the findings, the researchers further elaborate each type of semantic interpretation found in the dialogues of the film *Sore* (2025).

1. **Connotative**

The actual meaning of a word or phrase. This meaning arises from the emotional connotations, associations, or emotional elements attached to the word in a specific context. Therefore, connotative meaning is often used to indirectly convey the speaker's feelings, judgments, or attitudes toward something. The use of connotative meaning can also influence the listener's response, such as evoking feelings of agreement, disagreement, joy, sadness, anger, or sympathy. Additionally, connotative meaning is typically influenced by the experiences, culture, and social context underlying language use.

For example, in the sentence "He is the right-hand man of the company's leader," the phrase "right-hand man" is not interpreted literally as a body part, but rather means someone who is trusted or serves as the primary assistant in the workplace. Another example is found in the sentence "That child is the star of the class," where the word "star" does not refer to a celestial body, but describes someone who stands out, is accomplished, or is best known in the class. (Ma sykur, 2016)

2. **Contextual**

Contextual meaning is the meaning determined by the situation in which the utterance occurs, the relationship between the speakers, and the conditions of the conversation at the time the utterance is made. Meaning in contextual interpretation cannot be understood solely through the literal meaning of words, but must also take into account the situational background, the purpose of the conversation, the speaker's emotions, and the communication context. Therefore, a statement can have different meanings when used in different situations. Contextual interpretation often arises in everyday conversation because speakers tend to convey specific intentions indirectly.

For example, in the sentence "I'm busy right now," the meaning of the utterance does not always indicate that the speaker is actually busy; in certain contexts, it can imply a polite refusal of an invitation or a desire to avoid the conversation. Another example is the sentence "Your house is quite far, isn't it," which in certain contexts not only indicates distance but can also express fatigue, a complaint, or someone's reluctance regarding the situation they are currently experiencing.

3. **Emotional**

Meaning that reflects or is influenced by the speaker's emotions in a statement. This meaning not only conveys information but also reflects feelings such as anger, sadness, disappointment, joy, or anxiety.

Example: "I'm really fed up with everything" → conveys a sense of exhaustion and frustration.

4. Referential

Referential meaning is a meaning that refers directly to real objects, things, people, animals, places, or situations in the world. In referential meaning, a word has a clear referent or reference so that it can be concretely recognized by both the speaker and the listener. Therefore, referential meaning tends to be literal and does not contain figurative or hidden meanings. This meaning is usually used to convey information directly so that it is easily understood in everyday communication.

For example, in the sentence "The cat is sleeping on the chair," the word "cat" refers to a real animal, while the word "chair" refers to a real object used for sitting. Another example is found in the sentence "Dad bought a new bicycle at the store," where the words "dad," "bicycle," and "store" have clear referents and can be found in real life.

Discussion: Meaning Relations

This section discusses the meaning relations found in the dialogues of the film *Sore* (2025). The analysis reveals three types of meaning relations, namely associative meaning with 13 data, polysemy with 7 data, and antonymy with 5 data. Among these types, associative meaning becomes the most dominant because many dialogues in the film contain meanings that are influenced by emotional associations, situations, and contextual understanding. These meaning relations contribute to the construction of meaning in the dialogues and show that the characters' utterances are not only interpreted literally, but are also influenced by context and implied meanings in communication.

1. Polysemy

Polysemy refers to words or expressions that contain more than one meaning depending on the context of the utterance.

01:21:52 "Masa iya aku ngomong manis-manis begitu?" (Jo)

This dialogue features a relationship of meaning known as polysemy. The word that demonstrates polysemy in this dialogue is "manis." In this context, "manis" is not interpreted as a taste, but rather as the romantic words or attitude that Jo expresses toward Sore. This shows that the word "manis" has more than one meaning depending on the context in which it is used in conversation.

2. Associative Meaning

Associative meaning appears in several dialogues in the film and reflects meanings that are influenced by emotional associations, experiences, or particular situations.

(00:09:57) "Suruh perempuan itu pergi, jangan menangis seperti bayi!" (Jo)

In that dialogue, the semantic relationship employed is an associative one, as the word "baby" is used not in its denotative sense but rather to evoke associations with vulnerability and a tendency to cry. The use of this word is influenced by experience and common knowledge, thereby giving rise to additional meanings beyond its literal definition.

3. Antonymy

Antonymy is found in dialogues that show opposing meanings between words or expressions used by the characters.

(00:22:03) Sore said, "mau membuat hidupmu lebih baik." dan Jo menjawab, "hidupku baik-baik saja"

The first character believes that Jo's life still needs to be improved through the changes being proposed, while Jo rejects this view by saying that her life is already "just fine." This clash of perspectives is evident in the use of the phrases "better" and "just fine," which highlight the differing viewpoints of the two characters regarding Jo's living conditions.

Discussion: Meaning Interpretation

The research findings show that semantic interpretation in the dialogues of the film Sore (2025) includes contextual, connotative, emotional, and referential interpretations. The most dominant type is contextual interpretation with 19 data, followed by connotative and emotional interpretations with 5 data each, while referential interpretation appears in 1 datum. These findings indicate that the meanings contained in the film dialogues are more frequently understood through conversational contexts, emotional situations, relationships between characters, and implied meanings rather than through literal interpretation alone.

1. Connotative

Connotative interpretation reflects meanings that are not literal and are associated with implied or figurative meanings in the dialogues.

(00:09:58) "Suruh perempuan itu pergi! Jangan menangis seperti bayi!" (Jo)

The phrase "seperti bayi!" is not meant literally, but as a judgment of behavior considered weak. The speaker is belittling or criticizing someone's emotional behavior.

2. Contextual

Contextual interpretation shows meanings that are influenced by the situation, background, and context of the conversation in the film.

(00:39:46) “Setiap kali aku biarin kamu cobain, kamu bilang satu kali, kamu makin enggak bisa dikasih tahu.” (Sore)

In this dialogue, there is a contextual interpretation of meaning because the meaning of the sentence is influenced by the conversational context between the characters. The phrase “enggak bisa dikasih tahu” is not interpreted literally as an inability to receive information, but rather refers to a stubborn attitude or a reluctance to take advice. This sentence also conveys the speaker’s frustration with the repetitive behavior.

3. Emotional

Emotive interpretation appears in dialogues that express the feelings, emotions, or psychological conditions of the characters.

(01:14:18) “Aku tidak tahu, apakah Elsa mencintainya atautkah hanya terobsesi dengannya.”

The sentence “Aku tidak tahu, apakah Elsa mencintainya atautkah hanya terobsesi dengannya” constitutes an interpretation of emotional meaning because it addresses a person’s feelings and psychological state, namely love and obsession. This statement reflects the speaker’s uncertainty regarding Elsa’s feelings, so its meaning relates to the emotional state and the emotional dynamics between the characters in the conversation.

4. Referential

Referential interpretation refers to meanings that directly point to objects, situations, or conditions without figurative expression.

(00:13:35) "Aku mau makan di sini."

The sentence “Aku mau makan di sini” is an example of referential meaning because the meaning contained in the utterance refers directly to a real action and a real place. The word “makan” refers to the literal act of eating, while the phrase “di sini” indicates a specific location that serves as the reference point in the conversation. This sentence contains no figurative meaning, hidden meaning, or specific emotional elements, so its meaning can be understood directly in accordance with the referent or reference intended by the speaker.

CONCLUSION

Based on the results of the study, it can be concluded that semantic interpretations in the dialogues of the film *Sore* (2025) are represented through contextual, connotative, emotional, and referential meanings. Contextual interpretation becomes the most dominant type because many dialogues are understood through conversational situations, emotional conditions, and relationships between the characters rather than through literal meanings alone. This finding answers the first research question by showing that ambiguous meanings in the film dialogues are interpreted contextually and influenced by implied meanings conveyed by the characters.

Furthermore, the interaction between meaning relations and utterance contexts also contributes to the construction of meaning in the film dialogues. The findings reveal three types of meaning relations, namely associative meaning, polysemy, and antonymy, with associative meaning appearing most frequently. These meaning relations show that the dialogues in the film are closely related to contextual situations, emotional associations, and different perspectives between the characters. Therefore, understanding the dialogues requires not only literal interpretation but also contextual and emotional understanding. Based on these findings, future researchers are suggested to analyze semantic meaning using broader approaches, such as pragmatics, discourse analysis, or semiotics, and to use different audiovisual media in order to enrich semantic studies in various contexts of language use.

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