

Meaning In The Last Unicorn Novel By Peter Beagle

Greselda E. Syauta*, Dahlia D. Moelier, Andi Tenri Abeng

¹English Language and Literature Program, Education and Letters Faculty, Bosowa University

*Email: syautagreseldat@gmail.com

Accepted: March 16, 2025/ Approved: June 30, 2025

Abstract

This study explores the use of figurative language in Peter Beagle's The Last Unicorn, analyzing how it enhances narrative depth and reader engagement. The research aims to deepen understanding of how figurative language enriches literary analysis and emotional resonance. This research employs a descriptive qualitative approach by Moleong to comprehensively analyze figurative language in Peter Beagle's The Last Unicorn (1968). Using Tarigan's (1986) classification and Parera's (2004) contextual meaning theory, the study systematically identifies, categorizes, and analyzes figurative expressions, providing in-depth insights into the novel's symbolic depth. This study examines the use of figurative language in Peter Beagle's The Last Unicorn, applying Tarigan's theory to identify simile, metaphor, personification, hyperbole, synecdoche, and euphemism. These literary devices enrich Beagle's magical world, deepening emotional engagement and thematic complexity, transforming the novel into a poetic narrative that resonates through its blend of fantasy and realism. This study reveals how figurative language, particularly metaphors, plays a crucial role by enriching descriptions, deepening themes, and enhancing emotional resonance, these devices transform the novel's storytelling. Metaphors, in particular, provide insight into characters and their journeys, making the narrative more relatable and engaging for readers on a profound level.

Keywords: Figurative Language, Tarigan's Classification, Parera's Contextual Meaning, Novel



This work is licensed under Creative Commons Attribution License 4.0 CC-BY International license

1. INTRODUCTION

Language serves as a fundamental medium through which individuals within a society express themselves, whether verbally, through gestures, or in writing. According to Chomsky (2002: p.1), language is an innate aspect of human cognition, intricately linked to our biological makeup and manifesting physically within the brain. It embodies various characteristics such as regularity, creativity, uniqueness, and depth, crucial for human communication and understanding.

Literature, on the other hand, encompasses a diverse array of written works that artfully convey thoughts, emotions, and narratives through expressive language. Wellek and Warren (1956: p.3) suggest that literature not only reflects but also interprets life in all its complexities, serving as a profound reflection of societal experiences. Derived from the Latin word "literatura," meaning "writing" or "grammar," literature aims not only to entertain but also to evoke aesthetic pleasure and provoke thought.

Linguistics, as Akmajian and Richard (2001: p.5) define it, is the systematic study of the structure and evolution of human language, influencing various aspects of human endeavor. It delves into the natural development and usage of languages, encompassing diverse fields such as phonology, semantics, and syntax. The study of semantics, a branch of linguistics, explores the meaning embedded within words, symbols, and textual contexts, as articulated by Yule (2006: p.100).

Within the realm of literature, the novel stands out as a genre that weaves intricate narratives

through prose, focusing on character development and storytelling. Sumardjo (1998: p.29) defines the novel as a lengthy prose narrative that delves into complex plots, diverse characters, and multifaceted situations. Originating from the Italian word "novella," meaning "new," the novel has evolved over time to encompass a wide range of themes and styles, emphasizing the evolution of characters over narrative structure.

Central to the study of literature, particularly in novels, is the use of figurative language. Perrine (2005: p.61) characterizes figurative language as a form of expression that deviates from literal meanings to create vivid imagery and evoke emotions. It includes devices such as metaphors, similes, and symbolism, enhancing the depth and impact of literary works.

Contextual meaning, as discussed by Parera (2004: p.47), emphasizes the interpretation of words within their ethical and environmental contexts, highlighting how meaning can vary depending on the reader's perspective and intent. This aspect becomes crucial when analyzing figurative language in novels, where every metaphor or symbol contributes uniquely to the overall narrative and thematic exploration.

This study aims to explore the figurative meaning in Peter Beagle's novel, "The Last Unicorn," using descriptive qualitative research methods. It seeks to identify and analyze the types of figurative language employed in the novel, elucidate their contextual meanings, and examine their significance in conveying deeper layers of understanding and emotional resonance.

The choice of title, "Figurative Meaning in 'The Last Unicorn' by Peter Beagle," derives from three main objectives: firstly, to elucidate how figurative language enhances the novel's narrative and aids reader comprehension; secondly, to identify the predominant types of figurative language used and their impact on reader engagement; and thirdly, to uncover the contextual meanings embedded within Beagle's work, thereby enriching the reader's interpretive experience.

This research holds both theoretical and practical significance. Theoretically, it serves as a foundational resource for literature students and researchers interested in understanding how figurative language operates within novels, thereby enriching literary analysis and interpretation. Practically, it provides readers with insights into recognizing and appreciating figurative language in literary works, fostering a deeper engagement with the text and its underlying themes

2. LITERATURE REVIEW

This chapter, the writer would explain previous studies which have supported this research. There is also an explanation of the theoretical descriptions. In conducting this research. Several previous studies discussed Figurative Meaning.

2.1 Previous Studies

In analyzing figurative language, several studies have provided valuable insights, offering a solid foundation for the current research. One of these studies is by Eva Ervina Widi Saputri (2014), titled *An Analysis of Figurative Languages Used in Rick Riordan's Novel Entitled "The Heroes of Olympus, Book Three: The Mark of Athena"*. Saputri's research aims to identify the types of figurative language found in the novel and to understand their contextual meanings. Using a documentation method to collect data, she identified 93 sentences containing figurative language, with simile being the most dominant at 55.9%, followed by personification, hyperbole, metaphor, and metonymy. Saputri concluded that figurative language plays a significant role in enhancing the appeal of the novel, making it more vivid and engaging for readers.

Another related study is by Windi Damayanti (2018), titled *The Analysis of Figurative Language Used in the Novel "The Book of Forbidden Feelings" Written by Lala Bohang*. This research focuses on identifying and classifying various types of figurative language, including simile, metaphor, personification, hyperbole, and apostrophe. Damayanti's study reveals that metaphor is the dominant figure of speech in the novel, contributing to the emotional depth and expressiveness of the text. The use of figurative language enhances the clarity, impact, and aesthetic appeal of the novel's narrative.

The third study is by M. Ramdhan Fathin Al-Farabi (2019), titled *Figurative Language Used by Petter in Jostein Gaarder's "The Ringmaster's Daughter"*. This research identifies seven types of figurative language, with hyperbole being the most prominent at 26%. Through the use of hyperbole, Gaarder creates an imaginative narrative that enhances character development and builds a captivating story. Like the other studies, Al-Farabi's research emphasizes the importance of figurative language in enriching the narrative and engaging readers' imagination.

Dewi (2021) aimed to discover and explain the types, lexical meaning and contextual meaning of figurative language in speech using descriptive qualitative method and resulting in 13 types of figurative language used by Joe Biden with 26 meanings and 13 lexical meanings.

Arsyani (2015), Harya (2016), Lestari (2020), Shafira (2023) and Harnutomo (2024) conducted a research on figurative language in novel, Arsyani focusing only in metaphor and simile and found that explicit and direct comparison is frequently used in the novel, while Harya studied types and contextual meaning and result shows that figurative language used to make the novel more interesting and helps reader to imagine the story and character, Lestari and Shafira focusing on kinds and which one is the most dominant, the result shows that there are 7 types of figurative language with the most dominant is simile. All using the same method of descriptive qualitative, while Shafira found 4 different categories with the same most dominant category. Meanwhile, Harnutomo not just focusing in 4 categories but also in translation method used by the writer. He combine Abhrams and Newmark theory in his analysis and his finding reveals that

These studies share similarities in their methodology, specifically the use of documentation and qualitative analysis to identify and interpret figurative language. However, they differ in the types of figurative language that dominate each novel or other object of research. For example, while simile is prevalent in *The Mark of Athena*, hyperbole takes center stage in *The Ringmaster's Daughter*. These studies provide valuable references for the current research, which seeks to analyze figurative language and its contextual meanings in Peter S. Beagle's *The Last Unicorn*, a novel that has not yet been extensively studied in this regard.

3. METHODS

This research utilizes a descriptive qualitative approach, which, according to Moleong (2010), is designed to provide a comprehensive understanding of a subject's behavior, perceptions, motivations, and actions. The goal of this approach is to produce detailed, clear, and systematic descriptions of the traits and relationships of the phenomena being studied. In this study, the focus is on exploring and analyzing the figurative language within the novel *The Last Unicorn* by Peter Beagle, published in 1968.

The data for this research is gathered through documentation, as the novel serves as the primary data source. The research process involves several steps, including reading the novel thoroughly, identifying and categorizing sentences, phrases, and expressions that contain figurative language, and then taking notes for further analysis. Once the figurative language is

identified, the contextual meaning of each figure of speech is analyzed in depth.

The data analysis method is based on the classification of figurative language using Tarigan's (1986) theory, which divides figurative language into comparison, contradiction, correlation, and repetition categories. Parera's (2004) theory is applied to understand the contextual meaning of each identified figure of speech. The final step is to synthesize these findings to draw meaningful conclusions from the analysis.

4. FINDINGS

This study explores the use of figurative language in Peter Beagle's "The Last Unicorn" by applying Tarigan's theory of figurative meanings. The analysis categorizes six types of figurative expressions: simile, metaphor, personification, hyperbole, synecdoche, and euphemism. These figures of speech not only enhance the beauty of Beagle's writing but also deepen the reader's connection to the characters and the world. Through these literary devices, the novel's magical and emotional elements are vividly brought to life.

4.1 Types of Figurative Language

Simile

Simile is one of the most frequently employed literary devices in the novel, with 422 instances identified. Similes use "like" or "as" to compare two seemingly different things, creating vivid mental images that help the reader relate to the novel's fantastical elements. For example, Beagle describes the unicorn as moving "like a shadow on the sea" (Ch. 1, para. 1), which conveys her ethereal and almost ghostly presence. Another striking simile is "the road gleamed like water" (Ch. 1, para. 26), which not only adds visual clarity but also reflects the transient, fluid nature of the journey.

Beagle's similes work to merge the human experience with the mythical, allowing readers to find familiarity within the extraordinary. Similes are especially powerful in their ability to create strong sensory experiences. Through these comparisons, Beagle's characters and settings gain texture and emotional weight, as readers can easily visualize or feel the described scenes. The abundant use of simile gives the novel a lyrical, almost poetic quality, making the narrative both accessible and enchanting.

Metaphor

With 1,013 examples found, metaphor is the most prevalent type of figurative meaning in the novel. Unlike similes, metaphors make direct comparisons without using "like" or "as," transferring qualities from one subject to another to create a more immediate and impactful association. In **The Last Unicorn**, metaphors serve to express deeper emotional truths and abstract ideas. For instance, describing a character's voice as "a silver river" implies fluidity, beauty, and a sense of peacefulness without directly stating these qualities.

Metaphors in "The Last Unicorn" often blur the boundaries between reality and fantasy, reinforcing the novel's magical tone. Beagle frequently uses metaphors to illustrate the intangible, such as emotions or states of being, which helps readers grasp the internal experiences of the characters. Metaphors also function as a bridge between the real world and the fantasy setting, allowing the reader to navigate between the two with greater ease. By mapping familiar qualities onto unfamiliar elements, metaphors contribute to the novel's thematic richness, particularly in exploring the concepts of identity, transformation, and longing.

Personification

Personification, which attributes human qualities to non-human objects or abstract ideas, appears in 188 sentences throughout the novel. This figure of speech animates the natural world and elements of the setting, making them feel alive and dynamic. For example, in one passage, the forest is said to "whisper in the wind," imbuing it with a sense of agency and consciousness. Personification is especially effective in "The Last Unicorn" because it amplifies the sense of magic and wonder that defines the narrative.

Through personification, Beagle blurs the line between the animate and inanimate, turning ordinary elements of nature into active participants in the story. The environment and objects are not merely static backdrops but entities with their own roles in the unfolding drama. This technique enhances the overall magical realism of the novel, where everything, even the landscape, seems to possess a sense of purpose and vitality.

Hyperbole

The novel uses hyperbole in 108 instances, employing deliberate exaggeration to emphasize emotions or situations. Hyperbole is often used to heighten drama or underscore the intensity of an experience. For example, when a character's sadness is described as "drowning the stars," the exaggerated imagery conveys the overwhelming nature of their grief. Hyperbole functions not only as a tool to emphasize emotions but also as a way to magnify the fantastical elements of the story, making the world feel larger-than-life.

In "The Last Unicorn", hyperbole is particularly effective in conveying the heightened stakes and emotions inherent in the narrative. The exaggerated descriptions help convey the scale of the characters' struggles and the grandeur of the mythical setting. Hyperbole invites the reader to engage emotionally, elevating both the humor and tragedy of the story to almost mythic proportions.

Synecdoche

Synecdoche, where a part of something is used to represent the whole (or vice versa), appears 173 times in the novel. This literary device allows Beagle to use compact language to suggest broader ideas. For instance, using "the crown" to refer to an entire kingdom conveys a sense of authority and control through a single symbol. Synecdoche also helps to create powerful imagery by focusing on a specific part that stands in for a more complex or larger whole.

This figure of speech enriches the novel by adding layers of meaning and avoiding redundancy in descriptions. In a narrative as fantastical as "The Last Unicorn", synecdoche adds subtlety and elegance to the prose, allowing the reader to infer larger themes from smaller details. It also helps create memorable visual symbols, which contribute to the novel's sense of myth and allegory.

Euphemism

Euphemism, found 96 times in the novel, replaces harsh or uncomfortable truths with gentler language. For example, death might be referred to as "passing away," softening the impact of the concept while maintaining its meaning. In "The Last Unicorn", euphemisms allow Beagle to address sensitive or difficult themes, such as mortality or loss, without disrupting the lyrical tone of the novel. Euphemisms help maintain the emotional balance of the story, ensuring that intense moments are handled with grace.

The use of euphemism is particularly important in a story that balances whimsy with

melancholy. By softening certain realities, Beagle allows the novel's themes of loss, fear, and transformation to emerge without overwhelming the reader. Euphemisms provide a way for the narrative to address difficult subjects while preserving the story's beauty and emotional resonance.

4.2 Figurative Language Meaning in The Last Unicorn Novel

Simile

In "The Last Unicorn" by Peter S. Beagle, similes play a crucial role in enriching the novel's magical atmosphere and deepening character and setting descriptions. Beagle often uses similes to illustrate the ethereal qualities of the unicorn, such as describing her mane as "soft as dandelion fluff," evoking a sense of fragility and delicacy. Her movements are compared to "a shadow on the sea," emphasizing her graceful yet elusive nature. The simile "trembling wildly, as though something were hammering at her skin" effectively conveys the unicorn's vulnerability and inner turmoil, highlighting the intensity of her emotional state.

Beagle also employs similes to contrast the natural world with the supernatural. For example, the unicorn's breath is described as "cold and hard as any stone of King Haggard's castle," reflecting the chilling and lifeless environment in which she finds herself. Similarly, the comparison of characters' actions to natural forces, such as "her movements as quiet as water" or "like the moon," illustrates their connection to timeless, elemental forces, further emphasizing the novel's themes of immortality and otherworldliness.

These similes not only create vivid imagery but also deepen the reader's emotional engagement, reflecting the characters' struggles while enhancing the novel's mystical, fairy-tale quality.

Metaphor

In "The Last Unicorn" (2007), metaphors play a crucial role in shaping the novel's magical and emotional landscape. Through metaphorical language, the unicorn is not merely a mythical creature, but an embodiment of purity, beauty, and timelessness. For example, her color is described as "the careless color of sea foam," symbolizing her innocence and detachment from human concerns. This metaphor personifies her as a being of purity, untarnished by the world's complexities. Similarly, the phrase "the color of snow falling on a moonlit night" highlights her delicate, untainted nature, linking her presence to the untouched beauty of nature.

As the story progresses, metaphors deepen the unicorn's emotional and existential journey. Her "eyes still clear and unwearied" reflect resilience in the face of time and hardship, emphasizing her inner strength despite external challenges. Phrases like "her eyes full of dust" and "the breath in her body turning to cold iron" vividly capture her physical and emotional fatigue, portraying the heavy toll her journey has taken on her spirit.

The novel's metaphors also explore themes of power and vulnerability. Her "seashell light," which shines through darkness, represents the inherent magic within her, untainted by external forces. These figurative comparisons elevate the novel's themes of beauty, transformation, and endurance, blending the unicorn's mystical essence with human emotions and existential struggles.

Personification

In "The Last Unicorn" (2007), personification plays a crucial role in shaping the novel's fantastical atmosphere and deepening its emotional resonance. Through this literary device, both

the natural world and supernatural elements are given human-like qualities, making them active participants in the story. For example, the moon “paced behind the thick clouds” and “the sea overflowed due to greed,” emphasizing the idea that nature responds to human emotions and actions. This connection blurs the line between the living and the inanimate, heightening the novel’s sense of magic and wonder.

The unicorn herself is imbued with an ethereal presence through personification. Her horn is described as “shone and shivered with its own seashell light,” suggesting a life force within, while “her breath blew the butterfly twenty feet away,” illustrating her otherworldly strength. This emphasizes her distinction from ordinary creatures and highlights her supernatural power.

On the darker side, the antagonist, the Red Bull, is vividly personified as a force of destruction. His “raging ignorance filled the sky and spilled into the valley,” making him seem more than just a physical threat but a representation of chaos and oppression. Similarly, King Haggard’s castle is personified as “stalking the sky” and “falling” in ruin, symbolizing the decay of his power and reign, while the environment around him mirrors his own unraveling.

By personifying these elements, the novel not only enhances its mystical quality but also reinforces its themes of power, decay, and the interconnection between human emotions and the world around them, creating a layered and immersive reading experience.

Hyperbole

In “The Last Unicorn” (2007), hyperbole is used to elevate the story’s mythical and magical elements, particularly when describing the unicorn and her world. Her home in the lilac wood is portrayed as a pristine, almost otherworldly sanctuary, its perfection accentuated by hyperbole that transforms it into a place untouched by time or decay. As the unicorn matures, she is no longer the “careless color of sea foam,” a striking exaggeration that symbolizes her transition from innocence to a more reflective and perhaps sorrowful state. Her eternal youth and unflagging spirit are captured by the hyperbolic phrase, “her eyes were still clear and unwearied,” underscoring her timelessness and resilience.

The description of her movement—“like a shadow on the sea”—adds another layer of hyperbole, suggesting a quiet, almost supernatural grace that transcends physical limitations. The unicorn’s detachment from the normal passage of time is emphasized through hyperbole, as she has “no idea of months, years, or centuries,” living in a world where time does not affect her. This idea is further reinforced by the perpetual spring in her forest, symbolizing her eternal renewal and purity.

Moreover, her influence over the creatures in the forest is exaggerated to almost magical proportions, with the statement that “creatures that live in a unicorn’s wood learn a little magic of their own,” hinting at her immense, transformative power. Even subtle moments, such as her breath blowing a butterfly away, are hyperbolized to highlight her mystical presence. Ultimately, the hyperbole culminates in the comparison of the unicorn to the moon, “cold and white and very old,” linking her to ageless celestial beauty, a powerful symbol of her ethereal nature.

Synecdoche

In “The Last Unicorn”, synecdoche plays a crucial role in conveying the unicorn's singularity, the inexorable passage of time, and the deeper thematic essence of her journey. By comparing her grace to animals like deer and goats, which only possess a “shy, thin imitation” or “mocking” semblance of her beauty, the unicorn's ethereal charm is emphasized as something unattainable by the natural world. This distinctiveness underscores her otherworldly presence,

setting her apart from the mundane.

Synecdoche such as “generation after generation” symbolize the endless flow of time, which the unicorn observes but does not experience directly, highlighting her timelessness. This detachment is mirrored in the phrase “time passed her by in her forest,” where she remains untouched by the decay and change that affect everything else, reinforcing her immortal nature.

As the unicorn leaves her enchanted forest, expressions like “breaking out of the woods” and “galloping away” reflect the motif of escape and pursuit. Her eyes “full of dust” represent the disillusionment that comes with confronting the harsh realities of the world beyond her magical sanctuary. The road that “ran from the edge of her forest like water” symbolizes the fluid, inevitable journey she must take, marked by uncertainty and transformation.

The transient beauty of supernatural figures, such as the butterfly “shivering away into violet shadows,” encapsulates the fleeting nature of magic, while the “majesty” of the Red Bull reflects the oppressive force she must face. Each synecdoche enriches the narrative, deepening the exploration of timelessness, identity, and the mystical forces at play.

5. DISCUSSION

The diverse use of figurative language in “The Last Unicorn” is a testament to Peter Beagle’s literary craftsmanship. Each type of figurative meaning—simile, metaphor, personification, hyperbole, synecdoche, and euphemism—serves a distinct purpose, enhancing the novel’s thematic complexity and emotional depth. Similes and metaphors allow the reader to visualize the fantastical world more clearly and connect with the characters on a deeper level. Personification and hyperbole bring the magical world to life, while synecdoche and euphemism add subtlety and nuance to the narrative.

Through these figurative devices, Beagle constructs a world that feels both familiar and otherworldly, accessible yet deeply mysterious. The figurative language in “The Last Unicorn” transforms the text into a rich tapestry of emotion, imagination, and poetic beauty. Each device plays a crucial role in immersing the reader in the novel’s magical realism, making the narrative not just a story but an experience that resonates on multiple levels.

Ultimately, Beagle’s use of figurative language elevates “The Last Unicorn” from a simple fantasy tale to a work of literary art. By intertwining figurative meanings with the plot, characters, and themes, he creates a timeless narrative that continues to captivate readers with its depth, beauty, and emotional power.

6. CONCLUSIONS

This study has thoroughly examined the use of figurative meaning in *The Last Unicorn*, identifying six distinct types of figurative language. The analysis revealed three types under Figures of Comparison, one type under Figures of Contradiction, and two under Figures of Correlation, with no instances found in Figures of Repetition. Metaphor emerged as the most dominant figurative device, significantly shaping the novel's narrative. The extensive use of metaphors, particularly in portraying the unicorn, Lady Amalthea, and her journey, added depth and complexity to the story. Through metaphors, the novel conveyed the unicorn’s encounters with various characters and the challenges posed by the Red Bull and King Haggard. These metaphors served as a vehicle for revealing the characters’ inner thoughts, emotions, and transformations throughout the story, offering readers a more profound connection to the narrative.

The study also highlights the broader function of figurative meaning in enhancing the novel's readability and relatability. Figurative language not only enriched the novel's descriptive quality but also deepened the readers' understanding of its themes, making abstract ideas more tangible. By expanding the literal meaning of the text, figurative language engaged readers on an emotional level, drawing them into the story's world with more vivid imagery and emotional resonance. In this way, figurative meaning played an essential role in both the author's expression and the reader's comprehension, demonstrating its integral connection to the novel's overall impact.

This conclusion underscores the importance of figurative language as a tool for literary expression, illustrating its capacity to transform storytelling and deepen reader engagement.

REFERENCES

- Akmajian, and Richard. (2001). *Linguistics: An Introduction to Language and Communication* 6th edition. New York: Massachusetts Institute of Technology, New York Press.
- Al-Farabi, F. R. M. (2019). *Figurative Language Used by Petter in Jostein Gaardner's The Ringmaster's Daughter* (Undergraduate Thesis). Universitas Islam Maulana Malik Ibrahim, Malang
- Aminuddin. (2002). *Pengantar Apresiasi Karya Sastra*. Bandung: Algensindo.
- Arsyani, Fatma, Albert Rufinus & Eni Rosnija. (2015). *Analysis English Figurative Language in Novel Little Men By Louisa May Alcott*. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa*. 4 (3), DOI: <https://doi.org/10.26418/jppk.v4i3.9293>
- Chomsky, N. A. (2002). *On Nature and Language*. Cambridge: Cambridge University Press.
- Damayanti, D. (2018). *The Analysis of Figurative Languages Used in the Novel The Book of Feelings by Lala Bohang* (Undergraduate Thesis). Universitas Mataram, Mataram.
- Dewi, K. S. (2010). *An Analisis of Figurative Language in The Time's Magazine's*
- Dewi, N. K., Maca, S., & Abeng, A. T. (2021). *Figurative Meaning in Inaugural Speech of Joe Biden*. *Humaniora: Journal of Linguistics, Literature, and Education*, 1(1), 52–57. <https://doi.org/10.56326/jlle.v1i1.1135>
- Harnutomo, Yoga, and Intan Firdaus. (2024). *An Analysis of Figurative Language in The Novel Lockwood &Co: Streaming Staircase By Jonathan Stroud*. *Profesional Journal of English and Education (PROJECT)*. 7 (3). 617-623.
- Harya, Trisna Dinillah. (2016). *An Analysis of Figurative Languages Used in Coelho's Novel Entitled "Alchemist"*. *Journal of English Education and Applied Linguistics*. 5 (2). 46-63. DOI: <http://dx.doi.org/10.24127/pj.v5i2.815>
- Lestari, Noni Dwinka, Dhanu Ario Putra, & Lina Tri Astuty Beru Sembiring. (2020). *An Analysis of Figurative Language in The Novel Let The Right One In*. 7 (2). 93-96.
- Moleong, L. J. (2010). *Metode Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya.
- Parera. (2004). *Teori Semantik*. Jakarta: Erlangga.
- Perrine, L. (2005). *Sound and Sense: An Introduction to Poetry*. Boston: Thomson/ Wadsworth.
- Saputri, W. E. E. (2014). *An Analysis of Figurative Languages Used in Rick's Riordan's Novel Entitled "The Heroes of Olympics, Book Three: The Mark of Athena"*. core.ac.uk/reader/35373948
- Shafira, Haiza, Asnawi Muslem, and Kismullah Abdul Muthalib. (2023). *An Analysis of Figurative Language in The Novel Looking For Alaska By John Green*. *Journal of Research in English and Education (READ)*. 8 (4). 198-208.
- Sumardjo. (1998). *Apresiasi Kesastraan*. Jakarta: Gramedia.
- Tarigan, H. (1986). *Pengajaran Semantik*. Bandung: Angkasa.
- Wellek, R. & Warren. (1956). *Theory of Literature*. New York: Harcourt, Brace and World, Inc.
- Yule, G. (2006). *The Study of Language*. New York: Cambridge University Press.