


Semantics Analysis of Ratatouille Movie: The Lexical Ambiguity in English

 <https://doi.org/10.31004/jele.v10i6.1760>

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A B S T R A C T

The importance of understanding meaning in context is highly paramount in movies. In the analysis of film dialogue, lexical ambiguity – the phenomenon in which a single word has multiple distinct meanings – is crucial because it shapes how characters interact, how viewers understand messages, and how meaning is layered within a story. This linguistics research attempts to identify the utilization and prevalent use of homophones and homographs in the Disney animated film “Ratatouille.” This study highlighted semantics analysis through three characters; Remy, Alfredo Linguini, and Colette Tatou by analyzing their dialogues and narratives according to the spellings, writings, and meanings. With a total discovery of 313 words out of 920 dialogues, it was found that this film more maneuvered towards homophone, with Linguini as the leading conveyor with 75 words in hand. On the other side, Remy followed second as the provider of homographs with a sum of 60 words. These number show how lexical ambiguity can lead to misunderstanding if there are multiple meanings associated with the word. Thus, these results can not only contribute linguistically to comprehending the storytelling experience in the film, but also indicate that despite being the harder one, homophone words were used more commonly than homographs.

Keywords: *Semantics, Ratatouille Movie, Lexical Ambiguity*

Article History:

Received 25th November 2025

Accepted 18th December 2025

Published 20th December 2025



INTRODUCTION

Language is a tool that helps us communicate with each other by giving and receiving messages. Historically speaking, language itself has gone through several evolutions and stemming from a compilation of old languages. Following this fact, the components of language patterns also modified according to the rules applied when they morphed over time. How fascinating it is to know that this versatile adaptation can produce many languages in the world, with English being one of its examples. Modern mass migration and globalization were also the causes of why English became the widely spoken international language, especially considering that there have been no changes in the language in the past four hundred years (Mullany & Stockwell, 2010).

As mentioned by (Galaczi, 2018), whether a person can be considered accomplished in a language can be determined by their high comprehension across these four skills or by showing slight dominance in one or two areas at a compatible level. The reason for this is that some people might be good at composing written texts but struggle with speaking. However, aside from this reason, people still need to understand that language has several levels of functions in the linguistic field where the scope of linguistics consists of phonology, semantics,

Hence, people who intend to understand the language itself ought to know its meaning, which is usually referred to as semantics. The fundamental meaning of language elements is provided by semantics, but complete interpretation only becomes apparent when these elements interact with contextual elements like speaker intention, social setting, and discourse environment. Cruse (2000) emphasizes that rather than being fixed in dictionaries, lexical items have fluid sense boundaries that are influenced by context. A polysemous word's particular sense is determined by its context. Context affects lexical sense relations like

synonymy and antonymy. This illustrates how context actively shapes meaning in addition to selecting it, making lexical interpretation a dynamic rather than static process. Misunderstandings might occur when the speaker fails to articulate clearly or employs ambiguous words or phrases (Faina et al., 2021).

In the world of ambiguity, humans address this problem by the need to listen to conversations or read sentences slowly to catch the intention. This problem does have justification, as the English language itself has many words that are pronounced and spelled the same yet have different meanings, it can cause confusion for non-native speakers, namely homophones and homographs. While they can add humor to the audience, a homophone is when two words have different meanings and/or spellings but sound very much alike (Colman, 2015). Meanwhile, homographs are words that are similarly written and sometimes pronounced but have different meanings. Homographs, especially, have confused English researchers because what was written sometimes did not reflect the actual meaning they intended to present (Chipanda, 2023). Lexical ambiguity type is the type that is used more frequently in the movie ((Nuryanti & Sa'diah, 2024; Rahmanita & Simatupang, 2022). Previous research has explored how lexical ambiguity could pose a challenge in terms of language complexity for listeners or audiences. There were around 226 homophones and 70 homographs within 987 conversations in the "Coco" movie script (Faina et al., 2021). Additionally, it was highlighted that the many instances of homophones rather than homographs in the "Dune" movie. Both of these studies focused on identifying the frequent use of homophones and homographs, with "Coco" focusing on Miguel's dialogue and "Dune" focusing on movie conversations in general (Amelyana et al., 2022). Apart from movies, ambiguity can also be found in songs (Pratiwi, 2023), English textbook (Wiyanto, 2022), Facebook celebrityism (Nadirah et al., 2022), novel (Fikri & Octora, 2023), and among languages (Zemni et al., 2024).

Sometimes, when someone from thick accent tries to speak English, not everyone speaks with phonetically-correct pronunciation. This, in fact, results in tangible evidence of culture manifesting within the lingua franca. Communities might have their own styles of communication, where original culture and creativity contribute to intercultural complexity (Widdowson, 2017). This intricacy morphs respective cultural norms and expressiveness, resulting in some pronunciations gaining or losing emphasis. For example, the word "hedgehog" can be quite difficult for someone who does not speak proper English due to its phonetic obstacle. Moreover, he also specified this as a societal culture where creativity evolves through expression in literature and media in daily life. Despite clarity in conveying points in communication, this expressiveness could promote cross-cultural norms where stereotypes sometimes indeed become actuality. Due to all of the reasons above, it is essential to analyze the lexical ambiguity in the film *Ratatouille*, specifically the homonym. Interestingly, the ambiguities in this particular movie did not only come from the characters' choice of words but also followed with the background setting that took place in France where some pronunciations were not clear enough for the audiences. Lexical ambiguity could be tricky when there was lexicon, semantic interpretation, and not co-spelled (Sennet, 2023). Basically, either some were similar in written or oral, but different in meanings. Even though the use of homonyms usually was not intentionally included in the movie, the addition of them did add depth to the clever wordplay, attracting more audiences. The script researchers could reflect the dynamics of human communication, culture, and daily life under the umbrella of linguistic harmony.

By organizing the data from watching the film itself and the movie script, it would certainly pose a challenge. However, this analysis would primarily focus on three main characters in the film: Remy, Alfredo Linguini, and Colette Tatou through the narratives and conversations they have. This analysis would be dedicated to exploring lexical ambiguity through homophones and homographs in the film "*Ratatouille*." Furthermore, it is hoped that this research paper would elevate the readers' interest in critical thinking rather than merely watching the entertainment. The analysis promises to shed light on the profound impact these characters would have on the audience. The research problem statement, as outlined in the

title, would revolve around two questions: (1) what would be the possible forms of lexical ambiguity represented by Remy, Alfredo Linguini, and Colette Tatou in the Ratatouille movie? and (2) among these three characters in Ratatouille, in whom would the most usage of homophones and homographs could be found?

Semantics

When individuals engaged in listening and comprehension, their curiosity often led them to wonder about the semantics, or the meaning, of language. Semantics is the study of linguistic meaning, which could be derived from various linguistic units such as sentences, clauses, phrases, and words (Zainurrahman, 2015). It is similar to how one acquired both vocabulary and grammatical rules to understand ever-changing sentences (Kroeger, 2018). This process was essential for effective communication and enhanced comprehension for both the speaker and listener. Lexical semantic retuning was further elaborated. Retuning is one of the ways the brain initially proposes interpretations for ambiguous words and then refines them based on context (Gilbert et al., 2021). For instance, upon hearing the word "bat" before any context, the brain might have tentatively considered the two most likely meanings: the nocturnal animal "bat" or the baseball "bat." After recognizing the intended meaning, the brain would store this distinction for future encounters. Furthermore, semantics was distinguished from pragmatics, another branch of linguistics. While semantics focused on the literal meaning of language, pragmatics dealt with the implied meaning of utterances within context. This understanding of meaning became crucial in the film industry, especially when combined with cultural references, which could be employed as additional narrative tools.

Lexical Ambiguity

Confusion in English linguistics was, and still is, a prevalent problem for learners, especially those encountering the language for the first time. However, fluent speakers were not exempt from this dilemma either. Many English words derived from various language roots and interpretations contributed significantly to the creation of ambiguity within the language (Sennet, 2023). Ambiguity happened because expressions have more potential meaning which called as lexical ambiguity (Tarigan, 2022). Lexical ambiguity refers to a specific type of ambiguity commonly found in language (Rueschemeyer & Gaskell, 2018). The representation of lexical ambiguity in the brain is influenced by grammatical and semantic links (Liang et al., 2024). It occurs when a word or phrase has multiple possible meanings or interpretations within a given context. This ambiguity arises due to the inherent flexibility and polysemy of language, where words can have multiple senses or interpretations depending on the context in which they are used. Some researchers prefer to use the term "semantic ambiguity" to refer to lexical ambiguity, highlighting the close relationship between the ambiguity of words and their underlying semantic meanings.

For example, in the sentence "I saw you duck." where the word "duck" could refer to an animal or an action of lowering one's head. This semantic ambiguity occurs when the meaning of a word or phrase is unclear or open to interpretation due to its multiple possible meanings. Moreover, the purpose of lexical ambiguity itself could vary, serving solely for humor, literary effect, or even being unintentionally created. This lack of clarity adds to the confusion experienced by target readers or listeners. Native English speakers' and non-native English speakers' disparities in L2 word disambiguation may reflect distinct patterns of processing, representation, and comprehension. Many phenomena of ambiguity resolution are probably largely determined by the type of ambiguity (Kreishan et al., 2024). Lexical ambiguity accounted for 65% of the data, while syntactic ambiguity accounted for 35%. Based on the analysis's findings, it can be said that James Cameron's "Titanic" has a lot of unclear language (Ladini & Heryono, 2022).

Homophones and Homographs

In the study of language, it is important to understand two ideas: polysemy and homonymy. Polysemy is when one word has many meanings that are connected, while homonymy is when two or more words sound the same but have different meanings and are not related. Polysemy is when one word sounds the same, but has different meanings that were kind of connected to each other, whereas homonymy was a condition where two or more

unconnected words shared the similar or same phonological pattern (Riemer, 2010). Aligned with the ideas, homonyms are defined primarily by their sound or appearance, not necessarily their meaning (Tabanakova, 2021). Further, homonymy serves as an umbrella term encompassing both homographs and homophones (Yamasaki, 2023). These words, he described, “wear two hats”: they can be spelled or spoken the same way, but carry distinct meanings and have different origins. In addition to that, there was a word play in the idiom with the word “two”, which had the same pronunciation as “to”. L2 learners' improper usage of homographic objects demonstrated a lack of syntactic and semantic knowledge of lexical components. Several homographic concepts about links and relationships were abused by learners. It was discovered that L2 learners don't know enough about "lexical" homographs (Hamdan & Alghamdi, 2021). Based on the interference effects of the interlingual homographs, word frequency in both L1 and L2 may affect bilingual lexical access, suggesting the interactive character of the bilingual lexicon (Toassi et al., 2023).

The difficulties with homonymy are caused by a variety of factors, including the phonological and orthographical identities of homophones (Hussein, 2024). To understand homophones more easily, one could break them down into two parts: “homo” and “phone.” “Homo” or “homos” means “the same,” while “phone” refers to “sound.” Therefore, homophones were defined as words that sound similar but have different spellings and meanings. Some homophones could have three or more meanings and sometimes posed challenges in both writing and speaking (Johnson, 2015). Some people claimed that homophones indeed were harder than the other component due to its phonetical similarity. For example, the words “mind” and “mine” sound quite similar yet have entirely different meanings. All homophone rhymes, yet not all rhymes were homophones. One could be classified as a homophone if they were identical in sounds and the ending must also rhyme. However, rhymes could have different spellings and meanings as long as the ending rhymed. This difference was hoped to have helped elevate the understanding of homophone. The proficiency in comprehending English homophones was inadequate. The issue was that people were still unable to grasp the concept of homophones (Adha & Astri, 2020).

Then homographs are words that share the same spelling but have different meanings, sometimes vocally the same (Johnson, 2015). He explained that listeners can often distinguish the intended meaning based on the context in which a homograph is used. For instance, the word “light” can have various meanings depending on the context: to ignite something (burn light), referring to skin tone (light complexion), or weight (light object). Beside the previous reason, people could notice that homographs were frequently used in written documents which gave the readers more time to distinguish and build association between the spelling and meaning. A constant exposure to the same spelling words could have manipulated the subconscious of readers to memorize the difference within the homograph (Gorfein et al., 2000). Therefore, homographs are visually labelled, unlike homophones, which require careful listening to choose the correct meaning in spoken language. Students found it challenging to distinguish between homonyms, homophones, and homographs in particular. They were unable to recognize homophone phonetic symbols in a text and failed to learn and comprehend the meaning (Windasari, 2021).

Ratatouille Movie

A lot of people often watch movies for a variety of reasons, the primary one being amusement. They also acknowledged that watching movies helps them improve their writing, listening, and vocabulary. They also thought that exposure to native speakers of a target language improved linguistic ability and fluency. Through movies, they not only pick up language skills but also cultural, lifestyle, and thought patterns (Alolaywi, 2023). Directed by Brad Bird and Jan Pinkava, *Ratatouille* captivated audiences in 2007. This delightful computer-animated film pulled viewers away to the bustling streets in Paris. Remy, the protagonist, had possessed an exceptional sense of smell in cuisines. The enticing aromas wafting from Gusteau's, a once-renowned Parisian restaurant, burned Remy's passion. Unfortunately, his dream seemed as unreachable as the gleaming kitchens towering above, a realm strictly off-limits to creatures of his kind. However, fate as funny as it is, a comedy-like adventure brought

him like a dash of culinary chaos. A twist of circumstance would throw Remy into a partnership that would redefine his destiny. Would the rat get his happy ending? Or should he go back to what he was created for?

METHOD

The research method used was qualitative research in the form of descriptive semantics analysis. In this research, two data sources (watching the movie "Ratatouille" on Disney+ online channel and reading the script from Drew's Script- O-Rama Website) were done. The reason for choosing these sources was to access the film from a legitimate source, meanwhile the movie script website was the one openly accessed by the public. To collect the data, the researchers searched the "Ratatouille" movie in the researchers' Disney+ account, searched an open to public "Ratatouille" movie script on the internet, watched the film to note down the homonym and homograph used by the characters Remy, Alfredo Linguini, and Colette Tatou, and read the movie script to note down and to cross check the if there were any mistakes during the listening comprehension.

After collecting the data, identifying the data points, counting their occurrences, and determining statistical significance were the core activities. Words containing homophones/homographs became the analysis unit. Its definition and semantic categorization referred to the English dictionary. To get the overall result, the researchers identified and classified the narratives and dialogues to find the homophones and homographs, counted the frequency of each character with the usage of homophone and homograph, and determined who has the most usage of homophone and homograph in their dialogues. The process was supported with a manual iterator to monitor the progress and the accuracy that would be elaborated in the findings.

FINDINGS AND DISCUSSION

Forms of Lexical Ambiguity

The analysis revealed a significant presence of lexical ambiguity in terms of homophones and homographs. Based on the data collected, there were 920 narratives and dialogues from three characters from the film "Ratatouille." These narratives and dialogues consisted of 313 words of homophones and homographs. These numbers were further categorized into 395 dialogues of the character Remy, 347 dialogues of the character Alfredo Linguini, and 178 dialogues from Colette Tatou. It indicated that the film deliberately incorporates ambiguity as part of its communicative strategy. Remy, who generated the greatest number of dialogues with lexical ambiguity (395 instances), is described as linguistically expressive and intellectually interested; hence, his frequent use of ambiguous terms is consistent with his portrayal as a contemplative and creative protagonist. Linguini's 347 examples imply that ambiguity also results from his social awkwardness and indecision, traits frequently linked to characters who misinterpret language. Colette's relatively lower count (178) demonstrates her direct, precise, and assertive speaking style. The assumption that lexical ambiguity in movie language serves to improve narrative meaning, differentiate character identities, and provide opportunities for humor, miscommunication, and thematic emphasis is generally supported by these trends.

Remy

As the protagonist, Remy had many opportunities to speak throughout the movie. It is no wonder that there were approximately 53 homophones and 60 homographs found in his 395 dialogues. These wordplay elements served to express his hurdles as a rat in the culinary field. There were twenty-two types found in fifty-three words. Five examples from the twenty-two data points fell into two categories. Each example was explained to show why it belonged to its respective category. One key difference lay in the use of phonetic symbols. This helped distinguish between homophones based on pronunciation, even within the context of a sentence. The first category included words with identical spellings but different pronunciations and written symbols. There was only one instance: in "*I've **been** able to observe them,*" "*been*" had another form, "*bin.*" "*Been*" functioned as the past participle of the verb

"be," while "bin" was a noun referring to a container for trash. The second category included words with similar spelling and pronunciation but different written forms. Consider the sentence "Anyway, they're hungry, the food safe is locked, and I **need** the key." Here, although both are verbs, "need" and "knead" were different. "Need" meant to require, while "knead" referred to the activity of making dough. Similarly, in the sentence "Turns out that funny smell was **rat** poison," "rat" was pronounced the same as "Ratte," a small potato from France or Denmark. Next, in "I thought I won't **see** you guys again!" "see" and "sea" sounded the same but had different meanings. Finally, in "One look and I **knew** we had the same crazy idea," "new" and "knew" were homophones. By comparison with the data above, there was a total of twenty kinds found out of sixty words.

Regarding homographs, the analysis examined five out of twenty homograph data points. These examples were grouped into two categories based on their content meanings, and some even had different spellings. This case was found in the "Ratatouille" movie script under the line, "No, you'll **lead** her to the colony!" The word "lead" could mean either having control over something or an old deadly material used in makeup. In contrast, the prevalent homograph was seen if the word had the same spelling and writing, yet different meanings. The first example was, "Well, yeah. Anyone can, but that doesn't mean anyone should." Here, the word "well" could be either an expression or a hollow ground for water. The next one was found in the line, "Taste check, spoons down!" The term "taste" could mean either flavor or style interest. The third one was, "I'm telling you, saffron **will** be just the thing." "Will" could refer to either the future tense or a document expressing someone's wishes after death. The last was, "What do you **mean**, 'Wait'?" The concept "mean" could refer to either an intention or someone being evil.

Alfredo Linguini

The second lead character, Alfredo Linguini, exhibited 75 words of homophones and 58 words of homographs found throughout his 347 dialogues. Many of his dialogues indicated a lot of uncertainty and negative forms, which mirrored his personality. There were twenty-two kinds identified out of seventy-five words found. Five examples were presented to propose a breakdown of homophones in Alfredo Linguini's dialogues. Unlike the data for Remy, it was found that these homophones belonged to one category: words with the same spelling and pronunciation but different meanings. The first example came from the line "...so we got to do it together, **right**? You with me?" The sounds of "right" and "write" were found to be tantamount to each other. However, "right" meant confirmation, while "write" meant composing words on a medium. The second example, "Let's see, over **here**." also contained a homophone. "Here" could function as a directional term, but "hear" meant to perceive sound. In the third example, "Then when you weren't **there**, I don't know..." was when the in, at, on "there" and possession "their" sounded identical. The fourth example highlighted another homophone in the sentence "I mean, it's **not** much, but it's, you know... **not** much." "Not" functioned as a negative adverb, while "knot" referred to a fastening made with loops and ties. Lastly, "Look, don't **be** so modest," where the infinitive verb "be" and the buzzing insect "bee" shared the same utterance.

For the homographs, it peeled back the layers of how a single word of Linguini could mean something else under different contexts. There were around eighteen kinds of words out of fifty-eight words. With the amount of eighteen divergent data, the analysis unrevealed five examples of the same spelling and writing from the table. The first was, "This is not going to work, **Little** Chef!" The term "little" could refer to a small amount in quantity or size. The second one, "You're the **one** who was getting fancy with the spices!" where "one" could be cited as a way to address someone or the number after zero. The third was, "... or I'll **treat** you the way restaurants are supposed to **treat** pests!" in a way to point out a behavior or small amount of food. The fourth one, "I'll be **right back**." specified a movement to return or the surface of the skin of a person based on the content. Last, "..., but neither of us **can** do this alone, ..." where it could be an ability or a metal container.

Colette Tatou

Beyond her vigorous and challenging demeanor, Colette Tatou's linguistic choices in

the movie revealed engrossing layers to her character. She served 40 words of homophone and 27 words of homograph out of 178 dialogues, which was a noteworthy amount. To help clarify the line between homophone words, it shed light on the linguistic trickster of Colette Tatou with a total of twenty-three kinds in well-discovered forty words. These examples represented two disparate things out of twenty-seven data points. One category included same-spelling yet different phonetic symbols, a type of homophone. The first example was *"No one knows **for** sure."* Underlined the word "for" functioned as a preposition, but it sounded the same as the number "four," which signifies a quantity between three and five. The second example came from the line *"... and there are only **two** ways to get first pick."* In this case, "two" indicated a number between one and three, while "to" expressed a moving motion. On the other hand, the analysis revealed three spelling and phonetically alike words within the film. The first example explained the above average "great" and small shreds "grate" in the line *"... had written off Gusteau as irrelevant since the **great** chef's death, ..."* The second example came from the dialogue, *"How do you tell how good **bread** is without tasting it?"* In this case, "bread" the loaf was similar to "bred," the past tense of "breed." The last example was from the script of *"... and every dish is different and **none** are simple."* Here, "none" meant nihility, and it rhymed with "nun," who is a female of vows for a religion.

With a total of fifteen kinds out of twenty-seven words, Colette Tatou's homograph revealed multiple meanings and showcased the versatility of each word within the script. It appeared that there were two patterns, with five examples identified out of fifteen data points collected. The one with different pronunciation was "perfect" in the line *"... at exactly the same time, hot and **perfect!**"* which implied either something flawless or making it flawless. Meanwhile, the analysis revealed around four homographs with the same spelling and writing. The first example came from the line *"Every **second** counts, and you cannot be Mommy!"* showed a double meaning, referring to both a short amount of time and a demoted rank from first place. The second example was found in, *"Messy station slow things **down.**"* Indicated a lower position or expressing sad feelings. The third example was, *"You can't **fire** him."* In this case, "fire" could signify discharging a person or the act of setting a flaming fire. Lastly, *"It's just another way to **lie.**"* presented another homograph where a lie demonstrated either the act of deceiving others or lying someone down on the floor.

Prevalent Usage of Homophone and Homograph

The fascinating linguistic element, such as lexical ambiguity, was often overlooked. However, wordplay like homophones and homographs were present, whether one liked it or not, and held certain value in terms of education or mere humor. In the movie "Ratatouille," the three key characters - Remy, Alfredo Linguini, and Colette Tatou - contributed a total of 920 narratives and dialogues, divided into 168 words of homophone and 145 words of homograph. Out of this number, Remy had as many as 395 dialogues, Alfredo Linguini had 347 dialogues, while Colette Tatou had 178 dialogues. This complex amount was then narrowed down to determine who used the most homophones and homographs in each category. Intriguingly, the analysis revealed a disparity in their use. Remy, with a combined total of 53 homophones and 60 homographs, seemed to have a fair use of wordplay. Next came Linguini who showed a fondness for wordplay with 75 homophones and 58 homographs. Colette, however, utilized them less frequently, incorporating 40 homophones and 27 homographs into her speech patterns. In the data given, there were some words that appeared several times due to its complexity level and the movie's target audience being eight and above. However, this did not limit the data to be seen as they were on separate statistics so it did not cause any component reduction.

Homophone

After establishing that homophones are words that possessed multiple pronunciations. This revealed a clear difference in how frequently the characters used homophones. Reigning first was Alfredo Linguini who used this lexical ambiguity as many as 75 times. Followed second was Remy who used them around 53 time in his dialogues. Lastly, Colette Tatou who utilized homophones on 40 occasions. The following bar charts depicted the total data for each character. This breakdown allowed the readers to get a closer look at the phonetically similar

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 words implemented throughout the movie.

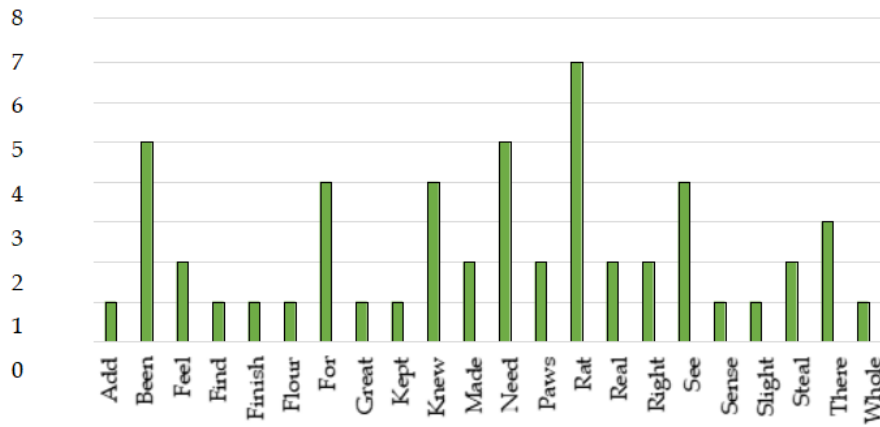


Figure 1. Remy’s homophone frequency

In the figure above, it is recognizable that the highest rate used was the word “Rat” with the sum of seven times. This symbolizes how Remy was self-conscious with his identity as an animal throughout the movie. This assumption was backed up by evidence showing that the character had had many arguments with his father throughout the movie. The outcomes of these arguments usually aligned with his contemplation of being a rat with a dream in the human world.

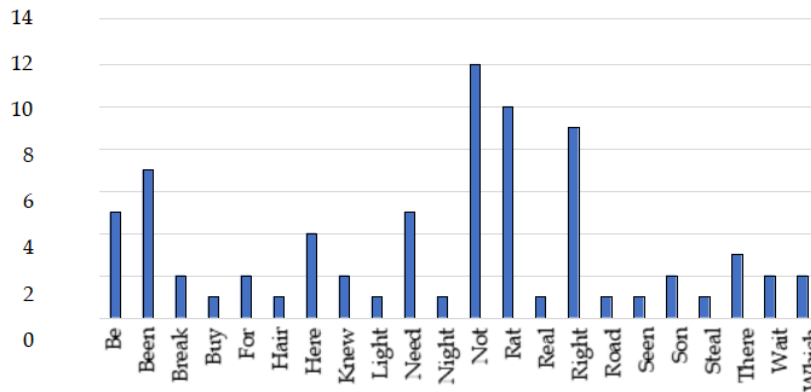


Figure 2. Alfredo Linguini’s homophone frequency

A different view appeared in Linguini’s chart, where the term “Not” was used frequently with an overall twelve times. His low self-esteem might have caused this result. He tended to be apprehensive in every choice within the movie, and it was usually when he had to keep Remy's secret or tell Colette the truth. That aside, this data nominated to be the one with the most supporting component for homophones with a total of seventy-five applied data. It was given since Alfredo Linguini was also the second lead for the movie “Ratatouille”.

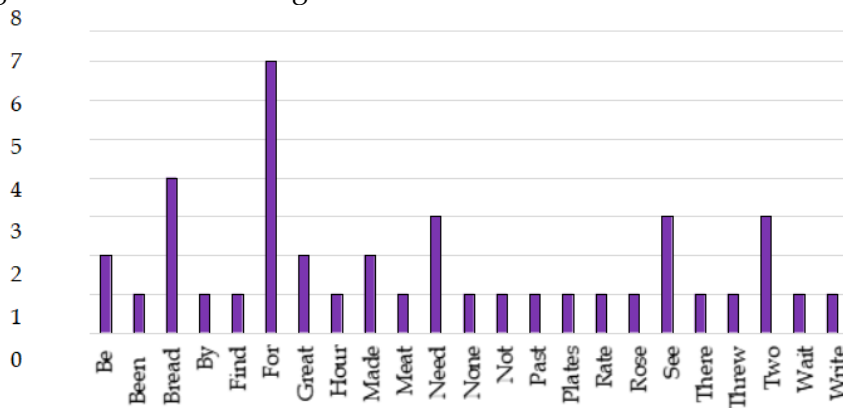


Figure 3. Colette Tatou’s homophone frequency

The last standing in the homophone section was Colette Tatou, with her using the word “For” the most in her dialogues. Despite her strong appearance, it was found out that she

delivered more emotion in her facial expression rather than in her utterances.

Homograph

With homograph as the more complicated layers in the lexical ambiguity, it was surprisingly also visible with a remarkable amount from each figure. Although they were not as variety as the homophones, they still existed, standing with clearer dominant input. Leading the pack was the main character, Remy, with great number of 60 times in his dialogues. Next, with the gap of two points were Alfredo Linguini who incorporated 58 times. Finally, Colette Tatou who applied 27 times of homographs in her conversation. The following bar charts provided a detailed breakdown of the total homograph data for each character, allowing for a thorough examination of specific wordplay choices deployed along the film. By monitoring the charts, the readers could easily determine which word was prevalently used in the homograph of Remy's character. This chart identified as the most bearer of homograph division with a gross of sixty words. Although there were 20 kinds of words, "Well" stood the most with a total of thirteen participants, followed by the word "Taste" as much as ten times.

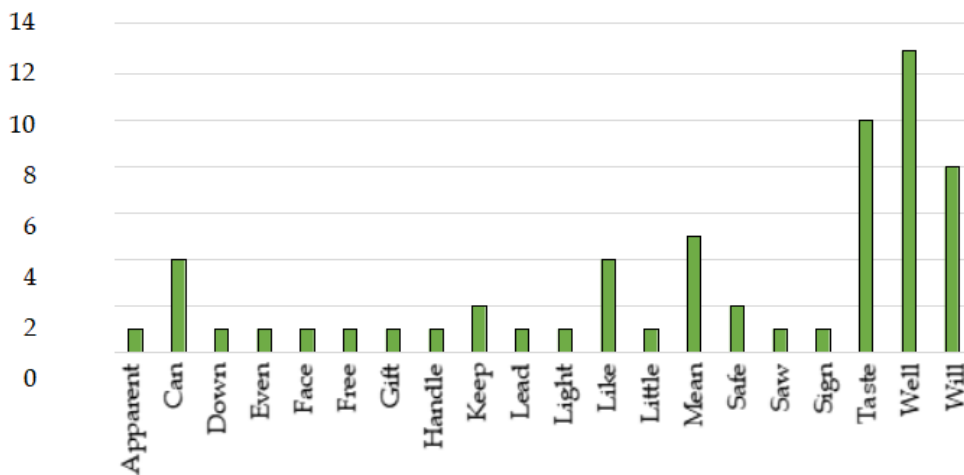


Figure 4. Remy's homograph frequency

By monitoring the chart above, the readers could easily determine which word was prevalently used in the homograph of Remy's character. This chart identified as the most bearer of homograph division with a gross of sixty words. Although there were 20 kinds of words, "Well" stood the most with a total of thirteen participants, followed by the word "Taste" as much as ten times.

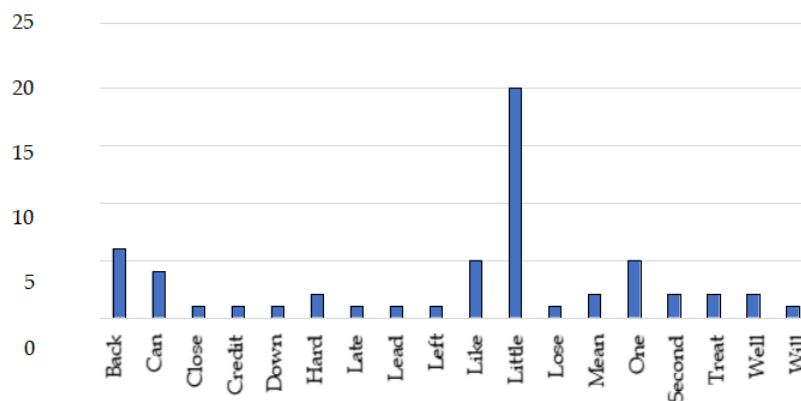


Figure 5. Alfredo Linguini's homograph frequency

If the previous one was obvious, then this one is the evidence of Linguini's favoritism. It was found that the word "Little" appeared around twenty times along the crosscheck of the movie and script. The reason why this particular word appeared so much was because Linguini showed his clear fondness towards Remy by calling him "Little Chef".

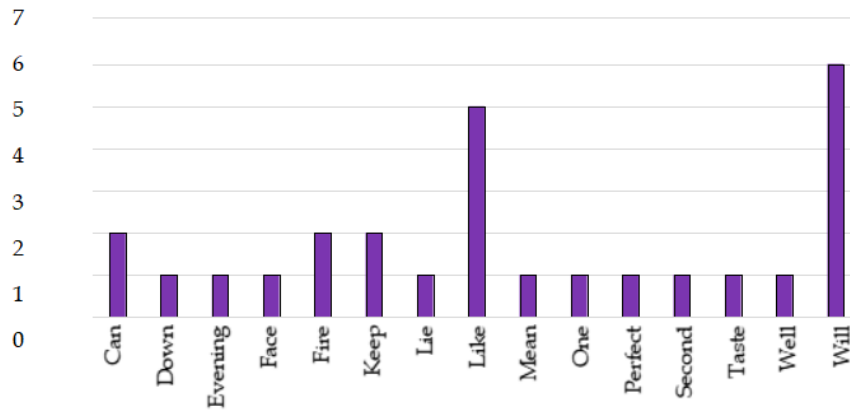


Figure 6. Colette Tatou's homograph frequency

The last remaining chart focused on Colette, who had the least number of additions in both categories. This chart vividly illustrated the two frequent words used by her in the movie. The first was "Will", which functioned as an auxiliary verb of future tense. The following second was "Like", which meant to have quite the same characteristics. Her fair share of mentoring Linguini in the field led her to use a lot of present and/or future tenses.

Discussion

After comprehending the findings above, this step discussed an in-depth analysis of what was found in the movie and the script of "Ratatouille" based on the lexical ambiguity of its three characters; Remy, Alfredo Linguini, and Colette Tatou. The analysis revealed that each character contributed a fair share of lexical ambiguity in the form of homophones and homographs based on their importance in the storyline. Indeed, Linguini frequently used homophones, whereas Remy's preference to use homographs was remarkable. The results indicated that "Ratatouille" utilized more homophones than homographs, mirroring the difficulty of distinguishing homophones merely by sound. Some scholars agreed that homophones required careful observation of context; for instance, It was noted that most native speakers found them confusing (Chipanda, 2023; Catherine, 2024). It can be inferred that homophones are also prevalent in the Percy Jackson: The Olympians, The Lightning Thief script (Aeni & Nurkholis, 2024) and Maleficent movie script (Yoviana, 2021). In contrast to homonymy for the non-native group, homophones and polysemy were the least difficult and troublesome kinds of lexical ambiguity (Kreishan et al., 2024). Homographs are somewhat easier because their meanings could often be inferred from context even when the spelling was the same. Additionally, homographs are essentially easier for humans than for technology, such as computers (Kroeger, 2018). Again, the presence of these two components signified the linguistic level and personality of the characters throughout the story.

Building upon the groundwork laid by Faina et al., (2021) and Amelyana et al. (2022), the findings in this research delved into further details of the data and provided more examples of each type. While prior studies have only sought to present general findings, this research provided broader explanations and representations of homophones and homographs. By incorporating lexical ambiguity through the movie and its' script, this research provides a more comprehensive understanding and contribution to the ongoing dialogue in this field. It was unsurprising that all three analyses, including this one, found homophones to be more dominant than homographs. Even so, the difference in characters arrangement in "Ratatouille" indicated that both the main and second lead characters had their own strengths, although the main lead tended to exhibit the strongest use of both homophones and homographs. Moreover, one also found that many of the same words appeared in all three characters. However, they could not be considered as repetitive data points as long as they were in their own category.

All those aside, it appeared to have the same problem where it was only narrowing to one solitary source, and it could not imply a firm justification of media linguistics. Additionally, one was limited to a manual iterator where errors would likely occur during the data collecting and analyzing. Without a critical mind, the findings could not be properly

evaluated or interpreted. This could lead to inaccurate conclusions or, ultimately, research that is of limited value. For future references, it would be better to expand the scope of the data and utilize the existing modern technology. Richer data could give a thorough confirmation of the usage of homophones and homographs. It could also elevate chances for creative minds to expand their thirst for corresponding topics. Besides that, it is better to use modern or advanced iterator to minimize errors or faults during the research. The complexity of homophones and homographs in a script would be easier to grasp with these tools. Meanwhile, the intricate accent in film can be helped by the power of the human brain to comprehend that. Hence, these two considerations aim to assist future researchers in this field.

CONCLUSIONS

Overall, the results show that lexical ambiguity is purposefully included in Ratatouille's speech through the employment of homophones and homographs to improve the film's narrative and communicative impact. The 313 ambiguous lexical elements found in 920 utterances demonstrate that ambiguity is intimately related to character representation and narrative function rather than occurring at random. While Linguini's large number of examples shows how ambiguity can arise from anxiety, perplexity, and social uneasiness, Remy's high frequency of ambiguous utterances indicates his creative, intellectual, and linguistically expressive personality. On the other hand, Colette's forthright and aggressive attitude is reinforced by her very low usage of ambiguous forms. These patterns demonstrate how lexical ambiguity in movie language enhances thematic expression, promotes character diversity, and adds humor and misunderstandings. The study confirms that ambiguity is a useful linguistic tool that enhances the film's narrative and character development.

The implementation of these two homonyms served as the notion of how one or more words could be misinterpreted if one did not comprehend the context of the dialogue and situation. Furthermore, a deeper analysis revealed that lexical ambiguity enhanced the color in wordplay, whether for educational purposes or solely for humor. Considering everything, the findings unraveled that homophone and homograph highlighted the importance of context in understanding meaning and intent. Drawing from this conclusion, it was evident that this analysis lacked in sufficient data limitation and depth to justify the overall data. It is best to apply more parallel data from more movies to reveal a thorough confirmation of the word play in the world of media, whether homophones or homographs are dominant. Additionally, the utilization of modern technology would be very beneficial for a rigorous result to avoid any errors in the future. With these considerations in mind, homonymy would surely be better understood, adding depth to sophisticated wit in linguistics.

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