

## Figurative Language in Two Translated Chapters from Nietzsche's novel Zarathustra: A Stylistic Approach

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**Abstract**

*This study aims to examine the figurative language used in two translated chapters taken from Friedrich Nietzsche's novel, Zarathustra. The two chapters chosen are namely Kebajikan yang Mengecilkan and Tiga Hal yang Jahat. This is a qualitative research which involves the stylistic approach in order to bring out the stylistic devices used in the chosen chapters; simile and personification. The data of this study were collected from the two translated chapters of the novel. In this study, it is found that a total of nine figures of speech were investigated: seven figures of simile and two other figures of personification respectively. The results of this study revealed that the simile device focused on illustrating the author's visual reality for the readers about the protagonist's situations, life-story, and imagination. On the other hand, the personification device illustrated the protagonist's visual aspects, ideas, and imagination which are very analogous to the author's perspective.*

### 1. INTRODUCTION

Language and communication are two distinct terms in the dictionary sense but they have a close relation between them while they are used. Moreover, language is a set of symbols or words being primarily used for communication. The communication activity might be conducted by using the spoken or written medium. Language is an aspect of human behavior in one region. Language is not used only as a communication tool but also it describes the knowledge and information among the human society. In other words, humans, as language users, need to communicate their thoughts, express their feelings and opinions, through utterances or the written text.

The distinction between spoken and written language of communication is in its subject and characteristics. That is, the spoken form involves oral organs directly. The speaker and

listener are the center of communication where individuals speak to individuals, or individuals speak to a group, ...etc. The essence of spoken language is pragmatic, which focuses not on what people say but how they say it and how others interpret their utterances in social contexts (Finch, 1999). In other words, it takes a lot of time to collect or receive data in the oral form of language. In written language, the subject is indirect and the speaker uses another medium to convey the message to the audience, which is known as the polycystic nature of written language. However, the other aspect of written language is that it has no input. Due to this aspect, viewers will not be able to question or discuss the author directly.

One example of the language written communication is any literary work. It is a written communication among the authors and the readers. Thus, the author has unlimited freedom to express all of his/ her ideas and imagination in that work. Creativity is the main point of communicating the message to the reader because the author only shows himself/ herself in the work. A good writer uses a creative language together with unique sentences. This creative language is based on characteristics of style, compositions and impressive ideas. Therefore, s/he can indirectly show exactly what s/he wants to create.

This kind of language turn is called a linguistic deviation. The writer creates the language and also has many variations including the sentence form, context, and even meaning. This kind of variation can bring about ambiguity in the literary work. Or it might change the nature of the literary work itself. This phenomenon, the linguistic deviation, is under the study of stylistics.

Understanding a literary text cannot be separated from analyzing the linguistic deviation as it is generally found in literary works (Romala, 2015). Decoding in stylistic analysis means presenting the real meaning hidden in the literary work. There are eight types of linguistic deviation in linguistics: lexical deviation, grammatical deviation, phonological deviation, graphological deviation, dialectal deviation, deviation of register, deviation of a historical period, and semantic deviation (Leech, 1969).

Meanwhile, this study focuses on the analysis of the personification and simile figures. Personification is a figure of speech where objects and non-human beings, such as animals, objects, plants, or ideas are given human characteristics. On the other hand, simile is an expression or a figure of speech that compares two different things. The current study aims to find out and analyze the figures of personification and simile that are found in the two chapters of Zarathustra by Friedrich Nietzsche. This research is restricted especially to the simile and personification figures. Two translated chapters were analyzed; they are: *Kebajikan yang Mengecilkan* and *Tiga Hal yang Jahat*.

## **2. LITERATURE REVIEW**

### **The Description of Stylistics**

Stylistics is one branch of linguistics that focuses on the style of language. The objective of stylistics is the utilization of language variations in literary or non-literary work. The purpose of stylistics is to explore creativity in the usage of language, interpretation of language, and exploration of the author's personal approach used in a work such as poem, prose, novel, etc. Stylistic analysis highlights the meaning of the literary intended by the author to the listener and reader. Even though the author uses some coding differently in the text, stylistic analysis helps the reader to come to terms with the process of decoding the meaning (Timucin, 2010).

According to Simpson (2004), stylistics is a method of textual interpretation in which importance is assigned to language. Besides, Verdonk (2002) says that stylistics is defined as the analysis of the distinctive expressions of language and the description of their purpose and effect. Stylistics can be used to analyze the language style used by author in poetry, novels, songs, lyrics, and other literary works. Furthermore, Leech & Short (1981) mentioned that there are some headings of stylistics: lexical categories, grammatical categories, figurative language,

context, and cohesion. Therefore, the main focus of the researchers in this study is to analyze the figurative language of the selected literary text, the language style the author used and the meaning of the words, phrases and clauses involved in the literary work. The purpose of stylistic analysis is to critically examine how the resources of a language code are used in the production of actual messages (Widdowson, 1975). Message in this statement means the hidden meaning the authors subsumed within a literary work which, in turn, makes the reader curious about the language style.

### **The Description of Figurative Language**

Figurative language is a stylistic device that uses figures of speech, however, language cannot be taken or understood literally. According to Giroux & Williston (1974), figurative language is the language that departs from the straightforward use of words. Rather, it creates a special effect, clarifies an idea, and makes writing more colorful and forceful. Besides, Thompson (2001) stated that figurative language is a way of expressing something other than using the literal meaning of words. Taylor (1981) has classified figurative expressions into different categories. They are as follows: simile, metaphor, allusion, metonymy, analogy, allegory; representation by substitution: synecdoche, personification, symbol; contrast by discrepancy and inversion, overstatement, understatement, paradox (oxymoron) and irony.

Meanwhile, Little (1985) divides figurative language into three classifications based on comparisons, associations, and other figurative language devices respectively. Based on comparisons are simile, metaphor, personification, analogy and hyperbole. Based on associations are metonymy and symbol. Other figurative language devices include apostrophe and irony.

The researchers focused on analyzing the figurative language, namely figures of personification and simile in the short stories taken from the novel, *Zarathustra* by Friedrich Nietzsche.

### **Personification**

According to Melion and Remakers (2016), personification, or prosopopoeia, is a rhetorical figure in which something, non-human is given a social identity or 'face'. Furthermore, the figure's cognitive form and function, its rhetorical and pictorial effects, rarely elicit intellectual attention. Besides, Keraf (2002) elaborated that personification is assigning human characteristics to the nonhumans. Also, Lakoff and Johnson (1980) stated that personification is a figurative language which attaches human's attitudes to the non-living objects or abstract ideas.

In summary, personification is a figure of speech which attributes personal traits or human characteristics to nonhuman or inanimate objects. For example, the moon smiled upon the river.

### **Simile**

According to McArthur (1992), simile is a figure of speech that is more or less fanciful or unrealistic comparison using terms such as 'like' or 'as'. Besides, simile is an expression that describes something as being similar to something else, using words 'as' or 'like' (Lazar, 2003). According to Keraf (2009), simile is a comparison that has an explicit nature. Simile is a figure of speech that describes something or someone using 'as' or 'like' in a literary work. For example, they fought like cats and dogs. Moreover, simile is a figures of speech that is commonly used in the literary works including poetry, prose, drama, short story, and other disciplines. This figure expresses the meaning, which is almost referred to as the object of contradiction rather than the ordinary one (Perrine, 1969).

## Zarathustra by Friedrich Nietzsche

This study focuses basically on identifying simile and personification figures with a stylistic analysis of the famous novel, Zarathustra. Zarathustra is a classic work by the renowned German philosopher, Friedrich Nietzsche (Ouahani, 2020). This novel contains a number of philosophical essays. It talks about a human figure named Zarathustra who was in his quest to be 'superior man'. The adventure was motivated by the decline of religion, morality, and intellectuality of humans a century ago. The complete novel is about a trip by a seeker. The protagonist tells many things about life, love, political value, friendship, happiness, and sadness. Furthermore, Nietzsche remembers to describe culture, politics, and country, where there are many great sins.

### 3. MATERIALS AND METHODS

This research was based on qualitative method. The data were collected from the book entitled Zarathustra, written by Friedrich Nietzsche. Two translated chapters were chosen from the book. Then, the stylistic approach was adopted to trace the sentences that contain the figures of simile and personification only.

Based on the focus of this study, the researchers collected the data, examined the two chapters very minutely and found some personification and simile stylistic devices. After that, the researchers classified the figures of personification and simile, and analyzed the author's meaning encompassed in those figures of speech.

### 4. RESULTS

This section of the study shows the main results of the data analysis. The results of this study demonstrate a total of nine figures of speech: seven figures of simile and two figures of personification respectively. The below table (1) clearly shows the phrases, and clauses which contain simile and personification in Zarathustra by Friedrich Nietzsche.

**Table 1. Phrases and clauses containing figures of simile and personification**

NO.	words, clause, or phrases		Figure of speech
	Indonesian	English	
1.	Di sini aku masih <u>seperti ayam jantan</u> ... (pp.153)	Here I am still <u>like a rooster</u>	Simile
2.	Pujian mereka itu <u>bagaikan sabuk berduri</u> (pp.154)	Their praise is <u>like a spiked belt</u>	Simile
3.	Yang suaranya berderit di telingaku <u>bagaikan pensil yang tertoreh papan!</u> (pp.157)	The sound creaking in my ear was <u>like a pencil stuck on a board</u>	Simile
4.	Dan segera mereka akan berdiri dihadapanku <u>bagaikan rumput dan padang rumput</u> (pp. 160)	And soon they will stand before me <u>like grass and grasslands</u>	Simile
5.	Api yang berlari (pp.160)	Fire running	Personification
6.	Membisu <u>bagaikan kupu-kupu</u> (pp.164)	Silence <u>like butterflies</u>	Simile
7.	Tidak sabaran <u>seperti seekor elang</u> (pp.164)	Impatient <u>like a hawk</u>	Simile
8.	<u>Lalat jahat</u> yang duduk pada orang-orang yang paling bangga diri ... (pp. 167)	<u>Evil flies</u> that sit on the most proud people flies	Personification
9.	Bersinar <u>bagaikan sebuah cinta</u> yang memoleskan keceriaan-keceriaan ungu pada surga-surga dunia (pp. 168)	Shine <u>like a love that shines purple joys</u> on the heavenly worlds	Simile

## 5. DISCUSSION

This part is mainly concerned with the discussion of the data about the types of stylistic figures which focused on simile and personification in Nietzsche's short stories entitled "Kebajikan yang Mengecilkan" and "Tiga Hal yang Jahat."

### Simile

Simile is commonly used in the novel, Zarathustra, particularly the two stories examined by the researchers in this study. For Nietzsche, the function of simile is to illustrate the visual reality for the readers about the character's situations, life-story, and imagination.

mereka itu ***bagaikan sabuk berduri untukku***, yang mencakarku bahkan ketika aku berupaya melepaskannya. (pp. 154)

their praise was ***like a thorny belt for me***, which struck me even when I tried to let it go

This sentence shows a simile figure that is *the bagaikan sabuk berduri untukku* (like a thorny belt for me). The word "bagaikan" (like) has the same meaning like "as". It is taken from *Kebajikan yang Mengecilkan* story. The sentence shows how people around treat the character. The author used the description of *sabuk berduri* (thorny belt) to profound the meaning about someone who feels exiled and always tries to be accepted in the society. The comparison involved in the phrase; *pujian* (praise) and *sabuk berduri* (thorny belt) is unequal. The word *pujian* (praise) can be interpreted as an utterance of someone or it is the action of saying or expressing something aloud. And *sabuk berduri* (thorny belt) is an item that is used to hit something.

Meanwhile, the author used simile in the phrase *sabuk berduri* (thorny belt) to show how sharp, harsh, painful and cruel *pujian* (praise) is and it becomes like a very spiky or thorny whip. Similarly, Leech (1969) described that simile emphasizes a detailed meaning about the condition of the character. It does not only refer to the explicit purpose, but also the visual features due to detailed and assertive depiction. It increases the possibility of readers to imagine exactly the same situation as the author's thought or concept (Romala, 2015).

Mereka heran mengapa aku tidak mau memperbaiki dan mengasah kepintaran mereka: seakan-akan mereka itu belum memiliki cukup banyak orang sok pintar, yang ***suaranya berderit di telingaku bagaikan pensil yang tertoreh papan!*** (pp. 157)

They were surprised why I did not want to improve and hone their intelligence: as if they didn't have enough smart people, ***whose voices creaked in my ears like pencils etched on boards!***

Now, look at the sentence *suaranya berderit ditelingaku bagaikan pensil yang tertoreh papan* (whose voices creaked in my ears ***like pencils etched on boards***). As we know, simile is used to demonstrate the resemblance between two objects in shape, color, or other characteristics that are comparable and equal (Perrine, 1984). The author uses the word *bagaikan* with the meaning of "as or like" in English. In this sentence, simile is used to compare between *suaranya* (voices) and *pensil yang tertoreh papan* (pencils etched on boards). All the ridicule, insults, comments and opinions of people showed towards Zarathustra in this short story, were the same as the sound of a pencil or chalk etched on the board. The sentence shows the uncomfortable feeling of the protagonist towards society, where the author makes this simile to directly express the protagonist's perception about the surrounding environment or society. The researchers found that the sentence, *pensil yang tertoreh papan* (etched on boards), to be identical with the noisy sounds that are very disturbing and not pleasant to hear by people. In other words, the pencil/ chalk sound on the board is referred to



as smart-ass persons who thought they or the society knew everything rather than the protagonist.

*segera **mereka akan berdiri dihadapanku bagaikan rumput dan padang rumput**, dan sungguh mereka telah bosan dengan diri mereka sendiri teregah-egah lebih merindukan api dari pada air!* (pp. 160)

*soon **they will stand before me like grass and pasture**, and indeed they have become bored with themselves panting more fire than water*

In this sentence, simile can be found in *mereka akan berdiri dihadapanku bagaikan rumput dan padang pasir* (*soon they will stand before me like grass and pasture*). Here, simile is in the phrase *mereka akan berdiri* and *bagaikan rumput dan padang rumput* (*they will stand before me like grass and field*). The *bagaikan rumput dan padang rumput* (*like grass and field*) refer to the word *mereka* (*they*). The author illustrates how people have come near to Zarathustra in a hurry and crowd. The analysis obtained shows that the two words more precisely indicate people's condition. The author, in this simile, described the final situation of the story. It shows the evaluation part of the protagonist who knew a lot about people's nature, habits, and many more. The comparison used by the author was more natural and direct. Although simile was related to the explicit meaning with a purpose to emphasize the meaning of the words or sentences, it was also used to make the description more emphatic and vivid (Mahmood & Jamil, 2015).

***Dalam impianku**, ia pelaut yang pemberani, setengah perahu setengah badai, **membisu bagaikan kupu-kupu, tidak sabaran seperti elang**; bagaimanakah dia memilki kesempatan dan kesabaran hari ini untuk meninbang dunia?* (pp. 164)

***In my dream**, he was a brave sailor, half boat half storm, **silent as a butterfly, impatient like an eagle**; how does he have the opportunity and patience today to support the world?*

This sentence contains two similes: they are *membisu bagaikan kupu-kupu* (*silent as a butterfly*) and *tidak sabaran seperti elang* (*impatient like an eagle*). The simile connectors used are *bagaikan* (*as*) and *seperti* (*like*). Both of the phrases refer back to the word *impianku* (*my dream*). The author wants to emphasize the essence or form of his dream (*impian*) through those similes used in this short story. The phrase above, *membisu bagaikan kupu-kupu* (*silent as a butterfly*) is a form of the author's dream. *Kupu-kupu* (*butterfly*) is a beautiful creature that has pretty and colorful wings.

The general habit of the butterfly is that it can distinguish high and low sounds and know the existence of either a prey or a predator that is nearby. But the fact is that butterflies themselves cannot produce a high or low sound. Based on this explanation, the simile used in the phrase *membisu bagaikan kupu-kupu* (*silent as butterfly*) compares the form of the protagonist's dream that it is quiet and calm like the silent butterfly. However, in his silence, the protagonist pays keen attention to everything such as circumstances, situations, attitudes, characteristics, environment, how people treat others and so on. The *tidak sabaran seperti elang* (*impatient like an eagle*) also shows the form of the character's ambition or *impian* (*dream*). Here, simile shows the same function of *membisu bagaikan kupu-kupu* (*silent as a butterfly*).

The *elang* (*eagle*) is a flying creature that is included in the family of poultry (birds). A sturdy body, sharp eyes, and shrill sounds are the general qualities of the eagle. With these features, the eagle frightens other predators. In this phrase, the author illustrates the protagonist's main issue which is his/ her dream or ambition. The author argues that the protagonist's dream is big and therefore it requires more perfection in his/ her enthusiasm.

Further, it needs the same maturity as the eagle for his/her dream. It is clear from the analysis above that the simile function in this sentence illustrates the meaning related directly to the object that has similarity with. Simile shows more visual relationship between the objects (Waldau, 2010).

*Disini **aku masih seperti ayam jantan di lahan pertanian yang asing**, yang dipatuk-patuk bahkan oleh ayam-ayam betina; tetapi aku tidak memusuhi ayam-ayam betina tersebut hanya karena hal itu. Aku bersikap sopan terhadap mereka, seperti terhadap setiap hal kecil yang menjengkelkan; menyerang balik kepada hal-hal kecil bagiku seperti kearifan seekor landak (pp. 153).*

*Here **I am still like a rooster on an isolated farm**, pecked even by hens. But I'm not hostile to those hens because of that I behaved politely towards them, as with every annoying little thing, strike back at low something for me like the wisdom of a hedgehog.*

This paragraph is taken from the story, *Kebajikan yang Mengecilkan*. The sentence *aku masih seperti ayam jantan di lahan pertanian yang asing (I am still like a rooster on an isolated farm)* expresses the simile usage. The author uses the word "seperti" that has the same meaning of "like" in English. The author uses the word *ayam (hens)* to illustrate the protagonist's feeling and situation in this paragraph. The use of simile in this sentence is obvious and it directly shows the comparison between one object with another. (Leech, 1969). The function of simile is to show the explicit meaning of the sentence in order to make the readers easily perceive the equivalent comparison between some objects.

Nafsu kepada **kekuasaan**; yang bagaimana pun, menggoda mereka yang murni dan yang sendiri dan sampai ke ketinggian-ketinggian yang mencukupi diri, bersinar **bagaikan sebuah cinta yang memoleskan keceriaan-keceriaan ungu pada surga-surga dunia** (pp. 168)

*Lust for **power**, however, tempting those who are pure and becoming heights, self-sufficient, **shines like a love that smacks the purple joy in the heavens of the world.***

This sentence is taken from the short story, *Tiga Hal yang Jahat*. In this sentence, *bagaikan sebuah cinta yang memoleskan keceriaan-keceriaan ungu pada surga-surga dunia (shines like a love that smacks the purple joy in the heavens of the world)* expresses simile. The author used the word *bagaikan* that has the meaning of 'like' or 'as' in English. From this sentence, the word *bersinar (shines)* refers to *kekuasaan (power)* that is compared with the word *cinta (love)*. The word *cinta (love)* commonly means an intense feeling or expression of deep affection towards something or someone. The clause *cinta yang memoleskan keceriaan-keceriaan ungu pada surga dunia (love that smacks the purple joy in the heavens of the world)* refers to the temporary pleasure in this world, that also has a relation to the word *kekuasaan*. This clause illustrates the strong desire for something even an innocent person can fall into that lust. The use of simile intends to emphasize the author's thought about how destructive the power is to people who do not have loyalty or firmness in themselves.

### **Personification**

Personification, the other figure of speech, is also found in Nietzsche's two short stories which have been used in this study by the researchers. The function of personification is to illustrate the visual features of the character, ideas, and imagination from the author's perspective.

*Datanglah waktunya petir yang kunanti! O misteri sebelum tengah hari! Suatu hari nanti aku akan mengubah mereka menjadi **api yang berlari** dan menggambarkan kedatangannya dengan lidah api menyala-nyala. Suatu saat nanti mereka akan berseru dengan lidah-lidah api: segera tiba, sudah dekat, tengah hari agung! (pp.160)*

*The time came for the lightning that I was waiting for! O mystery before noon! Someday I will turn them into **running fire** and describe their coming with a blazing flame. Sometime they will cry with tongues of fire: soon to arrive, near, high midday.*

According to Shaw (1972), personification is a figure of speech in which a human quality is assigned to an inanimate object. The phrase that contains personification is *api yang berlari* (running fire). The object of personification is *api* or *fire*, and the human characteristic that it has is the ability to *berlari* (run). The phrase *api yang berlari* (*running fire*) refers to the curse of Zarathustra to humans who live in complete submission and always do what others say without thinking whether it is good or bad for themselves. This personification showed the author's thought about the human condition. In other words, the *api yang berlarian* is used to represent that the humans action as well as the fire spread everywhere, which means humans cannot stop their action.

*Nafsu pada kekuasaan: **lalat jahat** yang duduk pada orang-orang yang paling bangga diri; pengejek terhadap semua kebajikan lemah yang mengendarai setiap kuda dan keangkuhan (pp. 167)*

*Lust for power: **evil flies** that sit on the people who are most proud of themselves; mocker of all weak virtues that drive every horse and arrogance.*

This sentence is from the short story, *Tiga Hal yang Jahat* taken from *Zarathustra*. Here, personification refers to *lalat jahat* (*evil flies*). The object of personification in this phrase is *lalat* or *fly*, and the human characteristic that it has is *jahat* (*evil*). The phrase *lalat jahat* (*evil flies*) refers to anyone who has lust for power of arrogancy as to get whatever they want. The author used this personification to describe Zarathustra's feeling when he saw a human seeking power in something. Fly or flies is a harmful insect that moves from a stained area, then accidentally sits on a clean place. It immediately contaminates the place or object on which it sits. Implicitly, the author made this example so that the description and analogy he created could be accepted.

## 6. CONCLUSION

This research has investigated two figures of speech; namely simile and personification throughout the two translated chapters taken from Nietzsche's novel, *Zarathustra*. Two chapters were taken from the book, which are *Kebajikan yang Mengecilkan* and *Tiga Hal yang Jahat*. This study found about nine figures of speech: seven similes and two personifications. Simile in the novel, *Zarathustra* focused on illustrating the author's visual reality regarding the character's situations, life-story, and imagination. The main simile found in the story, *Kebijakan yang Mengecilkan* is *pujian mereka itu bagaikan sabuk berduri* (their praise is like thorny belt). And from the story *Tiga Hal yang Jahat* is *membisu bagaikan kupu-kupu, tidak sabaran seperti elang* (silent as butterflies, impatient like an eagle). Both sentences show the implicit meanings as has been analyzed in the result and discussion part. In other words, the function of simile in both selected chapters is to emphasize, point out, and describe very minutely the character's condition and situation. Moreover, it functions to bring up the deepest meaning which is stated implicitly.

As far as personification is concerned, it is used by the author in these two chapters to demonstrate the visual aspects of the protagonist, which are very analogous to the author's thoughts and imagination. Examples of personification are *api yang berlari* (running fire) and *lalat jahat* (evil flies). These two examples clearly show how the author used personification to introduce an inanimate object with human characteristics in order to make things seem alive.



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