

**AN ANALYSIS OF STYLISTICS IN *BOOK LOVERS* NOVEL
BY EMILY HENRY**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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ABSTRACT

Devi Anggraini. NPM. 1902050072. *An Analysis of Stylistics in Book Lovers Novel by Emily Henry*. English Education. Faculty of Teacher Training and Education. University Muhammadiyah Sumatera Utara. 2024.

The research aims to analysis of stylistics elements of *Book Lovers* novel by Emily Henry. The objectives of the study were to describe the types of figurative language, the dominant types of figurative language and the reasons why it has become the dominant type of figurative language. The data of the research was obtained from *Book Lovers* novel by Emily Henry, it published by Berkley, New York, 2022. The method used in this research is qualitative method. The data resources of this research were the novel "*Book Lovers*" by Emily Henry which was published in 2022 and some journals were used to analyze and support this research. In collecting the data, the researcher used note taking as the data. The researcher used Perrine's theory to analyze the figure of speech contained in the novel. In this research, the researcher found that there are seven types of figure of speech found in the novel "*Book Lovers*" by Emily Henry. They are metaphor, simile, personification, metonymy, repetition, hyperbole and rhetorical question. The most dominant type of figure of speech used in the novel is simile, it appears 115 times, and the less type of figure of speech used in the novel is metonymy and repetition the researcher only found out one from all the data.

Keyword: Stylistic, Linguistic, Literature.

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In the end, the researcher hoped that this study will be beneficial, whether from an academic or other perspective. Additionally, the researcher is fully aware that this research is far from flawless, therefore any constructive feedback is more than welcome in order to make it better in the future.

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Medan, 18 October 2024

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CHAPTER I

INTRODUCTION

A. Background of the Study

In the midst of society, literary developed through the result of introductory imagination and contemplation on the surrounding social phenomena. Consequently, literature is present in people's lives and serves as the point of view of their imaginations. Written and spoken creation that are acknowledged as art forms and prized for their aesthetic, intellectual, and emotional aspects are referred to as literary works. If literary work is informed or expressed through language, it can be appreciated. In a literary work, language not only conveys meaning but also a beautiful message. So, language might soon become a tool of expression used in literary work.

One if literary work is novel. Writing a literary novel requires the use of language as a tool to express the author's imagination and brain child. The author's choice of language will influence how interested the readers are in finishing the book based on the plot of story. Someone who engage in literary reading can aims to the intention of entertaining themselves with anything else than the fact daily or to occupy the time free or as an alternative to activities factual conducted and in feel every day to satisfy and also think desire to know the information, (Yani, 2018).

Literary language shows the universal truth and provable study results, it has literary impetus and reflects the inner self and natural outpouring of feeling of the author, (Ahmad, 2012). There are major differences between the literary

language, daily language and scientific language. While language used in daily life is more varied, literary language is also the result of systematic exploration and assimilation of its whole range of possibilities. It is said that scientific language is denotative and often resembles systematic or symbolic logic, while literary language is distinct, full of ambiguities, homonyms, and strongly connotative. Connotation and denotation are inextricably linked in the connection. Denotation refers to a term's dictionary definition or literal meaning. Connotation, on the other hand, explains the associations or emotional concepts that come with a specific term. Thus, it makes sense that literary language deviates from the pattern of grammatical rules. The aesthetics of language constantly limits how language is interpreted in literary works. Literary works lose their depth when they lack artistic language. Literary works tend to have more specific language because of the idea of a licensed novel, which gives the author creative freedom to utilize language, or because the author is writing for a specified audience. To achieve the intended impact, the novelist's freedom to utilize grammatically correct conventional language outside of the pattern is strongly advised, (Putri, 2011).

In the novel, language is a tool for re-observing life as it happens through the stories. As a result, an author must be able to explain ideas in engaging language, as language serves a vital role in the attraction of literary work. Language beauty or aesthetics is always taken into consideration while evaluating literary works. Both literal and figurative language usage are possible. Literally, it refers to the meaning of the language as it is employed in dictionaries, also known

as grammatical. The meaning of literal language remains constant, regardless of the context in which it is employed. In the sciences, for example, language is employed literally; it is specific and unambiguous. The language in a sentence like "The grass is green" is literal because it conveys what it implies, which is that the grass is green, and it is simple to understand. Figuratively refers to a method of speaking that differs from the words' literal meaning; this is also known as figure of speech. Unlike literal speech, the meaning of a language is understood in relation to its context. Taking a statement like "The grass always looks greener on the other side" into consideration. It could be challenging for readers to determine whether the sentence's wording is literal or metaphorical.

The beauty in literary works is built by the words and language arts, which manifest on specific words that arise from soul expressions. According to such statements, literary works or arts readers would be interested if the information the writer provides is given with an aesthetic creativity. A literary or reading book with artistic value is more likely to pique readers' interest. The author employs exquisite, melodious language to convey his ideas through a variety of mediums. In the field of literature, there are several lovely languages that we call cliché language. Readers will grasp the beauty of a literary work through the language used in it, (Putri, 2011).

Novel is one type of literary work or transactional discourse, and is presented in a structured and often extended narrative form. Novel is a prominent genre within literature, characterized by their ability to immerse readers in complex and imaginative worlds, allowing them to explore different perspectives,

emotions, and experiences. The novel is less frequently an object of theory in its own right than it is an opportunity to investigate a wide range of cultural phenomena, social and historical transformations, philosophical propositions, living habits and practices, and aesthetic movements — implying that when we discuss the novel, we are actually traversing it on our way to the domains of human activity that surround it. In contrast to transactional discourse, which usually has functional or practical goals like completing a task or transmitting information, discourse that emphasizes communication content and a large number of words or language—which vary, of course—that are created in accordance with the author's ideas or imagination, (Gorelick, 2019).

In Indonesia, Novel lovers are not just teenagers; some adults enjoy them as well, as each book contains unique values in addition to being entertaining. Adults are typically more interested in reading books with themes related to education, nationalism, or history, while teenagers typically prefer books with themes related to inspiration, romance, and diaries. Novels are offered for relaxation in addition to standard reading values, enticing readers to immerse themselves in the author's narrative. Thus, it should come as no surprise that so many novels have been released in adaptations. One of the recently released books is one that was authored by Emily Henry entitled *Book Lovers* 2022, published in Barkley, New York.

Book Lovers Novel is a notable contemporary novel that blends elements of romance and literary fiction. The novel's narrative structure and language offer a rich field for stylistic analysis, given its sophisticated interplay of narrative

voice, character development, and thematic exploration. Emily Henry's novel is a model text for examining stylistic elements in contemporary fiction because of its innovative interpretation of romantic clichés and thoughtful analysis of literary culture and relationships. The usage of many languages in *Book Lovers* encourages literary readers to go deeper into the message the author is trying to express by making the plot and material more engaging. Emily Henry frequently uses language that is different from what people typically use to communicate. The novel *Book Lovers* employs metaphorical language and a certain style of writing that makes it evident.

One American novel author is Emily Henry. Emily Henry is one of the world's most beloved storytellers. Emily Henry's romantic novels are the #1 New York Times best-sellers. Her debut young adult novel, *The Love That Split the World*, came out in January 2016. After writing many young adult novels, Henry published his first adult romance novel, *Beach Read, People We Meet on Vacation, Book Lovers*, and the upcoming *Happy Place*. Her other books have a total sales of almost 2.4 million.

A literary work that is composed well and uses various stylistic elements of language contained in it can be described by a writer of a literary work in great detail so that the scenes in it are able to arouse and dampen the emotions of the reader. In this modern era, with the rapid development of digital media and global communication, someone's understanding of language styles is becoming increasingly important. But there are problems when many writers and readers are not fully aware of the subtleties and complexities involved in the use of figurative

language. This ignorance can make it difficult for someone to effectively communicate ideas and to capture the tone and depth of a text. The fact that various people interpret the usage of figures of speech differently presents another issue for stylistics study. Depending on their experiences and background, readers may interpret the writer's use of figures of speech in different ways and for different purposes. seeing how references affect readers' reactions—who frequently struggle to recognize and interpret references and comprehend how they fit into the larger text—and theme of the novel, there is a need for further analysis regarding the use of this figurative language.

The researcher agrees with carrying out this research because there are several reasons for how important and worthy it is to carry out this research, such as helping us understand how the author uses language to create certain effects in a novel. Besides, through stylistics we can analyze how writing style influences the characters and situation in the novel. For example, how the author uses metaphor or irony to highlight character traits or the mood of the story. Research on stylistics can also examine how language is used in novels to convey subtext or deeper meaning, as well as to comprehend various figure of speech. Consequently, readers can have a more meaningful reading experience by understanding how stylistic devices impact the narrative since they will be able to better appreciate how the author conveys the story. For these reasons, stylistic research in a novel not only deepens our understanding of a literary work, but also provides broader insight into the art of writing and its influence on readers.

The researcher took *Book Lovers* novel as an object of stylistic study

because the novel had never been studied before. Besides, this novel is enough to become one of the favorite novels and best seller in 2022. According to the experience of the previous readers of novels, *Book Lovers* has the most soul-touching storyline and has gained significant popularity and is widely discussed because of its fresh writing style and interesting story. . Even though the novel *Book Lovers* is an entertaining work of fiction, the novel can also have some influence and relevance for education as with its popularity and appeal, *Book Lovers* can motivate students and young readers to read more, especially the contemporary fiction genre. This book can be used to introduce students to a variety of narrative techniques and different writing styles. Additionally, the novel provides good examples of stylistic techniques, dialogue, and narrative structure. In an educational context, this book can be an open source material for stylistic studies and literary analysis, helping students understand how these elements work in a text. Therefore, the influence of the novel can extend to the education by enriching the reading experience, increasing understanding of writing techniques, and encouraging discussion about relevant themes.

Knowing *Book Lovers* novel, if you look at the title, contains a lot of stylistics, therefore the readers will not immediately understand the meaning of this novel just by reading the title. Understanding the title and content of the novel *Book Lovers* 2022 can only emerge if we try to understand what stylistic elements are used by the author of the novel. Therefore, the researcher explores literary works in linguistic aspects, especially figurative language. Here is example of figurative language contained in *Book Lovers* novel, we can see from the

following sentence: “*Wipe that frozen smile off your face*”.

This sentence above is an example of figurative language utilized by the author in personification. Personification is a figure of speech in which non-human things or abstract notions are given human-like characteristics or traits. In the example line above, "smile" is believed to have human nature, which can be "frozen," but a smile cannot be "frozen" because it is a temporary facial expression that usually represents happiness or joy. As a result, the researcher wishes to conduct a more in-depth analysis of the stylistics in *Book Lovers* novel.

B. Identification of the Problems

According to the context of the problem stated above, there are several problems may be identified in this study, including:

- a. Most of the readers lack a deep understanding of identifying the types of figures of speech which can hinder their ability to convey the messages effectively.
- b. Most of the readers still have difficulties for understanding and interpreting the complexities of stylistics used in a novel.

C. Scope and Limitation

Based on the identification of the problems above, it is necessary to scope the research problems to avoid expanding the discussion, this research focuses and emphasizes on the stylistics in the term figures of speech in the novel “*Book Lovers*” by Emily Henry by reading and understanding the text through the novel

using qualitative approach. Besides, this research limits to analyze only some types of figures of speech used by Nora Stephens and Charlie Lasrtra as the main characters in the novel entitled “*Book Lovers*” written by Emily Henry based on Perrin’s Theory of figurative language.

D. Formulation of the Problems

Based on the scope and limitation above, the formulation of the problem in this study, namely:

- a. What types of figures of speech which found in the novel *Book Lovers* by Emily Henry?
- b. What types of figures of speech which are dominantly found in the novel *Book Lovers* by Emily Henry?
- c. Why its dominantly contained in the *Book Lovers* novel by Emily Henry?

E. Objectives of the Study

As usual, the analysis aims to know the style used by the author at this literary work on *Book Lovers* novel by Emily Henry. The analysis especially tries to delve:

- a. Find out the types of figures of speech used in the novel *Book Lovers* by Emily Henry.
- b. Figure out the types of figures of speech dominantly used in the novel *Book Lovers* by Emily Henry.
- c. Find out the reason why it dominantly contained in *Book Lovers* novel is.

F. Significances of the Study

This research has two significances such as theoretical and practical benefits that will be achieved through the research, as follows:

a. Theoretically, This research provides a scientific reference for students and instructors in the English Language and Literature Department. For the commoner to understand about figurative language and studying about the meaning if the commoner found the difficulties when reading a novel.

b. Practically, the result of this research contributes to:

1. Teachers

The results of this study are expected can be a reference to the material taught in classroom dealing with figurative language.

2. Students

The findings of this study are likely to serve as a reference point for future research and improve knowledge of the usage of stylistics, particularly figures of speech.

3. Readers

The findings of this study are designed to provide the readers with a broad reference on the similarities of figures of speech and other result from this research is figurative language can be used as a daily life expression for the people to enrich the beautifulness and the exquisite of language.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

In this chapter, the researcher presents a review of the relevant literature for this research. The contents are about analytical semantics. It also discusses stylistics, types of figurative language, novel and previous research.

1. Semantics

Semantics is the philosophical and scientific study of meaning in natural and artificial languages, originating from *semantikos* ("significant"). According to Griffiths (2006), semantics is the study of meaning, which includes understanding of codes in linguistic lexicon and patterns for generating more sophisticated phrase meanings. Semantics is a technical term that refers to the study of meaning, which is an element of both language and linguistics. Unfortunately, meaning encompasses many characteristics of language, and there is no universal agreement on the nature of meaning. Furthermore, semantics is studied in numerous disciplines of sciences, and hence the meaning studied may differ, (Putri, 2011).

Language semantics is the study of meaning in order to understand human expression through language. The semantic word alone conveys a variety of concepts, ranging from popular to highly specialized. This is frequently used in daily language to indicate an issue with comprehension related to the selection of words or implications. Over the years, various formal problems have been raised on the problem of understanding, particularly in the formal semantic field. It is the

study of how agents or communities perceive signals or symbols in specific situations and places. In the view, sound, facial expressions, body language, and proxemics contain semantic content (meaningful), and each consists of multiple disciplines of research, (Al-Farabi, 2019).

In Linguistics, Semantic is one of interesting studies to be researched. Semantic is aimed to investigate the meaning of language. Through semantic, language can be translated more intended. According to Kreidler C. (2013) states the study of the meaning / meaning contained in a language is known as semantics. Semantic is learned about the meaning. In communication the rules of information should be understood by the listener and the speaker. The communication will run smoothly if the use of language that can be understood well, and the information / the message can be received well to speakers' listener, (Sari, 2023).

Semantics is a branch of linguistics focused on understanding how meaning is conveyed through language. It explores how words, phrases, and sentences express ideas and how these expressions are interpreted by listeners or readers. At its core, semantics looks at the relationship between signs (like words or symbols) and what they represent. For instance, the word "dog" refers to a specific type of animal, and semantics examines how this reference is understood in different contexts. Semantics is often known as the study of meaning in language. Language is used to express meanings that others can understand. But meanings exist in our thoughts, and we may convey them through spoken and written words, gestures, and action. Phonology studies language sound patterns,

while morphology and syntax study word and sentence structure. These are then structured so that we can send and receive relevant messages. Semantics is the level of linguistic analysis in which meaning is examined. (Bagha, 2011). Additionally, Semantics explores the subtleties of meaning, such as how grammar and context affect interpretation. For instance, the meaning of the statement "He broke the record" varies according on whether it refers to breaking a music record or a sporting record. Semantics examines how these circumstances affect how words are understood and how individuals understand words with conflicting or numerous meanings. Finally, semantics also considers how meaning is constructed and shared within different cultures and languages. It looks at how various linguistic and cultural backgrounds can affect interpretation and communication. For example, idiomatic expressions or cultural references might be understood differently depending on one's background, which is crucial for effective cross-cultural communication. Overall, semantics provides the tools to decode and analyze the rich tapestry of meaning in human language.

The study of the meaning of words, phrases and sentences is called by semantics. It focuses on understanding how language conveys ideas and concepts. At its core, it examines how words and sentences are used to represent and communicate specific meanings. This involves looking at how individual words connect to their referents in the real world, as well as how these words combine in sentences to create more complex meanings. Linguistic semantics deals with the conventional meaning conveyed by the use of words and sentences of a language. The fact that meaning appears to be flexible and dependent on speakers, listeners,

and context presents another challenge with semantics. However, if language is scientific, then it has to be interested in generalization rather than particular cases. It is commonly accepted that a separation may be drawn between the linguistic system and how speakers and listeners use it for this reason. Furthermore, meaning is separated into literal and non-literal meaning in the field of semantics.

Literal refers to the actual words. Referential meaning is defined as having a referent, or something outside of language that a word refers to. Non-referential meaningful words are defined as not having a reference. The Swiss linguist Ferdinand de Saussure stated that all linguistic signs are made up of two parts: the signifier (signifiant) and the signified (signifie). It is a type of concept or thought derived from a specific sign that consists of both a sound component and a concept component. Another explanation of meaning can be described by the following list of definitions, which are: 1) An intrinsic feature of something, 2) Related words in a dictionary, 3) The connotations of a word (which are discussed below), 4) The thing to which the speaker of that word refers, 5) The thing to which the speaker of that word should refer, 6) The thing to which the speaker of that word believes himself to be referring, and 7) The thing to which the hearer of that word believes he is being referred to. These definitions refer to the many ways in which meaning is interpreted. One explanation for the variety of meaning definitions is that words (or signals) in a language are classified into distinct categories. For example, an arrow (\rightarrow) signifies direction. Some indications are indicative of the item signified, such as buzz, twinkle, and ring; cough, slam, and rustling are all onomatopoeic. Some signs bear little relation to the object they

allude to, yet since they represent that thin, they are symbolic, (Bagha, 2011).

Literal meaning refers to the straightforward, explicit interpretation of words or phrases, where each term is understood exactly as it is presented. When we take something literally, we interpret it based purely on its dictionary definitions without considering any underlying or figurative connotations. For instance, if someone says, "She's on cloud nine," the literal meaning would suggest she is physically located on a cloud, which is not the case. Instead, it means she is extremely happy. This direct interpretation is often used for clear and unambiguous communication, where there is no room for misinterpretation. Literal meaning is important for establishing a baseline understanding of language and ensuring that basic communication is clear and effective. It provides a foundation upon which more complex or nuanced interpretations can be built. By focusing on the literal meaning first, we can avoid confusion and miscommunication before exploring any additional, figurative, or implied meanings. Besides non-literal meaning refers to the interpretation of words or phrases that goes beyond their direct, dictionary definitions. Instead of understanding a statement exactly as it is written, non-literal meaning involves recognizing that the words are being used in a more figurative, symbolic, or imaginative way.

Semantics does not only refer about the concept of meaning from communication system, but also it explains the concept of meaning from lexical and grammatical side known as lexical and grammatical meanings. The first according to Chaer (2007, p.289), Lexical meaning (dictionary meaning) is a

meaning that possessed by a lexeme without any context. For example, the word 'pencil' has a definite meaning, besides 'pencil' has reference a noun. The lexical meaning based on Oxford Learner's Pocket Dictionary, pencil is a piece of wood containing a black or colored substance, used for writing or drawing. Thus, semantic meaning or lexical meaning is the real description about a concept of meaning. The second, grammatical meaning is the meaning caused by grammatical process of affixes, reduplication and composition. For example, do – doing – done – have done, etc. different languages have some different grammatical systems, (Rawung et al., 2022).

The other part is non-literal meaning, There are several ways to communicate thoughts that differ from semantic rules, including the use of denotative and connotative meanings. Denotation is described as the core part of word meaning, which implies that it is referred to as literal meaning, meaning that is identical to dictionary definitions, on which everyone typically agrees. According to Isfandiyary in Zuhdah and Alfain (2020:105), denotation is typically characterized as literal meaning or a term with a single unique meaning. In other words, it expresses the fundamental meaning of visual signs. Connotative meaning, on the other hand, is subjective in the sense that it differs from denotative meaning. According to (Elnaili in Zuhdah and Alfain (2020:105), connotation may be described as the large collection of positive and negative connotations that most words bring with them, as well as the additional meaning or sense value included in a word, (Setiani, R, 2020).

In semantics, non-literal meanings of language are referred to as figurative

and are explained by a variety of rhetorical devices such as metonymy, metaphor, irony, synecdoche, hyperbole, and litotes. Occasionally, non-literal meaning purposefully uses implausible or false language to create dramatic effects. It becomes challenging to distinguish between literal and non-literal uses of language, though, upon closer inspection. To begin with, one way that languages evolve throughout time is when speakers change the meanings of words to suit changing circumstances. One such shift is by metaphorical extension, where some new idea is depicted in terms of something more familiar, example;

- a. I could eat a horse.
- b. My stomach thinks my throat's cut.

From the examples above of semantics and figurative language, the underlined sentences have the different meaning if they are seen from the lexical meaning because the sentences of “I could eat a horse” and “My stomach thinks my throat's cut” are categorized as hyperbole form or figurative form, (Mansoor & Salman, 2017).

2. **Stylistics**

Stylistics is a branch of linguistic study that explores how language is used in literary and other texts to achieve specific effects and convey meaning. It focuses on the style of written or spoken language, examining how authors and speakers use various language techniques and choices to create particular effects, evoke emotions, and deliver their messages. In essence, stylistics looks at the artistry behind language use, analyzing how different elements of style contribute

to the overall impact of a text. Etymologically, stylistics is related to the word "style", meaning style, while stylistics can be interpreted as the science of style. Stylistics is the language science used in literary works (Endraswara, 2003:72). Besides, according to Sutejo (2010:8), the style in literary work can be understood as the form and formulation of the author's language expression because it is individual and the style is understood as language style. Style in literary work is an additional literary device made significant contribution in achieving aesthetic value and creation of meaning, (Nurhuda, 2022).

Stylistics is a style of language used specifically in a work of literature. The author uses language style as an effect art to express ideas or express expressions. Language style is to encapsulate ideas that will refine the literary text (Endraswra, 2003:73). Furthermore, Yunata (2013:77) stylistics is a science learn about style, if viewed from the language, stylistics learn the beauty of language includes various aspects of language, namely: figurative language, figures of speech, imagery, diction and others. Stylistics is one approach in literary research. Stylistics is a scientific discipline that studies language style. According to Ratna (2013:167) stylistics is a science related to style and language style, but in general it refers more style of language.

Stylistics is the application of linguistic standards to literary texts. Furthermore, according to Verdonk (2002), stylistics is the study of distinguishing aspects of language, with an emphasis on their goals and consequences. Stylistics can be used to mediate between two subjects: English language and literature. According to the preceding debate, there is no broad consensus on the definition

of stylistics; yet, it is acknowledged that stylistics is a separate study that serves as a mediator between linguistics and literature, (Almahameed, 2020).

Stylistics is a subfield of linguistics that studies differences in language usage in the complexity and actuality of literary arts. As a result, the articles with the greatest interest in applying stylistics are literary texts. Another meaning of stylistics is the language analysis of various styles. Style is the constant appearance in the text of certain things and structures, or categories of items and structures, from among those provided by the language as a whole. As a result, stylists must work in a precise and methodical manner when articulating the link between language parts and their meanings (Candria, 2019). According to Leech and Short (2007, p.11), stylistics is the language study of style, which is seldom pursued for its own sake, simply is an exercise in describing what use is made of language, (Al-ameedi & Al-tamimi, 2022).

Stylistics is a method for determining language style. Simpson defines stylistics as a way of literary interpretation in which language takes precedence over other elements. Style refers to how language is used in a certain situation, by a specific group of people, and for a specific purpose. Style differs from structural grammar. It cannot be quantified and has no rules. Style influences writing, enhances touch with the reader, and raises their consciousness. Style is always concerned with the interaction between the participants in a given circumstance.

Studying style has a certain goal. The goal of researching language style is to describe something, both specifically and generally. According to Leech and Short (2007, p.11), "literary stylistics has an implicit or explicit goal of explaining

the relationship between language and artistic function." Literary style is the style used in all aspects of a literary work, such as language, ideas, storyline, and so on. It is also true that literary stylistics tend to be considerably more accessible to literary criticism, which is the focus of this work (Ufot, 2014). Language style is used to show or describe anything using distinctive, artistic, and beautiful words that may make the reader feel what the author feels and also to explore creativity in language use.

Stylistics is identifying and analyzing the unique features of an author's language. This includes studying word choice, sentence structure, figurative language, and other stylistic elements that make up the distinctive voice of a writer. By examining these aspects, stylistics helps us understand how authors express their individuality and how their specific stylistic choices influence the reader's perception of the text. In addition, stylistics has a relationship to literature. The relationship between stylistics and literature introduces two significant caveats: a) The first is that originality and innovation in language usage should not be viewed as the sole domain of literary writing. Many forms of discourse, such as advertising, journalism, popular music, and even casual conversation, frequently display a high degree of stylistics dexterity; it would be incorrect to view the dexterity in language use as exclusive formal literature. b) The second is that the techniques of stylistics analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts, (Putri, 2011).

3. Figurative Language

Figurative language is a component of semantic studies. Figurative language is defined as language that employs implicit meaning or statements that do not have genuine meanings. Poets and authors frequently utilize figurative language in their works, including poetry and novels (Laila Alviana Dewi, 2020). Figurative language describes words or phrases that are significant but not literally factual. Using figurative language in a literary text adds aesthetic value and might increase one's emotional connection to the material. Figurative language is the capacity to enhance a piece of writing and portray emotions such as joy, sadness, good, and bad depending on the scenario. So, metaphorical language can be accepted by the thought expressed in the art of language.

Tarigan (2013:5) divides figurative language into four types: comparison, contradiction, linking, and repetition. In contrast, figurative language is split into 11 kinds, including simile, metaphor, personification, and so on. Contradiction figurative language is classified into 21 categories, including exaggeration, litotes, irony, paronomasia, and so on. Linkage figurative language is classified into 14 categories, some of which include metonymy, synecdoche, and asyndeton. Repetition figurative language is classified into 13 categories, including alliteration, assonance, anaphora, and so on. However, the researcher focuses on the following sorts of figurative language in the novel "Book Lovers": metaphor, simile, personification, synecdoche, metonymy, exaggeration, irony, allusion, paradox, allegory, apostrophe, and symbol, (Pratiwi and Nababan, 2017).

Figurative language is the converse of literal language. Literal language

conveys just what it says. Figurative language, on the other hand, frequently signifies more than what is said on the surface:

1. She runs fast. (Literal)
2. She runs like the wind. (figurative)

From the example above “like the wind” is a figure of speech (in this case, a simile). Recognizing the distinction between literal and figurative language holds significance. Numerous forms of expression are frequently employed as figures of speech, which can be memorized. In certain instances, authors and speakers might create their unique figures of speech. Failing to identify these as figurative language, and instead interpreting them literally, can lead to challenges in comprehending the language.

Figurative language has some classes. It is separated into two categories: figure of thinking and figure of speech. A figure of thought is one in which the words employed have a broader meaning than their usual definition. Meanwhile, figurative discourse refers to a figure whose words have a rhetorical effect. Figure of speech is also known as figurative expressiveness, (Damayanti, 2018).

The following is the explanation about definition of figures of speech:

3.1 Figure of Speech

According to Leech and Short (2007:63), figures of speech are the occurrence of qualities that are foregrounded by virtue of straying in some manner from normal rules of communication through the use of language code. They argued that classic figures of speech (schemes and tropes) are frequently beneficial for identifying aspects such as formal patterning exploitation or

linguistic code deviations (p.63). A figure of speech is simply described as a style of language used to convey meaning by comparing or associating one item with another that has a recognizable meaning or connotation to the reader. (Kosasih, 2019).

Figure of speech is employed in novels to reflect the author's feelings. Perrine (1992) defines figure of speech as "a type of speech or language that we do not use in our everyday lives." It elicits non-textual images or relationships (Anggraini et al., 2022). Figures of speech are creative and brilliant strategies used in literary and everyday communication and writing to interpret speech outside of its typical context. A figure of speech is a phrase, similar to a simile, in which words are classed as multi-word expressions that operate as units in the text. It signifies that the message isn't conveyed through conventional means. The communicator has the flexibility to employ various methods to transmit the message to the receiver. Opting for the usual approach will inevitably yield an ordinary response as well. By harnessing figures of speech, the communicator can consistently imbue the message with distinct nuances.

A figure of speech is a powerful linguistic tool that adds depth and creativity to language. It is a device employed by writers and speakers to enhance their communication, often by creating vivid imagery or evoking emotions in the audience. By employing various techniques, figures of speech allow for a more nuanced expression of ideas, enabling writers to convey complex meanings and concepts in a captivating manner. As such, figures of speech play a crucial role in literature, rhetoric, and everyday communication, inviting readers and listeners to

explore language on a deeper level. Using figures of speech in figurative language help to make writing more engaging, expressive, and imaginative.

3.2 Types of Figures of Speech

Figures of speech have many types. In this section, the researcher uses twelve kinds of figures of speech based on Perrine's (1992) theory, figure of speech is classified into twelve types: metaphor, simile, personification, synecdoche, metonymy, hyperbole, irony, allusion, paradox, allegory, apostrophe, and symbol, (Johnson, G., Arp, T. R., & Perrine, L. (2017)). The following is an explanation about types of figure of speech:

3.2.1 Simile

Simile is a comparison using like, as, or resembles. It usually compares two dissimilar objects. This comparison has to be specific and need the sign posting words between two kinds of idea or object. According to Perrine (2017: 774), A simile is a comparison based on likeness seen between two referents; one item is compared to another, and the source of the similarity is explained. Unlike metaphor, simile is readily visible by the use of words or phrases such as like, as, that, comparable to, resembles, or looks, (Aminah, S, 2012). We can use simile to make descriptions more emphatic. For examples:

1. His feet were as big as boats.

The sentence above is form of figurative language in simile form.

Where we are comparing the size of feet to boats.

2. She is as beautiful as a sunrise.

The sentence above is form figurative language in simile form. The word like explains the comparison between human and noun. Where the human has the beautifulness like a sunrise.

3.2.2 Metaphor

According to Perrine (2017: 774), metaphor is used as a means of comparing things that are essentially unlike. Metaphor is the comparison of two unlike things or expressions, sometimes using the verb “to be (is, am, was, were)” and not using like or as (as in a simile). Metaphor The other hand, metaphor doesn’t compare the statement explicitly but implied. For example, an expression like “*look, your hair is silk*”! does not actually state a comparison, although of course the comparison is understood by implication. In a metaphor there is extended reference: the hair is not literally silk. In such a statement the word *silk* may in one sense still stand for a silk, as the word *house* in “*the house of dust*” still means a house; but the silk itself now stands for “something” with the beauty of the hair.

3.2.3 Personification

Personification consists in giving the attributes of a human being to an animal, an object, or an idea. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being, Perrine (2017: 777). Personification is the art of attributing human traits, attributes, or behaviors to non-human beings, abstract ideas, or inanimate objects. This helps the reader relate to the

issue being described more fully by painting a clear and relatable picture for them. Personification can make writing more interesting and evocative by bringing depth, emotion, and imagery to it.

For examples:

1. The wind whispered through the trees

The underline sentence above explains that the wind is given the human quality of whispering, which is something humans do to communicate softly. By attributing the action of whispering to the wind, the writer creates a sense of intimacy and delicacy in the description of the wind's movement.

2. The sun smiled down on the beachgoers

The underline sentence above explains that the sun "smiled," the writer is giving the sun a human-like action of expressing happiness. This personification helps convey a warm and pleasant atmosphere, as if the sun is benevolently watching over the people on the beach.

3.2.4 Metonymy

Metonymy is figurative language that described a thing by referred to the other thing that was related to it. Perrine (2017: 776) stated that a metonym is something that is closely related to the thing that we meant. Metonymy is a figure of speech in which one word or phrase is substituted with another that is closely related to it, often in terms of proximity or association. This substitution is used to convey a specific meaning or evoke a particular idea by using a word that is conceptually

linked to the intended meaning. Metonymy relies on the assumption that the audience will recognize the connection between the substituted word and the intended meaning, (Angraini et al., 2022). For examples:

1. The pen is mightier than the sword.

From the sentence above in this phrase, "pen" symbolizes writing, communication, and ideas, while "sword" symbolizes warfare and violence. The metonymy suggests that well-crafted words and ideas can have a greater impact and influence than physical force.

2. Wall Street experienced a downturn.

From the sentence above the "wall street" is used metonymically to refer to financial institutions, stock exchanges, and economic activities related to finance. It's often used to discuss financial trends and market conditions.

3.2.5 Synecdoche

Synecdoche is a figure of the speech explained something use the whole for representing a part. Perrine's (2017) theory supports this statement that synecdoche is a category of figurative language that is used to supplement the whole. Synecdoche is a part of something is used to refer to the whole or the whole is used to refer a part. It involves substituting a specific word or phrase with another that is closely related or associated. This rhetorical device is often used to create vivid imagery, emphasize certain aspects, or provide a deeper layer of meaning to a sentence or expression. For examples:

1. All hands on deck.

In this example, the phrase uses the term "hands" to refer to the entire crew of a ship. It's a synecdoche because it substitutes a specific part (hands) to represent the whole group (crew members). The phrase is often used to convey the idea that everyone's help or involvement is needed for a particular task or situation.

2. The United States won three gold medals.

Here, "The United States" is being used to refer to the athletes or the team representing the country. This is a synecdoche because it employs the name of the whole nation to stand for a part of it, namely the athletes who competed and won the medals.

3. The pen is mightier than the sword.

In this well-known phrase, "pen" is used to represent writing and literature, while "sword" represents warfare or violence. This is a synecdoche because it uses specific objects (pen and sword) to symbolize broader concepts (writing and physical force) to emphasize the power of words and ideas over physical strength.

3.2.6 Irony

The deliberate use of language to convey the polar opposite of its literal meaning is called irony. Perrine (2017: 817) defined irony as a figure of speech that is used in sarcasm or ridicule or may not. Irony is a figure of speech where there's a discrepancy between what is said and what is meant, or between what appears to be true and what is actually true. It

often involves a contrast between expectations and reality, creating humor, depth, or a critical perspective. Take a look at each of the following common types:

1. **Dramatic irony** is the type in which one or more characters in a story is given no idea of information that would alter their lives and also change the course of the plot completely, example:

In a horror movie, the audience knows the killer is hiding in a closet, but the character entering the room does not.

From the example above the dramatic irony comes from the audience's knowledge of the impending danger, which the character is oblivious to.

2. **Situational irony** is the one in which the events in the story give the readers a result that is different from what they had been expecting to occur, example:

A fire station burns down.

From the example above a place that's supposed to prevent fires is itself destroyed by fire.

3. **Verbal irony** is when the author has put the characters' lines in such a way that the intended meaning is the exact opposite of what is being said, example:

"Oh, what a beautiful day!" said during a heavy rainstorm.

From the example above the speaker is using verbal irony to highlight the irony of calling a rainy day beautiful.

3.2.7 Hyperbole/Overstatement

Hyperbole is a figure of speech that considerably expressed something then produced a dramatic effect by exaggerating something. Perrine (2017: 815) stated that hyperbole or overstatement is simply exaggeration in the service of truth. Hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. It involves using extravagant and over-the-top language that goes beyond the literal truth in order to make a point or create a vivid impression. Hyperbole is commonly found in literature, poetry, speeches, and everyday language to emphasize feelings, create humor, or emphasize a particular aspect of a situation, examples:

1. "I'm so hungry I could eat a horse."

Explanation: This hyperbole exaggerates the speaker's hunger to a point where they claim they could eat an entire horse, which is obviously an extreme exaggeration. The purpose here is to emphasize their intense hunger.

2. "I've told you a million times to clean your room!"

Explanation: This hyperbole uses the phrase "a million times" to exaggerate the frequency of the speaker's request. The actual number of times is likely much lower, but the exaggeration emphasizes the frustration and the speaker's perception that they've been repeating themselves endlessly.

3. "Her smile is as bright as the sun."

Explanation: In this example, the hyperbole compares the brightness of someone's smile to the intensity of the sun. This exaggeration is meant to convey the idea that the person's smile is incredibly radiant and joyful.

3.2.8 Allusion

Allusion is an indirect and covert reference to a historical, cultural, or other person, place, thing, or idea. Perrine's (2017: 834) first theory defined allusion as strengthening the feelings or thoughts of one's work with another. They may condense a great deal of meaning, and they did the poet. An allusion is a figure of speech that references a person, place, thing, or event. Each of these concepts can be real or imaginary, referring to anything from fiction to folklore to historical events and religious texts.

Example:

No! I am prince Helmet, nor was meant to be.

This allusion seems to imply a feeling of incompatibility or rejection of the assigned role, implying that "prince Helmet" is not the intended or appropriate identity that the individual perceives.

3.2.9 Paradox

Paradox is an apparent contradiction that nevertheless somehow true. It is maybe either a situation, or a statement (Perrine, 2017: 814). It can also be said as a statement that is contradictory or absurd on the surface, which forces the search for a deeper level of meaning. E.g. war is peace, freedom is slavery, and ignorance is strength, (Aminah &

Akmal, 2021).

Example:

It was the beginning of the end.

This statement above seems illogical at first, but when looking at the end as something that takes place over more than an instant, it does make sense for it to have a beginning.

3.2.10 Allegory

Allegory is a style of language that uses something to represent something else symbolically in a story or text. It contains two meanings, namely a literal meaning and a hidden meaning that must be interpreted. Allegory is kind of figure of speech that involves characters and events to reveal a hidden meaning or message Perrine (2017: 801) stated that allegory has a second meaning. He also defined allegory as a narrative or description that increased metaphor, as well as a variety of related symbols, (Anggraini et al., 2022).

Examples:

1. "I am the Ear" - WS Rendra

"Ears" is an allegory for the people who always hear and know what is happening.

2. "Flowers and Walls" - WS Rendra

"Flowers" is an allegory for beauty and freedom.

"The Wall" is an allegory for oppression and cruelty.

3. "Small Poems about Mother's Day" - Taufiq Ismail

"Mother" is an allegory for compassion and sacrifice.

4. "Blues for Bonnie" - Taufiq Ismail

"Bonnie" is an allegory for the oppressed people.

3.2.11 Apostrophe

Apostrophe is used to address someone who is absent or already dead. It can also be used to address an abstract quality or idea, and even a non-living object. Apostrophe is a literary device that refers to a speech or address to a person, an abstract idea, or a thing that is not present or a personified object Perrine's (2017: 776) theories support this statement that apostrophe is closely related to personification, which addressing to dead or something nonhuman that could reply to what is being said.

Example:

1. "O Romeo, Romeo, wherefore art thou Romeo?"

The above sentence is a line from the soliloquy delivered by Juliet. In the scene, she is found standing on the balcony and thinking about Romeo, who is not there with her at that moment.

2. "O Captain! my Captain! our fearful trip is done, the ship has weather'd every rack, the prize we sought is won,"

The poet, Walt Whitman's poem, 'O Captain! My Captain!' is an elegy written to remember and honour the death of U. S. President Abraham Lincoln. It is also a perfect example of the use of apostrophe.

3.2.12 Symbol

A symbol is identified as something that means more than what it is. The meaning of the symbol is for something definite and precise. The symbol is richest and at the same time the most difficult of poetic figures. Perrine (2017: 793) stated symbol vary is the degree of identification and definition given them by their authors. Symbol is literary work, an object, action, person or animal that stands for something more than its literal meaning. Symbols are often used to convey complex themes, emotions, or messages more indirectly. They can be objects, characters, actions, or even words that carry deeper meanings and layers of significance. Symbolism, the device cannot be strictly regarded as figure of speech, but is rather one of the moods of expression.

Example:

“All the world’s a stage,

And all the men and women merely players;

They have their exits and their entrances;

And one man in his time plays many parts,” [As You Like It, Shakespeare]

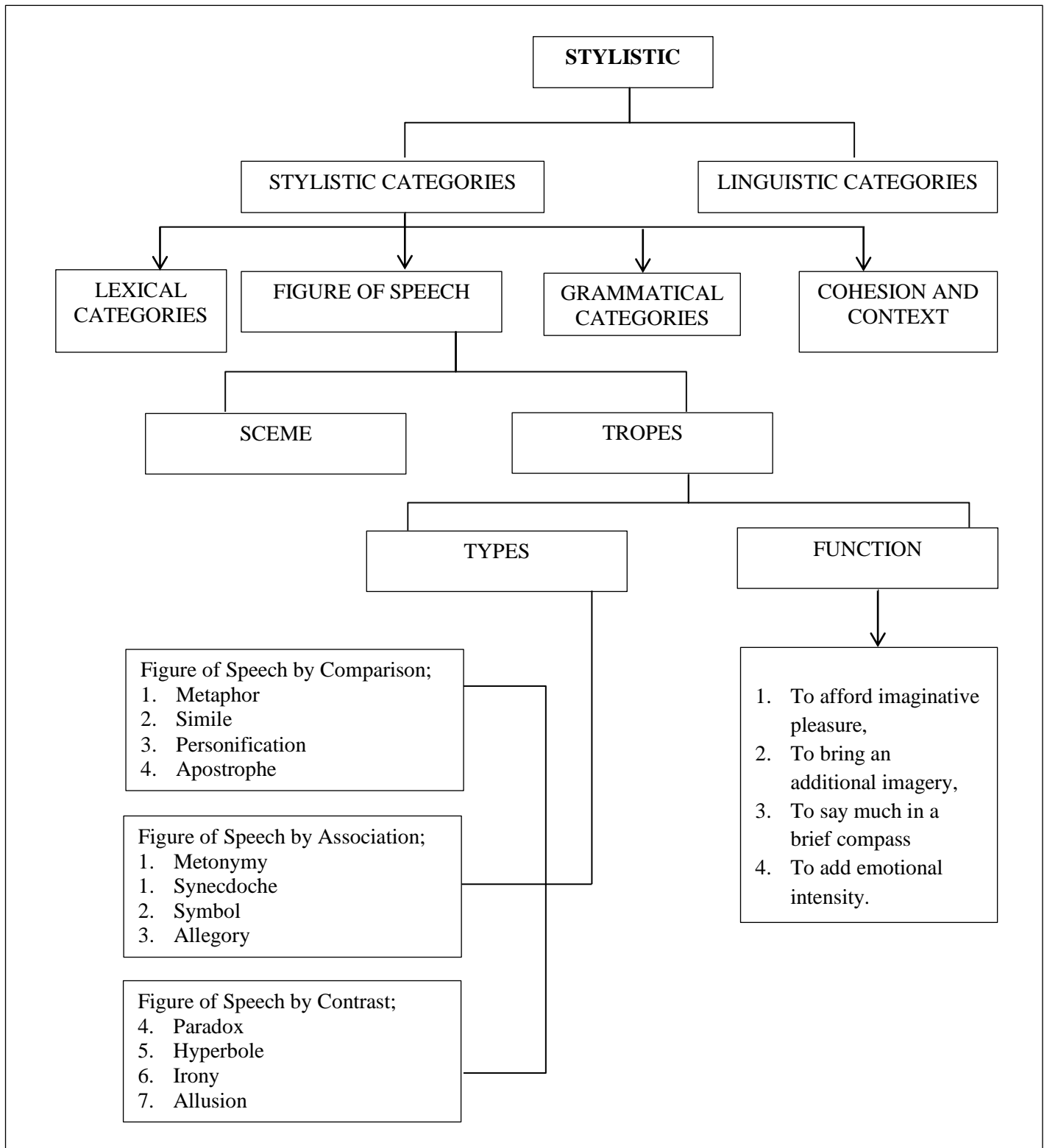
The lines are symbolic in the sense that men and women, in the course of their life perform different roles. “A stage” here symbolizes the world, and “players” stand for human beings. The symbolism here gives universality to the characters and the theme of the piece of literature.

B. Conceptual Framework

This research attempts to analyze the stylistics of *Book Lovers Novel* written by Emily Henry. Stylistics is defined as a field of study proposed to explore the language use in literary works. This becomes the appropriate approach to use since this research indeed focuses on how language is maintained in the research objects. Specifically, it is the style of language use in Novel that becomes the main attention of this research.

The research is a stylistic study. It tends to observe the use of figurative language. In analyzing the use of figurative language, the researcher uses Perrine's (1992) theory of figure of speech that is classified into twelve types: metaphor, simile, personification, synecdoche, metonymy, hyperbole, irony, allusion, paradox, allegory, apostrophe, and symbol. In conducting the analysis, the researcher uses a systematic way, which is presented in the conceptual framework.

Table 2.1. Conceptual Framework



C. Previous Relevant Studies

Research on stylistics has been done by many other researchers before, therefore research on stylistics is not the first to be studied. In writing a research proposal requires a supporting source, for that the author uses references from journals, books, and articles. Although there have been many studies with the same focus, namely stylistics, the object is definitely different.

Among several previous studies that had the same research focus but different objects, namely:

1. Jefriyanto Saud (2023) in e-journal of Linguistics, entitled: *The Analysis of Figurative Language on The Novel Tarian Bumi by Oka Rusmini: A Hermeneutic Approach*. The finding from this study the researcher explored the various types of figurative language present in the novel, such as metaphors, similes, and hyperbole. While in rhetorical elements contained in the novel are repetition, anaphora, and parallelism.
2. Faiza Latif (2020) in e-journal of National University of Computer and Emerging Sciences, entitled: *A Stylistic Analysis of The Novel Forty Rules of Love by Elif Shafak*. The finding from this study the researcher analyzed the figures of speech and discussed the theme of spiritual love and mysticism. While the figures of speech consist of simile, metaphor, anaphora, alliteration, oxymoron, and onomatopoeia.
3. Etika Sari (2018) in a thesis of Faculty of Teacher Training and Education University Muhammadiyah Sumatera Utara, entitled: *Stylistic Analysis on Andrea Hirata's Novel Ayah*. The finding from this study, the researcher

described the types of figures of speech and analyzed the specific style used in Andrea Hirata's Novel *Ayah*. The figures of speech consist of simile, metaphor, personification, hyperbole, and paradox. While the specific style consist of specific kinds of quotes, foreign language terminologies, scientific terminology, and melayu belitang terminology.

From the third of researches above, the researcher refers to the same focus on stylistic analysis but there are some differences of *An Analysis of Stylistics in Book Lovers Novel*. It concentrates on figures of speech found in the *Book Lovers* novel and describes dominantly types of figures of speech in Emily Henry's novel. Meanwhile, previous researchers focused on stylistic analysis using different theories and novels but used the same methods.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Qualitative research was concerned with feelings, ideas, or experiences. Finding insights that can result in testable hypotheses is the main goal of the data collection, which is frequently done in narrative form. Usman & Akbar (2017:77) said that the method is a procedure or way to find out something that has systematic steps. Because the purpose of the research was to solve the problems, therefore the steps taken must be relevant to the problems being formulated. The type of method that used in this research is a qualitative method. The researcher chose qualitative approach specified on linguistic in designing the research because this analysis had been done for language research. In this case, the researcher analyzed and interpreted the forms of figure of speech and which of those were dominantly used in the novel "*Book Lovers Novel*" by Emily Henry by using the theory of Perrine about figure of speech, (Ugwu, Chinyere & Eze, Val. 2023).

B. Sources of Data

A data source is a location or system that stores and manages data, and it can take on many different forms. According to Arikunto (2013:172) the data source is the subject from which the data is obtained. The source of data in this research was obtained from the textbook in *Book Lovers*, novel by Emily Henry. This research focuses on the analysis of stylistics this novel.

C. Techniques of Collecting Data

Techniques of collecting data are:

1. The researcher read the novel “*Book Lovers*” by Emily Henry carefully.
2. The researcher analyzed and wrote the sentences that were assumed containing figures of speech found in the novel on the paper.
3. The researcher identified the types of figures of speech used in the novel.
4. And then, the researcher tried to collect the dominant types of figures of speech in the *Book Lovers* novel.

D. Technique of Analyzing Data

In analyzing the data, the researcher used the theory of figurative language initiated by Perrine. According to Perrine, the types of figurative language are metaphor, simile, personification, synecdoche, metonymy, hyperbole, irony, allusion, paradox, allegory, apostrophe and symbol (Aminah & Akmal, 2021).

The researcher followed several steps below:

1. Firstly, the researcher summarized and selected the main and important which were related to this research, in this case the types of figurative language initiated by Perrine.
2. Then, the researcher used brief description, so that the results are easy to understand.
3. Finally, the researcher concluded the results through the induction method in order to find the types of figures of speech of the data of interpretation.

CHAPTER IV

FINDING AND DISCUSSION

A. Finding

Based on the data analysis of figure of speech by using Perrine’s theory, there are twelve types of figure of speech, such as metaphor, simile, personification, synecdoche, metonymy, hyperbole, irony, allusion, paradox, apostrophe and symbol that occur in the novel “*Book Lovers*” by Emily Henry. The researcher found some types of figures of speech in the novel followed:

1. Types of Figure of Speech Used in the Novel

a. Simile

Simile is a figure of speech that compares two different things, but is considered to have a similar meaning. Simile uses words such as "like", to express the comparison. Simile is one type of figures of speech used by Emily Henry in her novel “*Book Lovers*”. They are:

No.	Sentences	Page	Chapter
1.	<u>Sunlight glances off buildings like a laser-based security system in an out-of-date heist movie.</u>	1	1
2.	<u>I feel like a glazed donut that’s been left out in the heat for four days.</u>	1	
3.	<u>Libby looks like the star of a shampoo commercial.</u>	1	
4.	The last few months, though, we’ve been ships passing in the night. <u>Actually, more like a submarine and a paddleboat in entirely separate lakes.</u>	2	

5.	<u>Like she's only halfway here. Like those metronomes have fallen into different rhythms, and even when we're right next to each other, they never manage to match up</u>	2	
6.	<u>Libby giving me a look like an injured Pixar puppy as she guessed, Work call?</u>	3	
7.	The point is Libby's laugh makes me <u>feel like the world is under my thumb, like I'm in complete control of the situation.</u>	5	
8.	Her fatigue has made her look insubstantial, faded, <u>like if I tried to brush her hair away from her brow, my fingers might pass through her.</u>	9	
9.	You're so bad at lying. <u>It looks like your face muscles are being controlled by a half dozen amateur puppeteers.</u>	12	2
10.	Look, Nora, you know I love your beautiful, Dewey-decimal-organized brain, <u>but you date like you're shopping for cars.</u>	14	
11.	<u>Our taxi driver looks like Santa Claus, down to the red T-shirt and the suspenders holding his faded jeans up and the suspenders holding his faded jeans up.</u>	17	
12.	<u>But he drives like the cigar-smoking cabbie from Bill Murray's Scrooged.</u>	17	
13.	<u>Wooden slats cut a path into the grassy hillside, like</u>	19	

	<u>a series of small retaining walls.</u>		
14.	<u>Her bark of laughter is lost beneath the roar of Hardy Weatherbee's car reversing down the road like a bat out of hell.</u>	19	
15.	Some things never change," Libby sighs, <u>a wistfully happy sound that folds over me like sunshine.</u>	21	
16.	<u>Dollar pizza slices as big as our heads</u>	22	
17.	<u>Sunshine falls is spread out beneath me like the set from an old Western.</u>	23	
18.	And then I'm watching him through the window as he walks away, <u>my heart whirring like an overheated laptop.</u>	27	
19.	<u>My stomach feels like someone tied it to a brick and threw it over a bridge.</u>	28	3
20.	Even to my own ears, <u>my cackle sounds like an evil stepmother.</u>	36	
21.	Charlie always manages to disarm it, to pass the exact right button to open the gate and let <u>my thoughts charge out like velociraptors.</u>	36	
22.	Breathing hard in the dark of this unfamiliar room, <u>they fritter off like petals on a breeze.</u>	41	
23.	She looks the same, not a day older. <u>Like springtime incarnate, the kind of warmth your skin gulps down after a long winter.</u>	42	4
24.	<u>Her lemon-lavender scent settling over me like a</u>	42	

	<u>blanket.</u>		
25.	From turning to the quiet, still room, <u>feeling that painful emptiness in my chest like she's been carved out of me.</u>	43	
26.	Sometimes, <u>it feels like no matter how many years pass, when I first wake up, I'm newly orphaned.</u>	43	
27.	The horses dotting the field backlit, <u>their tails swishing at the gnats and flies that float and glimmer in the air like gold dust.</u>	44	
28.	Libby sighs, <u>moseying down the toiletries aisle like an aristocrat taking a turn about the garden in Regency-era England.</u>	45	
29.	So while it's temphe frying in the pan beside the eggs she's scrambling for us, it smells like bacon. <u>Or at least enough like bacon to appeal to someone who hasn't had the real thing in ten years.</u>	48	
30.	<u>It sounds a little too much like she's giving herself a pep talk for my liking.</u>	48	
31.	The words distracted by two gin martinis and <u>a platinum blond shark flash across my mind like a casino's neon sign, part thrill, part warning.</u>	51	
32.	<u>Like the coffee shop/horse farm guy, she looks less like a bartender than like someone who would play a bartender on a sexy soap opera.</u>	55	5
33.	<u>Nadine smiles like the shark she is, says</u>	58	

	<u>congratulations</u> , then goes into her office, where she starts thinking through all the reasons she should fire Stacey the pregnant assistant.		
34.	<u>Right as I go down like a sack of potatoes.</u>	59	
35.	<u>My name sounds like a swear.</u>	60	
36	It's not computing. <u>Partly because he's dressed like he just stepped out of a Tom Ford spread in GQ, and partly because I'm not convinced this place isn't a movie set that production abandoned halfway through construction.</u>	61	
37.	<u>I flinch toward Libby's voice and find her smiling like a cartoon cat whose mouth is stuffed with multiple canaries.</u>	64	
38.	He says everything so evenly, it's easy to miss the joke in it. <u>But this time the unmistakably cajoling note in his voice back-combs over me until I feel like a dog with its hackles up.</u>	65	6
39.	He says, 'It's fucking good, right?' For once, he lets a little excitement into his voice. <u>His eyes flash like lightning just crackled through the inside of his skull.</u>	66	
40.	<u>A feeling like a scorching-hot Slinky drops through me.</u>	68	
41.	<u>Feeling like . . . like you're an astronaut out in space.</u>	70	
42.	<u>I'm trying to look innocent, to look like Libby</u>	75	7

	<u>batting her eyelashes.</u>		
43.	But one day, she'd be floating on a cloud, singing her favorite <u>Hello, Dolly! songs and fluffing embroidered thrift-store pillows like Snow White in New York, and the next.</u>	84	
44.	<u>His water glass hitches against his bottom lip, like he's forgotten what he was doing.</u>	84	
45.	<u>The rain sparkling like silver confetti.</u>	86	8
46.	<u>It feels like my outline is dissolving, like I'm turning to liquid.</u>	90	
47.	<u>Charlie jerks back, looking like a man freshly out of a trance, hair mussed, lips bee-stung, dark eyes blinking rapidly.</u>	91	
48.	<u>That was how my heart had felt for years. Like all the cracks callused over.</u>	95	9
49.	I wasn't about to let some man destroy it <u>like it was merely the paper banner he was meant to crash through as he entered the field.</u>	96	
50.	<u>Everyone here looks like they came straight from climbing Everest or doing drugs in a Coachella yurt.</u>	100	10
51.	<u>My mind feels less like it's spinning than like it's spinning fifteen plates that are on fire.</u>	104	
52.	He's pleased to have made me laugh. <u>Which makes my blood feel like maple syrup.</u>	106	
53.	When his gaze meets mine, <u>it's startlingly dark. It</u>	137	14

	<u>feels like I've stumbled toward the edge of something dangerous.</u>		
54.	<u>When I look up, Charlie isn't watching me so much as reading me, his eyes traveling back and forth over my face like he can translate each line and shadow into words. Like he can see me scrambling for a segue.</u>	140	
55.	<u>"A good bookstore," Charlie says, "is like an airport where you don't have to take your shoes off."</u>	141	
56.	<u>The friction feels like it could light a fire.</u>	147	
57.	<u>I startle apart like we just got caught in flagrante on the table.</u>	148	
58.	<u>My skin buzzes, like my blood is made of iron fillings and his eyes are magnets sweeping over them.</u>	148	
59.	<u>You just look like a hot assassin in an expensive wig.</u>	151	
60.	<u>The urge to surprise him surges like a tidal wave.</u>	151	
61.	<u>My mouth feels like it's melting under his, like I'm wax and he's the burning wick down my center.</u>	157	15
62.	<u>His voice sizzling through me until I feel like a struck tuning fork.</u>	158	
63.	<u>His groan crackling through me like a dozen bolts of lightning heading straight to my center.</u>	158	
64.	<u>I crawl out of bed at nine, my head pounding and my</u>	162	16

	<u>stomach feeling like a half-wrecked boat lost at sea.</u>		
65.	Even when we're agreeing with each other, <u>our conversations feel less like we're taking turns carrying the torch.</u>	173	
66.	<u>This one careful touch unraveling pieces of the other night across my mind like film reels.</u>	173	
67.	<u>I hear the low laugh in the next room as clearly as if his lips were pressed to my stomach.</u>	175	
68.	<u>I feel like lit up light bulb, all hot and glowy with pride.</u>	176	
69.	<u>Charlie sends me another message, and that heat tightens, like one of those snakes-in-a-can gifts being reset for another go.</u>	176	
70.	<u>I just mean, you look like a carpenter.</u>	181	17
71.	<u>I'm able to (somewhat) believe that I also don't look like a waterlogged papillon.</u>	184	
72.	In the back of my mind, a familiarly hoarse voice says, 'You'd rather be somewhere loud and crowded, <u>where just existing feels like a competition.'</u>	184	
73.	I feel eyes on me, and when I glance sidelong, the surprise is disorienting. <u>Like I'd fully expected someone else.</u>	184	
74.	<u>Crickets singing along like so many violins.</u>	185	
75.	<u>It hits me like a horror movie jump-scare. Like I rounded a corner and found a cliff.</u>	186	18

76.	<u>Charlie, hitting my brain like an Alka-Seltzer tab, dispersing in every direction.</u>	187	
77.	His mouth twitches through that grimacing pout, <u>a pair as reliable as thunder and lightning.</u>	188	
78.	<u>Last night's dinner with Libby keeps spiraling through my mind like flaming butterflies.</u>	188	
79.	<u>A secret looming between us like a glass wall or a block of ice, more or less invisible but decidedly material.</u>	189	
80.	<u>Her dimpled smile is Charlie-esque.</u>	196	
81.	Libby squeezes my hand, and we take off down the sidewalk, <u>giggling like preteens high on Mountain Dew.</u>	197	
82.	The sudden, <u>terrifying clarity hits me like a sandbag to the stomach.</u>	199	
83.	My throat feels full, <u>my clothes itchy against my skin, like something is swelling inside me.</u>	207	20
84.	<u>The bits of Charlie I've been collecting like puzzle pieces becoming a full picture.</u>	214	21
85.	<u>I want to drape myself over him like chain mail.</u>	215	
86.	<u>Charlie's eyes take on a Mac spinning-wheel quality, like his thoughts are loading.</u>	223	
87.	Despite my carefully organized document, <u>the way we move through our edits feels more like those days wandering the Central Park Ramble with Mom</u>	224	22

	<u>and Libby.</u>		
88.	I leave the library on shaky legs, <u>heart racing like I'm forty minutes deep into spin class.</u>	231	23
89.	<u>All those little superglued cracks in my heart pulse with pain, a sensation like emotional brain freeze.</u>	242	24
90.	<u>It smells like a swimming pool inside.</u>	251	25
91.	<u>Charlie jolts like she just chucked a priceless vase his way.</u>	251	
92.	<u>It was like a collapsed sandcastle leapt back into place inside me, rearranging my heart into something passably sturdy.</u>	263	27
93.	<u>The words sweet guy sear through my mind, like the afterimage left behind by the pop of a camera's bulb.</u>	265	
94.	<u>I feel exhausted, like a thousand pound weight just lifted off me, but only after hours of carrying it.</u>	268	
95.	But then he catches sight of me, and his mouth splits into a full, sensual Charlie smile, and <u>my fear blows away, like dust swept from a book jacket.</u>	275	28
96.	<u>He looks like a Swiss Army knife.</u>	276	
97.	<u>My heart feels like a phone book whose pages have all come loose.</u>	282	
98.	<u>I remember exactly how you feel, Nora. Like fucking silk.</u>	287	
99.	<u>My brain feels like fireworks across a black sky.</u>	288	30
100.	<u>I feel that blooming in my chest again, like petals</u>	290	

	<u>uncurling to leave something delicate exposed in its center.</u>		
101.	<u>It kind of feels like we're in New York, doesn't it?</u>	299	31
102.	<u>She looks to me for some sort of confirmation that I'm hearing her. And I am, but there's a dull buzzing rising in my skull, like a horde of bees growing more and more agitated by the uncanny sense of wrongness creeping up my spine.</u>	302	
103.	<u>All those veins of ice holding my cracked heart together thaw too fast, broken pieces sliding off like melting glaciers, leaving raw spots exposed.</u>	303	
104.	<u>The sun's melting into the horizon like peach ice cream.</u>	306	
105.	<u>My heart flips like it's inside a bingo cage.</u>	310	32
106.	<u>My heart feels like a cracked egg.</u>	311	
107.	<u>I sleep like a rock.</u>	312	
108.	<u>Mom's nose used to crinkle just like Libby's.</u>	312	
109.	<u>Charlie's standing in the doorway, his hair damp and his clothes perfectly wrinkle-free. He looks like a million bucks. Actually, more like six hundred, but six hundred very well appointed dollars.</u>	320	34
110.	<u>I smile despite myself, hope thrashing around in my belly like a very determined baby bird with a broken wing.</u>	322	
111.	<u>I turn, feeling like a delicate socialite in an old</u>	329	35

	<u>black-and-white movie as he slips it over my arms.</u>		
112.	<u>I feel like it's the first day of school, I'm naked, and I forgot my locker combination.</u> Wait—no, it's the last day of school, and I never went to math, plus all those other things.	335	36
113.	<u>The white and orange of the U-Haul melt together until it's like I'm looking at a watercolor painting that's been left out in the rain,</u> my family disintegrating into colorful streaks.	338	
114.	<u>I comb through each of my newly inherited authors' manuscripts like an archaeologist at a newly discovered dig site.</u>	341	37
115.	<u>That hope registers like a burning knot of golden, glowing thread, too tangled up to make sense of.</u>	347	

Table 4.1 Simile

b. Metaphor

A metaphor is a figure of speech that compares two things that are not related, often to make a description seem literally true. Metaphor is also used in the novel “*Book Lovers*” by Emily Henry. They are:

No.	Sentence	Page	Chapter
1.	No matter how hectic life and work sometimes get, <u>it's always felt like there were some internal metronomes keeping us in sync.</u>	2	1
2.	<u>Brendan's also the most solid man</u> I've ever met in my life.	7	

3.	<u>My stomach plummets, then rebounds.</u>	9	
4.	<u>Libby shoots me a pointed look, brow arched.</u>	11	2
5.	<u>Birth is a kind of death... It's how we're both going to be transformed via small-town magic into more relaxed versions of ourselves.</u>	12	
6.	<u>Again I feel that heart-pinch sensation, like I'm missing her, like all our best moments are behind us.</u>	13	
7.	<u>Whatever little gaps have cropped up between us will be stitched closed again.</u>	13	
8.	<u>Something cold lances through me at the mention of him; Libby doesn't notice.</u>	14	
9.	<u>He smells like evergreens and impending rain.</u>	26	3
10.	<u>The thought pops across my brain like a series of bottle rockets.</u>	27	
11.	<u>An honest-to-god chill slithers down my spine when my phone buzzes in my hand.</u>	29	
12.	<u>They taught me that heartbreak, like most things was a solvable puzzle.</u>	34	
13.	<u>My laptop is a glorified paperweight.</u>	35	
14.	<u>The wine has slipped one Jenga piece too many loose from my brain.</u>	37	
15.	<u>The might be the first I'm hearing of my nickname, but Amy my boss, calls my agenting approach smiling with knives.</u>	38	
16.	<u>A zing goes down my spine and right back up it, like my top vertebrae just touched a live wire.</u>	40	

17.	<u>I wake, heart racing, skin cold and damp.</u>	41	
18.	<u>They called her the Shark, but she didn't mind.</u>	57	5
19.	<u>His eye roll is subtle, more of a twitch of some key face muscles.</u>	74	7
20.	<u>One of us is stripes and one of us is solids?</u>	75	
21.	<u>Maybe I have been fishing in the wrong pond.</u>	81	
22.	<u>An unwelcome heaviness settles between my thighs.</u>	82	
23.	<u>A dare is exactly what his voice sounds like.</u>	84	
24.	<u>Charlie's rendition of BOOK is spicier, warmer than mine.</u>	88	8
25.	<u>Shit is right! As in, I don't shit where I eat. Or kiss where I work.</u>	91	
26.	<u>His eyes are still inky dark and hungry.</u>	91	
27.	<u>I can tell you're pleased with yourself when your eyes go all predatory like that.</u>	102	10
28.	He rewards me with an almost grin, and for the first time, I know exactly what my boss means <u>when she describes my 'smile with knives.</u>	103	
29.	<u>Here, it's easy to feel like the last person on earth.</u>	118	11
30.	<u>It feels like there's poison inside of me. No matter how hard I run, I can't burn through it.</u>	124	12
31.	<u>My short-circuiting body.</u>	157	15
32.	<u>That's great! I'm so proud of you, Sissy, getting out of your shell.</u>	165	16
33.	<u>Tugging on its plot strings and nudging at its trapdoors.</u>	168	
34..	<u>A very small star lodges itself in my diaphragm.</u>	176	17

35.	<u>His eyes, his posture, everything reads jungle cat.</u>	192	18
36.	<u>She looks every bit like a woman in her sixties, and all the more striking for it, in a woodsy, sun-beaten way.</u>	198	19
37.	<u>Cords of anxiety slither over one another in my stomach.</u>	221	22
38.	<u>It feels like my heart is taking on water.</u>	222	
39.	<u>Her heart-shaped face looks more or less the same as when she was fourteen years old and got accepted into the high school art show: proud, confident, capable.</u>	231	23
40.	<u>In those days, pain waited like a shadowy monster, towering over our bed, and instead of shrinking night by night, it grew, feeding on us, getting fat with our grief.</u>	233	
41.	<u>The floor of my stomach sinks.</u>	257	26
42.	<u>My insides are violin-string taut.</u>	287	29
43.	<u>Heavy machinery is excavating my chest.</u>	311	32
44.	<u>It was like he'd been living at half volume until that moment.</u>	334	35
45.	I watch the blur of them shrink away. One block. Then two. Then three. Then they turn, and they're gone, and <u>it feels like I'm a concrete slab that's just been cracked in half, only to realize my insides never quite set. I'm mush.</u>	338	36

Table 4.2 Metaphor

c. Personification

Personification is a figure of speech that is used to attribute human characteristics to something that is not human. In the novel "*Book lovers*", researcher found personification. They are;

No.	Sentences	Page	Chapter
1.	<u>The asphalt sizzles.</u>	1	1
2.	<u>Crickets chirped and cicadas sang in a steady rhythm.</u>	43	4
3.	<u>Mist hovers across the meadow, and in the distance, through the trees, the first sprays of purple pinks stretch along the horizon.</u>	43	
4.	<u>The tears are reaching their breaking point now, ready to fall.</u>	49	4
5.	<u>A bead of beer sneaks down his neck, and for a moment, I'm hypnotized, watching it cut a trail toward the collar of his shirt.</u>	66	6
6.	<u>The streetlights beyond the rain-streaked window tinting his golden skin reddish.</u>	69	4
7.	<u>Charlie's smell—warm and uncannily familiar—invades my nose.</u>	75	7
8.	<u>Plump bumblebee drunkenly spiral through the flower beds.</u>	113	11
9.	<u>The air hums with an electric charge between us.</u>	150	15
10.	<u>Trillions of gnats and mosquitoes dance in the dying light, nature's own sparkling ballet.</u>	184	17
11.	<u>Crickets singing along like so many violins.</u>	185	
12.	<u>The room has started to pulse and waver.</u>	207	20
13.	For the next couple of minutes, <u>we're silent as the pump howls.</u>	244	24
14.	<u>The smell of roses drifts over the breeze.</u>	306	31
15.	<u>The flowering bushes swaying in the breeze.</u>	315	33
16.	When I step out of the building into the crisp September afternoon, <u>a flurry of pink and orange hurls itself at me.</u>	335	36
17.	I look around at the hustle and bustle, <u>the trees pushing out</u>	339	

	<u>their first spurts of reds and yellows across their leaves.</u>		
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Table 4.3 Personification

d. Metonymy

Metonymy is a figure of speech in which a concept is referred to by the name of something closely associated with that thing or concept. In the novel “*Book lovers*”, researcher found metonymy. It is;

No.	Sentences	Page	Chapter
1.	<u>I wave vaguely toward Libby’s stomach.</u>	16	2

Table 4.4 Metonymy

e. Hyperbole/Overstatement

Hyperbole is a rhetorical device that is mainly used to make something look and sound a lot better than it actually is. In the novel “*Book lovers*”, researcher found hyperbole. They are;

No.	Sentences	Page	Chapter
1.	<u>My skin is sticky from the heat and humidity of midsummer, but my baby sister’s is miraculously dry and silky.</u>	1	1
2.	<u>I betrayed a very powerful witch, and she's put a curse on my love life.</u>	3	
3.	<u>You're the regulation hottie in the jumpsuit at the Brooklyn Flea, carrying her five hundred beautiful children, a giant bouquet of wildflowers, and a basket full of lumpy tomatoes.</u>	4	
4.	<u>I cried so hard I pulled a muscle in my back.</u>	6	
5.	<u>There is no one who loves Dusty's book as much as my sister.</u>	6	
6.	<u>She would've stopped by my apartment, unannounced, and</u>	8	

	<u>flopped onto my couch dramatically.</u>		
7.	<u>She squeezes my hands, her wide blue eyes practically burning with hope.</u>	9	
8.	<u>I trade any number of organs to cement us both into this moment, to life here always where she's shining bright.</u>	10	
9.	<u>It looks like your face muscles are being controlled by a half dozen amateur puppeteers.</u>	12	
10.	You'll recall that I'm married," she says, " <u>and five trillion weeks pregnant.</u>	14	
11.	<u>Maybe we can get the ritualistic sacrifice community to band together in dramatic fashion to save the goats.</u>	17	2
12.	<u>My hair is flapping so violently across my face I can barely see this watery eyes in the real few mirror.</u>	17	
13.	<u>At the back of the shop, a door opens onto a patio. The light streaming in hits a glass display case of pastries and plastic-wrapped sandwiches, and I basically hear angels singing.</u>	27	3
14.	<u>Those girls must have an internal body temperature of at least three hundred degrees.</u>	33	
15.	<u>A whole family of deer has specifically marked this spot as their shit palace.</u>	45	
16.	I play the fantasy out to its logical conclusion, this gloriously handsome man reaching to shake my hand, <u>only to find my palm thoroughly smeared with deer pellets.</u>	45	4
17.	<u>A burst of cold feet-bordering-on-terror.</u>	46	
18.	<u>Sometimes the world is a cruel, mysterious place.</u> Sometimes	54	

	people become warped, twisted, so ill at a soul level that they would name a dining establishment.		5
19.	<u>In short, she is a puppy-kicking, kitten-hating, money-driven robot.</u>	59	
20.	<u>The earth to swallow me whole.</u>	64	
21.	<u>I slap his hand out of the air, but not before all the blood in my body rushes to meet his fingertips.</u>	71	6
22.	<u>When I'm not at work, I'm in my coffin in the basement of an old Victorian mansion.</u>	71	7
23.	<u>The shelves are built at wild angles that make me feel like I'm sliding off the edge of the planet.</u>	101	10
24.	<u>This from a man who listed himself as six feet and an inch but can't be taller than five nine unless he's wearing stilts under this table.</u>	126	12
25.	<u>The crevice under his lip turns into an outright crevasse.</u>	114	
26.	<u>Despite the innocence of the comment, it feels like molten lava is rolling up my toes, my legs, engulfing me.</u>	144	14
27.	<u>I'm not sure anyone on the planet has nicer eyebrows than this man.</u>	150	
28.	<u>My heart rockets into my throat, and hot, prickling shame rises to the surface of my skin.</u>	159	15
29.	<u>My cells all still vibrating under his gaze.</u>	160	
30.	<u>His eyes bore into me until there's smoke lifting off my skin.</u>	192	18
31.	<u>His eyes are melted gold, my nerve endings quivering under them.</u>	250	24

32.	<u>I don't have a life! 'The only thing that matters to me is my career.</u>	260	26
33.	<u>A thousand pound weight just lifted off me.</u>	268	27
34.	<u>How everyone's out at once, and it feels like we're all almost drunk from the sun.</u>	300	31
35.	<u>My chest cracking clear in half.</u>	312	32
36.	<u>You broke my eye muscles. I can't stop it now.</u>	325	34
37.	<u>Laughing and crying so hysterically I can no longer discern one from the other.</u>	338	36
38.	<u>The look on his face gave me the greatest surge of power.</u>	343	37

Table 4.5 Hyperbole

f. Rhetorical Question

A rhetorical question is a question that is asked to make a point or create an effect, rather than to get an answer. The speaker often implies that the answer is obvious or too clear to require a reply. In the novel “*Book Lovers*”, the used of rhetorical question is not very general. They are;

No.	Sentences	Page	Chapter
1.	<u>You bought the Bigfoot erotica?</u>	36	3
2.	<u>Possibly something like drink any interesting coffee lately?</u>	36	
3.	<u>So you could be like, Mom set me up?</u>	130	13
4.	<u>What am I an animal?</u>	134	
5.	<u>Do I seem like the kind of person who would honor local rites of passage?</u>	152	15
6.	<u>When did we start keeping things from each other?</u>	314	33

Table 4.6 Rhetorical Question

g. Repetition

Repetition is a figure of speech where a word or phrase is repeated more than one time to put emphasis. It attracts the attention of the readers to the specific phrase. In the novel “*Book Lovers*”, the used of repetition is not very general. They are;

No.	Sentences	Page	Chapter
1.	<u>This won't be like that. I won't let it.</u>	17	2

Table 4.7 Repetition

B. Discussion

In this part, the researcher identified the data which were taken from the novel “*Book Lovers*” by Emily Henry. The researcher identified figure of speech based on Perrine’s theory who has divided figure of speech into the twelve types. They are metaphor, simile, personification, apostrophe, metonymy, synecdoche, symbol, allegory, paradox, hyperbole, irony and allusion. But in *Book Lovers* novel there are only seven types of figures of speech, they are simile, metaphor, personification, metonymy, hyperbole/overstatement, rhetorical question and repetition. From the *Book Lovers* Novel, there were 227 sentences contained the types of figurative language and one of them became the dominant type of figurative language. The following table showed the whole calculation of the frequency figurative language obtained from the movie.

1. The Dominant Types of Figure of Speech Used in the Novel

The Book Lovers, a novel by Emily Henry, is a contemporary romance novel that explores themes of love, personal growth, and career ambitions which contains many types of figures of speech. As what have been explained in the earlier part of this chapter that found such as metaphor, simile, personification, metonymy, repetition, hyperbole and rhetorical question, the researcher shows the dominant types of figure of speech in the table below.

Table 1. Dominant of Figures of Speech in *Book Lovers* by Emily Henry.

No.	Types of Figures of Speech	Frequency	Percentage
1.	Simile	115	51,6%
2.	Metaphor	45	20,17%
3.	Personification	17	7,62%
4.	Metonymy	1	0,44%
5.	Hyperbole	38	17,04%
6.	Repetition	1	0,44%
7.	Rhetorical Question	6	2,69%
8.	Synecdoche	-	-
9.	Symbol	-	-
10.	Allegory	-	-
11.	Paradox	-	-
12.	Allusion	-	-
TOTAL		223	100%

This table above showed the total number of simile (115), metaphor (45), personification (17), metonymy (1), hyperbole (38), repetition (1), and rhetorical question (6) that found in *Book Lovers* novel by Emily Henry. Based on the data

mentioned above, simile is the dominant type of figure of speech that used in the novel “*Book Lovers*” by Emily Henry. It is aroused 115 times in the novel. It is used to make a clear picture of what the author intended to say in the reader’s mind, so that the whole story that presented in the novel can be easily understood.

The followings are some examples of the analysis of each utterance spoken by the characters in the novel. All sentences have been classified into the types of figurative language respectively.

Simile

1. *Sunlight glances off buildings like a laser-based security system in an out-of-date heist movie.*

The phrase "like a laser-based security system in an out-of-date heist movie" compares the way sunlight reflects off buildings to how lasers are shown in heist films.

2. *I feel like a glazed donut that’s been left out in the heat for four days.*

It compares the speaker's emotions to a "glazed donut that's been left out in the heat for four days."

3. *Libby looks like the star of a shampoo commercial.*

In this case, it compares Libby's appearance to that of a glamorous figure typically seen in a shampoo commercial.

4. *The last few months, though, we’ve been ships passing in the night. Actually, more like a submarine and a paddleboat in entirely separate lakes.*

More like a submarine and a paddleboat in entirely separate lakes" is a simile because it uses "like" to compare the two very different types of vessels to

illustrate a greater sense of separation and disconnection.

5. *Like she's only halfway here. Like those metronomes have fallen into different rhythms, and even when we're right next to each other, they never manage to match up.*

The expression "Like she's only halfway here" equates the person's presence or involvement with being "halfway," implying a lack of complete attention or connection.

6. *Libby giving me a look like an injured Pixar puppy as she guessed, Work call?*

"Giving me a look like an injured Pixar puppy" compares Libby's appearance to that of an injured Pixar dog.

7. *The point is Libby's laugh makes me feel like the world is under my thumb, like I'm in complete control of the situation.*

The phrase "makes me feel like the world is under my thumb" uses "like" to compare the feeling of control to having the world literally under one's thumb.

8. *Her fatigue has made her look insubstantial, faded, like if I tried to brush her hair away from her brow, my fingers might pass through her.*

The phrase "like if I tried to brush her hair away from her brow, my fingers might pass through her" is a simile. It compares the act of brushing hair to the idea of passing through someone.

9. *You're so bad at lying. It looks like your face muscles are being controlled by a half dozen amateur puppeteers.*

The comparison between someone's deceptive facial expressions and being controlled by "a half dozen amateur puppeteers" implies that their incapacity to

lie effectively is as evident as if their face were being managed by incompetent puppeteers.

10. Look, Nora, you know I love your beautiful, Dewey-decimal-organized brain, but you date like you're shopping for cars.

In this case, the comparison is made between dating and shopping for cars.

11. Our taxi driver looks like Santa Claus, down to the red T-shirt and the suspenders holding his faded jeans up and the suspenders holding his faded jeans up.

In this case, the comparison is made between the taxi driver and Santa Claus.

12. But he drives like the cigar-smoking cabbie from Bill Murray's Scrooged.

In this case, the comparison is made between "he" (presumably a driver) and "the cigar-smoking cabbie from Bill Murray's Scrooged,".

13. Wooden slats cut a path into the grassy hillside, like a series of small retaining walls.

In this case, the phrase "like a series of small retaining walls" compares the wooden slats cutting a path into the grassy hillside to small retaining walls.

14. Her bark of laughter is lost beneath the roar of Hardy Weatherbee's car reversing down the road like a bat out of hell.

The phrase "like a bat out of hell" is a simile. It compares Hardy Weatherbee's car reversing down the road to a bat that flies out of hell.

15. Some things never change," Libby sighs, a wistfully happy sound that folds over me like sunshine.

In this simile, the comparison is made between the sound of Libby's sigh and

sunshine.

16. *Dollar pizza slices as big as our heads.*

In this case, "as big as our heads" is the simile, comparing the size of dollar pizza slices to the size of our heads.

17. *Sunshine falls is spread out beneath me like the set from an old Western.*

In this case, "Sunshine falls is spread out beneath me like the set from an old Western" compares the way sunshine spreads out to a movie set from a Western film.

18. *And then I'm watching him through the window as he walks away, my heart whirring like an overheated laptop.*

The phrase "my heart whirring like an overheated laptop" conveys a sense of worry or agitation, conjuring up an immediate memory of how the speaker feels as they watch someone walk away.

19. *My stomach feels like someone tied it to a brick and threw it over a bridge.*

In this case, the simile compares the feeling of the stomach to the sensation of having it tied to a brick and thrown over a bridge.

20. *Even to my own ears, my cackle sounds like an evil stepmother.*

The phrase "my cackle sounds like an evil stepmother" compares the sound of the speaker's cackle to the stereotypical sound associated with an "evil stepmother."

21. *Charlie always manages to disarm it, to pass the exact right button to open the gate and let my thoughts charge out like velociraptors.*

The phrase "let my thoughts charge out like velociraptors" compares the way

thoughts are released to the swift and aggressive movement of velociraptors.

22. Breathing hard in the dark of this unfamiliar room, they fritter off like petals on a breeze.

“They fritter off like petals on a breeze” compares how something (presumably the subjects of the sentence) is dispersing or diminishing in a gentle, delicate manner, similar to how flower petals are carried away by the wind.

23. She looks the same, not a day older. Like springtime incarnate, the kind of warmth your skin gulps down after a long winter.

“Like springtime incarnate” compares the person to the essence of spring.

24. Her lemon-lavender scent settling over me like a blanket.

In this case, the phrase "settling over me like a blanket" compares the scent to a blanket.

25. From turning to the quiet, still room, feeling that painful emptiness in my chest like she's been carved out of me.

This comparison uses "like" to draw a parallel between the speaker's emotional pain and the feeling of someone being physically removed or carved out.

26. Sometimes, it feels like no matter how many years pass, when I first wake up, I'm newly orphaned.

The phrase "it feels like" introduces a comparison that is characteristic of similes, even though it doesn't explicitly use "like" to compare two different things directly. The feeling of being "newly orphaned" evokes a strong emotional response and paints of the speaker's experience.

27. The horses dotting the field backlit, their tails swishing at the gnats and flies

that float and glimmer in the air like gold dust.

The phrase “like gold dust” compares the gnats and flies appear to float and glimmer in the air in a way that resembles the shine and delicacy of gold dust.

28. Libby sighs, moseying down the toiletries aisle like an aristocrat taking a turn about the garden in Regency-era England.

In this case, Libby's action of "moseying down the toiletries aisle" is compared to "an aristocrat taking a turn about the garden in Regency-era England".

29. So while it's tempeh frying in the pan beside the eggs she's scrambling for us, it smells like bacon. Or at least enough like bacon to appeal to someone who hasn't had the real thing in ten years.

This comparison the smell of the tempeh frying is reminiscent of bacon, even though it is not bacon itself.

30. It sounds a little too much like she's giving herself a pep talk for my liking.

In this case, the phrase "sounds a little too much like she's giving herself a pep talk" a comparison between her speech or mannerisms and that of someone motivating themselves.

31. The words distracted by two gin martinis and a platinum blond shark flash across my mind like a casino's neon sign, part thrill, part warning.

In this case, the comparison is made between the thoughts in the speaker's mind and a casino's neon sign.

32. Like the coffee shop/horse farm guy, she looks less like a bartender than like someone who would play a bartender on a sexy soap opera.

In this case, the comparison is made between how she looks and how someone

who would play a bartender on a soap opera might look.

33. Nadine smiles like the shark she is, says congratulations, then goes into her office, where she starts thinking through all the reasons she should fire Stacey the pregnant assistant.

This comparison Nadine's smile is predatory or cunning, similar to that of a shark.

34. Right as I go down like a sack of potatoes.

In this case, the phrase "down like a sack of potatoes" compares the way the speaker goes down to the way a sack of potatoes would fall, a sudden or heavy drop.

35. My name sounds like a swear.

In this case, the phrase "sounds like a swear" implies a comparison between the sound of the speaker's name and the sound of a swear word, that the name may have a harsh or offensive quality.

36. It's not computing. Partly because he's dressed like he just stepped out of a Tom Ford spread in GQ, and partly because I'm not convinced this place isn't a movie set that production abandoned halfway through construction.

The phrase "dressed like he just stepped out of a Tom Ford spread in GQ" compares the person's appearance to a high-fashion model.

37. I flinch toward Libby's voice and find her smiling like a cartoon cat whose mouth is stuffed with multiple canaries.

In this case, the comparison is made between Libby's smile and that of a "cartoon cat whose mouth is stuffed with multiple canaries."

38. *He says everything so evenly, it's easy to miss the joke in it. But this time the unmistakably cajoling note in his voice back-combs over me until I feel like a dog with its hackles up.*

The phrase "I feel like a dog with its hackles up" compares the speaker's feeling to that of a dog displaying aggression or defensiveness.

39. *He says, 'It's fucking good, right?' For once, he lets a little excitement into his voice. His eyes flash like lightning just crackled through the inside of his skull.*

The phrase "His eyes flash like lightning" compares the intensity or suddenness of his eyes flashing to lightning.

40. *A feeling like a scorching-hot Slinky drops through me.*

In this case, the phrase "feeling like a scorching-hot Slinky" compares a feeling to a Slinky that is hot, an intense or uncomfortable sensation.

41. *Feeling like . . . like you're an astronaut out in space.*

In this case, the comparison is made between a person's feelings and the experience of being an astronaut in space.

42. *I'm trying to look innocent, to look like Libby batting her eyelashes.*

In this case, the comparison is between the speaker's attempt to look innocent and "Libby batting her eyelashes."

43. *But one day, she'd be floating on a cloud, singing her favorite Hello, Dolly! songs and fluffing embroidered thrift-store pillows like Snow White in New York, and the next.*

The phrase "like Snow White in New York" compares the subject's actions (floating on a cloud, singing, and fluffing pillows) to the character Snow White.

44. *His water glass hitches against his bottom lip, like he's forgotten what he was doing.*

In this case, the comparison is made with "like," indicating that the action of the water glass hitching against his bottom lip is similar to the state of forgetting what he was doing.

45. *The rain sparkling like silver confetti.*

In this case, the phrase "the rain sparkling like silver confetti" compares the appearance of rain to silver confetti.

46. *It feels like my outline is dissolving, like I'm turning to liquid.*

In this case, the comparison is made between the feeling of the speaker's outline dissolving and turning to liquid.

47. *Charlie jerks back, looking like a man freshly out of a trance, hair mussed, lips bee-stung, dark eyes blinking rapidly.*

In this case, the phrase "looking like a man freshly out of a trance", comparing Charlie's appearance to that of a man who has just awakened from a trance.

48. *That was how my heart had felt for years. Like all the cracks callused over.*

The phrase "Like all the cracks callused over" compares the speaker's emotional state to the physical condition of cracks that have formed calluses.

49. *I wasn't about to let some man destroy it like it was merely the paper banner he was meant to crash through as he entered the field.*

The phrase "like it was merely the paper banner he was meant to crash through" compares the importance of the subject being discussed to that of a paper banner.

50. Everyone here looks like they came straight from climbing Everest or doing drugs in a Coachella yurt.

In this case, "everyone here looks like they came straight from climbing Everest or doing drugs in a Coachella yurt" compares the appearance of the people to that of climbers coming from Everest or individuals at a music festival in a yurt.

51. My mind feels less like it's spinning than like it's spinning fifteen plates that are on fire.

In this case, the comparison is made between the speaker's mind and the act of "spinning fifteen plates that are on fire."

52. He's pleased to have made me laugh. Which makes my blood feel like maple syrup.

The phrase "my blood feel like maple syrup" compares the speaker's blood to maple syrup.

53. When his gaze meets mine, it's startlingly dark. It feels like I've stumbled toward the edge of something dangerous.

The phrase "It feels like I've stumbled toward the edge of something dangerous" compares the feeling of meeting someone's gaze to the act of stumbling toward danger.

54. When I look up, Charlie isn't watching me so much as reading me, his eyes traveling back and forth over my face like he can translate each line and shadow into words. Like he can see me scrambling for a segue.

The phrase "his eyes traveling back and forth over my face like he can translate each line and shadow into words" compares the way Charlie observes the

speaker to the act of translating.

55. "A good bookstore," Charlie says, "is like an airport where you don't have to take your shoes off."

In this case, the comparison is made between a good bookstore and an airport.

56. The friction feels like it could light a fire.

The phrase "feels like it could light a fire" compares the sensation of friction to the potential of starting a fire.

57. I startle apart like we just got caught in flagrante on the table.

The phrase "like we just got caught in flagrante" compares the suddenness of the speaker's reaction to the shock of being caught in a compromising situation.

58. My skin buzzes, like my blood is made of iron fillings and his eyes are magnets sweeping over them.

Like my blood is made of iron fillings. This part compares the sensation of the speaker's skin buzzing to the idea of their blood being made of iron fillings.

59. You just look like a hot assassin in an expensive wig.

In this case, the comparison is made with "look like," comparing someone's appearance to that of a "hot assassin in an expensive wig."

60. The urge to surprise him surges like a tidal wave.

In this case, the phrase "surges like a tidal wave" compares the urge to surprise someone to the powerful and overwhelming nature of a tidal wave.

61. My mouth feels like it's melting under his, like I'm wax and he's the burning wick down my center.

In this case, the comparison is made between the speaker's mouth and wax,

indicating that the speaker feels as if their mouth is melting under someone's touch, with the other person being likened to a burning wick.

62. *His voice sizzling through me until I feel like a struck tuning fork.*

This comparison uses "like" to illustrate the intensity of the speaker's experience, likening their feelings to the resonance of a tuning fork that has been struck.

63. *His groan crackling through me like a dozen bolts of lightning heading straight to my center.*

In this case, the simile is "like a dozen bolts of lightning heading straight to my center," comparing the intensity of the groan to the powerful and sudden impact of lightning.

64. *I crawl out of bed at nine, my head pounding and my stomach feeling like a half-wrecked boat lost at sea.*

This comparison uses "like" to illustrate the speaker's discomfort by likening their stomach to a damaged boat.

65. *Even when we're agreeing with each other, our conversations feel less like we're taking turns carrying the torch.*

The phrase "feel less like we're taking turns carrying the torch" compares the nature of conversations to the act of carrying a torch.

66. *This one careful touch unraveling pieces of the other night across my mind like film reels.*

The phrase "like film reels" compares the process of unraveling pieces of the other night across the speaker's mind to the way film reels operate, a visual or

cinematic quality to their memories.

67. *I hear the low laugh in the next room as clearly as if his lips were pressed to my stomach.*

In this case, the phrase "as clearly as if his lips were pressed to my stomach" compares the clarity of the sound of the laugh to the imagined sensation of lips pressed against the stomach.

68. *I feel like lit up light bulb, all hot and glowy with pride.*

The phrase "I feel like lit up light bulb" compares the speaker's feeling of pride to that of a light bulb that is glowing.

69. *Charlie sends me another message, and that heat tightens, like one of those snakes-in-a-can gifts being reset for another go.*

In this case, the comparison is made between the tightening feeling of receiving a message and a "snakes-in-a-can" toy being reset.

70. *I just mean, you look like a carpenter.*

In this case, "you look like a carpenter" compares the appearance or qualities of a person to those of a carpenter.

71. *I'm able to (somewhat) believe that I also don't look like a waterlogged papillon.*

In this case, the phrase "don't look like a waterlogged papillon" comparing their appearance to that of a wet papillon dog.

72. *In the back of my mind, a familiarly hoarse voice says, 'You'd rather be somewhere loud and crowded, where just existing feels like a competition.'*

In this case, it compares between the feeling of existing in a loud and crowded

place and the feeling of competition.

73. *I feel eyes on me, and when I glance sidelong, the surprise is disorienting. Like I'd fully expected someone else.*

In this case, the phrase "Like I'd fully expected someone else" compares the feeling of surprise to an expectation.

74. *Crickets singing along like so many violins.*

In this case, "Crickets singing along like so many violins" compares the sound of crickets to violins.

75. *It hits me like a horror movie jump-scare. Like I rounded a corner and found a cliff.*

The phrase "It hits me like a horror movie jump-scare" compares to describe the sudden impact of an experience, to the abrupt fright of a jump-scare in a horror movie.

76. *Charlie, hitting my brain like an Alka-Seltzer tab, dispersing in every direction.*

In this case, the simile compares the impact of Charlie on the speaker's brain to an Alka-Seltzer tablet dispersing in water.

77. *His mouth twitches through that grimacing pout, a pair as reliable as thunder and lightning.*

The phrase "a pair as reliable as thunder and lightning" compares the reliability of the "pair" to the well-known natural phenomenon of thunder and lightning.

78. *Last night's dinner with Libby keeps spiraling through my mind like flaming butterflies.*

In this case, the comparison is made between the thoughts of the dinner

experience and "flaming butterflies,"

79. *A secret looming between us like a glass wall or a block of ice, more or less invisible but decidedly material.*

The phrase "like a glass wall or a block of ice" compares the secret between the individuals to these two objects.

80. *Her dimpled smile is Charlie-esque.*

The phrase "Charlie-esque" is a comparison to someone named Charlie, implying that her smile resembles or embodies qualities associated with that person.

81. *Libby squeezes my hand, and we take off down the sidewalk, giggling like preteens high on Mountain Dew.*

This comparison uses "like" to draw a similarity between the giggling of the characters and the carefree, energetic behavior often associated with preteens who have consumed a lot of caffeine and sugar.

82. *The sudden, terrifying clarity hits me like a sandbag to the stomach.*

The phrase "hits me like a sandbag to the stomach" compares the sudden clarity of the situation to the impact of a sandbag.

83. *My throat feels full, my clothes itchy against my skin, like something is swelling inside me.*

The phrase "like something is swelling inside me" compares the sensation in the throat to the feeling of swelling.

84. *The bits of Charlie I've been collecting like puzzle pieces becoming a full picture.*

The phrase "like puzzle pieces" compares the bits of Charlie to puzzle pieces.

85. *I want to drape myself over him like chain mail.*

It compares the act of draping oneself over someone to the way chain mail covers a body.

86. *Charlie's eyes take on a Mac spinning-wheel quality, like his thoughts are loading.*

The phrase "like his thoughts are loading," which directly compares the state of his eyes to the action of loading thoughts.

87. *Despite my carefully organized document, the way we move through our edits feels more like those days wandering the Central Park Ramble with Mom and Libby.*

The phrase "feels more like those days wandering the Central Park Ramble" suggests a comparison between the current editing process and the experience of wandering in a specific location.

88. *I leave the library on shaky legs, heart racing like I'm forty minutes deep into spin class.*

The phrase "heart racing like I'm forty minutes deep into spin class" compares the speaker's racing heart to the intense physical exertion experienced during spin class.

89. *All those little superglued cracks in my heart pulse with pain, a sensation like emotional brain freeze.*

The comparison "a sensation like emotional brain freeze" uses "like" to compare the feeling of emotional pain to the physical sensation of brain freeze.

90. *It smells like a swimming pool inside.*

In this case, the smell is being compared to that of a swimming pool, it has a distinct chemical scent characteristic of chlorinated water.

91. *Charlie jolts like she just chucked a priceless vase his way.*

In this case, "Charlie jolts like she just chucked a priceless vase his way" compares Charlie's sudden movement (jolting) to the action of throwing a priceless vase, a sense of shock or urgency.

92. *It was like a collapsed sandcastle leapt back into place inside me, rearranging my heart into something passably sturdy.*

The phrase "like a collapsed sandcastle" compares the feeling or experience to a sandcastle.

93. *The words sweet guy sear through my mind, like the afterimage left behind by the pop of a camera's bulb.*

The phrase "like the afterimage left behind by the pop of a camera's bulb" compares the impact of the words "sweet guy" on the speaker's mind to the lingering visual effect of a camera flash.

94. *I feel exhausted, like a thousand pound weight just lifted off me, but only after hours of carrying it.*

In this case, the comparison is made with "like a thousand pound weight just lifted off me," a feeling of relief after a long period of exhaustion.

95. *But then he catches sight of me, and his mouth splits into a full, sensual Charlie smile, and my fear blows away, like dust swept from a book jacket.*

"My fear blows away, like dust swept from a book jacket" compares the way

fear dissipates to dust being swept away.

96. *He looks like a Swiss Army knife.*

In this case, the comparison suggests that the person possesses many different skills or functions, similar to how a Swiss Army knife has multiple tools.

97. *My heart feels like a phone book whose pages have all come loose.*

In this case, the heart is being compared to a disorganized phone book, feelings of confusion, chaos, or emotional disarray.

98. *I remember exactly how you feel, Nora. Like fucking silk.*

In this case, "Like fucking silk" compares a feeling to silk, that it is smooth or pleasurable in nature.

99. *My brain feels like fireworks across a black sky.*

It compares the sensation or activity in the brain to fireworks.

100. *I feel that blooming in my chest again, like petals uncurling to leave something delicate exposed in its center.*

The phrase "like petals uncurling" compares the feeling of blooming in the chest to the action of flower petals opening.

101. *It kind of feels like we're in New York, doesn't it?*

This comparison suggests that the experience or atmosphere being described resembles that of being in New York, although it is not literally true.

102. *She looks to me for some sort of confirmation that I'm hearing her. And I am, but there's a dull buzzing rising in my skull, like a horde of bees growing more and more agitated by the uncanny sense of wrongness creeping up my spine.*

The phrase "like a horde of bees" compares the buzzing sensation in the

speaker's skull to the agitation of bees.

103. All those veins of ice holding my cracked heart together thaw too fast, broken pieces sliding off like melting glaciers, leaving raw spots exposed.

“Sliding off like melting glaciers” compares the broken pieces of the heart to melting glaciers.

104. The sun's melting into the horizon like peach ice cream.

The phrase "like peach ice cream" compares the sun melting into the horizon to the way peach ice cream melts.

105. My heart flips like it's inside a bingo cage.

In this case, the comparison of the heart's sensation to the movement inside a bingo cage suggests excitement or anxiety.

106. My heart feels like a cracked egg.

Here, the heart is being compared to a cracked egg.

107. I sleep like a rock.

In this case, it compares the speaker's sleep to a rock, implying that they sleep very deeply and soundly without disturbance.

108. Mom's nose used to crinkle just like Libby's.

In this case, the crinkling of Mom's nose is being compared to Libby's nose.

109. Charlie's standing in the doorway, his hair damp and his clothes perfectly wrinkle-free. He looks like a million bucks. Actually, more like six hundred, but six hundred very well appointed dollars.

He looks like a million bucks." This is a simile because it compares Charlie's appearance to a "million bucks.

110. *I smile despite myself, hope thrashing around in my belly like a very determined baby bird with a broken wing.*

The comparison "like a very determined baby bird with a broken wing" uses "like" to draw a parallel between the intensity of hope and the struggle of a baby bird.

111. *I turn, feeling like a delicate socialite in an old black-and-white movie as he slips it over my arms.*

The phrase "feeling like a delicate socialite in an old black-and-white movie" compares the speaker's feelings to those of a socialite through the use of 'like.'

112. *I feel like it's the first day of school, I'm naked, and I forgot my locker combination. Wait—no, it's the last day of school, and I never went to math, plus all those other things.*

The phrase "I feel like it's the first day of school" uses "like" to compare the speaker's feelings to the anxiety and awkwardness often associated with starting something new.

113. *The white and orange of the U-Haul melt together until it's like I'm looking at a watercolor painting that's been left out in the rain, my family disintegrating into colorful streaks.*

The phrase "it's like I'm looking at a watercolor painting" compares the visual effect of the U-Haul to a watercolor painting, indicating a blending of colors and a lack of clarity.

114. *I comb through each of my newly inherited authors' manuscripts like an archaeologist at a newly discovered dig site.*

The phrase "like an archaeologist at a newly discovered dig site" compares the speaker's careful examination of the manuscripts to the meticulous work of an archaeologist.

115. That hope registers like a burning knot of golden, glowing thread, too tangled up to make sense of.

The phrase "registers like a burning knot of golden, glowing thread" compares the feeling or concept of hope to intense of a tangled knot of thread that is both beautiful and chaotic.

Metaphor

1. No matter how hectic life and work sometimes get, it's always felt like there were some internal metronomes keeping us in sync.

It compares the internal sense of timing or rhythm that people might feel in their lives to a metronome, which is a device used by musicians to keep a steady beat.

2. Brendan's also the most solid man I've ever met in my life.

The phrase "the most solid man" implies that Brendan is dependable, trustworthy, or strong in character.

3. My stomach plummets, then rebounds.

The phrase "My stomach plummets, then rebounds" describes a feeling of sudden fear or anxiety (plummets) and then a return to a more stable state (rebounds).

4. Libby shoots me a pointed look, brow arched.

The phrase "Libby shoots me a pointed look" looks sharply or piercing in its intensity, which describing the emotion conveyed through her gaze.

5. *Birth is a kind of death... It's how we're both going to be transformed via small-town magic into more relaxed versions of ourselves.*

The phrase "Birth is a kind of death" compares between birth and death, implying the process of being born involves a transformation or shedding of an old state of being.

6. *Again I feel that heart-pinch sensation, like I'm missing her, like all our best moments are behind us.*

The phrase "heart-pinch sensation" describes a feeling of emotional pain or longing as if the heart is physically pinched.

7. *Whatever little gaps have cropped up between us will be stitched closed again.*

The phrase "gaps have cropped up between us will be stitched closed again" uses stitching to convey the idea of repairing a relationship or mending emotional distance.

8. *Something cold lances through me at the mention of him; Libby doesn't notice.*

In this metaphor, "cold" and "lances through me" paint an accurate representation of an acute emotional reaction (possibly fear, dread, or anxiety) triggered by the name of a specific individual.

9. *He smells like evergreens and impending rain.*

The comparison of a person's aroma to "evergreens" and "impending rain"

implies freshness, nature, and maybe a feeling of peace or nostalgia, creating a memorable image.

10. *The thought pops across my brain like a series of bottle rockets.*

The phrase "thought pops across my brain like a series of bottle rockets" compares the suddenness and intensity of thoughts to the explosive launch of bottle rockets.

11. *An honest-to-god chill slithers down my spine when my phone buzzes in my hand.*

The expression "an honest-to-God chill slithers down my spine" describes the effectively express a state of fear or worry.

12. *They taught me that heartbreak, like most things was a solvable puzzle.*

The phrase "heartbreak, like most things was a solvable puzzle" compares heartbreak to a puzzle that can be understood and resolved.

13. *My laptop is a glorified paperweight.*

In this metaphor, the author implies that the laptop is not being used for its intended purpose and is therefore as useful as a paperweight, which is an object that holds papers down but serves no other function.

14. *The wine has slipped one Jenga piece too many loose from my brain.*

The phrase "The wine has slipped one Jenga piece too many loose from my brain" compares the effects of wine on the speaker's cognitive function to a game of Jenga, where the removal of too many pieces leads to instability or collapse.

15. *The might be the first I'm hearing of my nickname, but Amy my boss, calls my*

agenting approach smiling with knives.

This phrase describes a deceptive or dangerous friendliness, implying that while someone may appear pleasant or agreeable on the surface, there is an underlying threat or hostility.

16. A zing goes down my spine and right back up it, like my top vertebrae just touched a live wire.

The phrase "A zing goes down my spine and right back up it" describes a sensation that feels electric or thrilling, comparing it to the action of touching a live wire.

17. I wake, heart racing, skin cold and damp.

The phrase "heart racing" describes a heightened emotional state without literally implying that the heart is physically racing.

18. They called her the Shark, but she didn't mind.

This phrase describes that the person is being compared to a shark, likely implying traits such as being aggressive, cunning, or a skilled competitor.

19. His eye roll is subtle, more of a twitch of some key face muscles.

The phrase "His eye roll is subtle, more of a twitch of some key face muscles" compares the eye roll to a twitch.

20. One of us is stripes and one of us is solids?

The phrase "One of us is stripes and one of us is solids" compares between two individuals or concepts, using "stripes" and "solids" as symbolic representations.

21. Maybe I have been fishing in the wrong pond.

The phrase "fishing in the wrong pond" describes that the speaker has been looking for opportunities or pursuing goals in an inappropriate or unproductive area.

22. *An unwelcome heaviness settles between my thighs.*

The phrase "An unwelcome heaviness settles between my thighs" describes a feeling weight rather than a literal physical heaviness.

23. *A dare is exactly what his voice sounds like.*

The phrase "A dare is exactly what his voice sounds like" compares the quality or tone of a person's voice to a "dare".

24. *Charlie's rendition of BOOK is spicier, warmer than mine.*

The phrase "Charlie's rendition of BOOK is spicier, warmer than mine" describes that Charlie's interpretation or performance of the book has more flavor or emotional warmth compared to the author's.

25. *Shit is right! As in, I don't shit where I eat. Or kiss where I work.*

The phrase "I don't shit where I eat" describes one should not engage in behaviors that could jeopardize their own well-being or comfort, particularly in situations where they have a stake (like work or personal relationships).

26. *His eyes are still inky dark and hungry.*

The description of "inky dark" describes a deep, rich darkness that conveys intensity and perhaps mystery or depth of emotion.

27. *I can tell you're pleased with yourself when your eyes go all predatory like that.*

The phrase "your eyes go all predatory like that" compares the person's eyes

to those of a predator.

28. *He rewards me with an almost grin, and for the first time, I know exactly, what my boss means when she describes my 'smile with knives.'*

The phrase "smile with knives" describes the person's smile, while outwardly pleasant, may have an underlying sharpness or danger to it.

29. *Here, it's easy to feel like the last person on earth.*

The phrase "the last person on earth" describes the loneliness rather than a literal interpretation.

30. *It feels like there's poison inside of me. No matter how hard I run, I can't burn through it.*

The phrase "there's poison inside of me" describes psychological state rather than a literal poison, indicating feelings of negativity, pain, or toxicity.

31. *My short-circuiting body.*

The phrase "My short-circuiting body" describes the person's body is malfunctioning or experiencing some sort of disruption, similar to an electrical short circuit.

32. *That's great! I'm so proud of you, Sissy, getting out of your shell.*

This phrase describes Sissy is overcoming her shyness or limitations, likening her previous state to being inside a shell, which describes someone who is reserved or introverted.

33. *Tugging on its plot strings and nudging at its trapdoors.*

The phrase "tugging on its plot strings" describes unseen forces or elements that influence the story or narrative, similar to how puppeteers manipulate

puppets.

34. *A very small star lodges itself in my diaphragm.*

It describes an abstract idea or feeling (such as inspiration, hope, or anxiety) being represented as a physical object (a small star) that is positioned in the diaphragm, which is a part of the body associated with breathing.

35. *His eyes, his posture, everything reads jungle cat.*

The phrase "everything reads jungle cat" describes the person's eyes, posture, and overall demeanor convey qualities associated with a jungle cat, such as fierceness, agility, or wildness.

36. *She looks every bit like a woman in her sixties, and all the more striking for it, in a woodsy, sun-beaten way.*

The phrase "looks every bit like a woman in her sixties" compares between her appearance and the typical characteristics associated with women in their sixties.

37. *Cords of anxiety slither over one another in my stomach.*

The phrase "Cords of anxiety slither over one another in my stomach" compares the anxiety to entangled and writhing cables.

38. *It feels like my heart is taking on water.*

In this case, the phrase "my heart is taking on water" describes emotional overwhelm or distress, comparing the heart to a vessel that is filling with water, which symbolizes sadness or anxiety.

39. *Her heart-shaped face looks more or less the same as when she was fourteen years old and got accepted into the high school art show: proud, confident,*

capable.

The phrase "her heart-shaped face," describes her face has a shape resembling a heart.

40. In those days, pain waited like a shadowy monster, towering over our bed, and instead of shrinking night by night, it grew, feeding on us, getting fat with our grief.

The phrase "pain waited like a shadowy monster, towering over our bed" compares pain to a monster.

41. The floor of my stomach sinks.

It describes a feeling of anxiety or dread, as if the person's stomach is physically dropping,

42. My insides are violin-string taut.

It compares the speaker's emotional or physical state to the tension of a violin string.

43. Heavy machinery is excavating my chest.

The phrase "Heavy machinery is excavating my chest" compares the emotional or physical feeling of anxiety to the action of heavy machinery digging or removing something from the chest.

44. It was like he'd been living at half volume until that moment.

The phrase "like he'd been living at half volume" compares his experience or existence to a lower intensity or diminished state.

45. I watch the blur of them shrink away. One block. Then two. Then three. Then they turn, and they're gone, and it feels like I'm a concrete slab that's just

been cracked in half, only to realize my insides never quite set. I'm mush.

The phrase "I'm a concrete slab that's just been cracked in half" compares the person's emotional state to a concrete slab.

Personification

1. The asphalt sizzles.

In this phrase, the asphalt, an inanimate object, is given the human-like quality of "sizzling," which suggests it is capable of making a sound.

2. Crickets chirped and cicadas sang in a steady rhythm.

"Crickets chirped and cicadas sang" gives the impression that these insects are performing an action typically associated with humans (singing).

3. Mist hovers across the meadow, and in the distance, through the trees, the first sprays of purply pinks stretch along the horizon.

In the phrase "Mist hovers," as it attributes a human-like quality (hovering) to mist, which is an inanimate phenomenon.

4. The tears are reaching their breaking point now, ready to fall.

The phrase "The tears are reaching their breaking point now, ready to fall" attributes human qualities to "tears," that they can reach a breaking point and are ready to fall.

5. A bead of beer sneaks down his neck, and for a moment, I'm hypnotized, watching it cut a trail toward the collar of his shirt.

This phrase attributes the human action of "sneaking" to the bead of beer, it has intent or agency.

6. *The streetlights beyond the rain-streaked window tinting his golden skin reddish.*

The phrase "tinting his golden skin reddish" that the streetlights are actively changing the color of the person's skin.

7. *Charlie's smell—warm and uncannily familiar—invades my nose.*

In the phrase "Charlie's smell—warm and uncannily familiar—invades my nose," the smell is given the human-like ability to "invade."

8. *Plump bumblebee drunkenly spiral through the flower beds.*

The phrase "Plump bumblebee drunkenly spiral through the flower beds" attributes human-like qualities (being "drunken") to the bumblebee, which is an animal.

9. *The air hums with an electric charge between us.*

It attributes human-like qualities to the air by stating that it "hums with an electric charge."

10. *Trillions of gnats and mosquitoes dance in the dying light, nature's own sparkling ballet.*

The phrase "nature's own sparkling ballet" attributes human qualities to nature, that it can perform a ballet, which is a human form of artistic expression.

11. *Crickets singing along like so many violins.*

The phrase "Crickets singing along like so many violins" attributes the human action of "singing" to crickets.

12. *The room has started to pulse and waver.*

In this case, "The room has started to pulse and waver" attributes human-like

qualities (pulsing and wavering) to an inanimate object (the room).

13. *For the next couple of minutes, we're silent as the pump howls.*

In this case, the phrase "the pump howls" attributes human-like characteristics (howling) to a pump, which is an inanimate object.

14. *The smell of roses drifts over the breeze.*

it attributes the action of "drifting" to "the smell of roses," that the smell has the ability to move or travel on its own, which is a human-like quality.

15. *The flowering bushes swaying in the breeze.*

"The bushes are described as "swaying," which implies a human-like action. This gives the bushes a sense of movement and life.

16. *When I step out of the building into the crisp September afternoon, a flurry of pink and orange hurls itself at me.*

The phrase "a flurry of pink and orange hurls itself at me" attributes human-like action (hurling) to an abstract concept (a flurry of colors).

17. *I look around at the hustle and bustle, the trees pushing out their first spurts of reds and yellows across their leaves.*

The phrase "the trees pushing out their first spurts of reds and yellows" attributes human-like qualities to trees, that they are actively pushing out colors as if they have intention.

Metonymy

1. *I wave vaguely toward Libby's stomach*

The figure of speech above is considered as the form of metonymy because of

the author used Libby's stomach to represent her pregnancy or impending motherhood.

Hyperbole/Overstatement

1. *My skin is sticky from the heat and humidity of midsummer, but my baby sister's is miraculously dry and silky.*

It describes an extreme difference in skin conditions (the speaker's skin is "sticky" while the sister's is "miraculously dry and silky").

2. *I betrayed a very powerful witch, and she's put a curse on my love life.*

The phrase "I betrayed a very powerful witch, and she's put a curse on my love life" describes an exaggerated consequence of betrayal.

3. *You're the regulation hottie in the jumpsuit at the Brooklyn Flea, carrying her five hundred beautiful children, a giant bouquet of wildflowers, and a basket full of lumpy tomatoes.*

"Five hundred beautiful children" describes the number of children to emphasize the person's attractiveness and the overwhelming nature of their responsibilities.

4. *I cried so hard I pulled a muscle in my back.*

The phrase "I cried so hard I pulled a muscle in my back" describes the physical reaction to crying to emphasize the intensity of the emotion.

5. *There is no one who loves Dusty's book as much as my sister.*

The phrase "There is no one who loves Dusty's book as much as my sister" describes an extreme level of affection that may not be literally true.

6. *She would've stopped by my apartment, unannounced, and flopped onto my couch dramatically.*

The phrase "flopped onto my couch dramatically" emphasizes the suddenness and theatricality of the action.

7. *She squeezes my hands, her wide blue eyes practically burning with hope.*

In this situation, the phrase "her wide blue eyes practically burning with hope" implies a strong emotional state, with strong visuals showing the depth of her optimism.

8. *I trade any number of organs to cement us both into this moment, to life here always where she's shining bright.*

The expression "I trade any number of organs" is an inflated statement used to indicate a profound yearning or longing for a moment or connection.

9. *It looks like your face muscles are being controlled by a half dozen amateur puppeteers.*

The phrase "your face muscles are being controlled by a half dozen amateur puppeteers" describes the person's facial expression to an extreme degree.

10. *You'll recall that I'm married," she says, "and five trillion weeks pregnant.*

The phrase "five trillion weeks pregnant" is an extreme exaggeration of the length of pregnancy to emphasize a point, likely about feeling very pregnant or the long duration of the pregnancy.

11. *Maybe we can get the ritualistic sacrifice community to band together in dramatic fashion to save the goats.*

The phrase "ritualistic sacrifice community to band together in dramatic

fashion" refers to an excessive scenario which underlines the folly or gravity of the issue.

12. *My hair is flapping so violently across my face I can barely see this watery eyes in the real few mirror.*

The phrase "My hair is flapping so violently" refers the action, indicating that the person's hair is moving in an extreme way.

13. *At the back of the shop, a door opens onto a patio. The light streaming in hits a glass display case of pastries and plastic-wrapped sandwiches, and I basically hear angels singing.*

The phrase "I basically hear angels singing" is a hyperbolic expression. It re the person's delight or awe in response to the sight of the pastries and sandwiches.

14. *Those girls must have an internal body temperature of at least three hundred degrees.*

In this case, stating that "those girls must have an internal body temperature of at least three hundred degrees" describes far beyond the normal human body temperature.

15. *A whole family of deer has specifically marked this spot as their shit palace.*

In this case, referring to the spot as a "shit palace" describes a place heavily used by deer, its unpleasantness or abundance of waste.

16. *I play the fantasy out to its logical conclusion, this gloriously handsome man reaching to shake my hand, only to find my palm thoroughly smeared with deer pellets.*

The phrase "this gloriously handsome man" describes the man's attractiveness beyond what is realistic or common.

17. *A burst of cold feet-bordering-on-terror.*

The phrase "a burst of cold feet-bordering-on-terror" describes the feeling of fear or anxiety, suggesting an intense, almost overwhelming reaction.

18. *Sometimes the world is a cruel, mysterious place. Sometimes people become warped, twisted, so ill at a soul level that they would name a dining establishment.*

In this case describes of people becoming "warped, twisted, so ill at a soul level."

19. *In short, she is a puppy-kicking, kitten-hating, money-driven robot.*

These phrases describes characteristics to convey strong negative emotions about the subject. The use of "puppy-kicking" and "kitten-hating" refers to extreme cruelty, while "money-driven robot" implies a lack of humanity or emotion.

20. *The earth to swallow me whole.*

The phrase "the earth to swallow me whole" describes an extreme scenario where someone feels overwhelmed or consumed by their circumstances.

21. *I slap his hand out of the air, but not before all the blood in my body rushes to meet his fingertips.*

The phrase "all the blood in my body rushes to meet his fingertips" describes intensity of the emotional or physical reaction. It refers to a strong, almost overwhelming response, but it is not literally possible for all the blood to rush

in such a way.

22. *When I'm not at work, I'm in my coffin in the basement of an old Victorian mansion.*

The phrase "I'm in my coffin in the basement of an old Victorian mansion" is an expression of the person feels as though they are in a state of extreme boredom or lethargy when not at work.

23. *The shelves are built at wild angles that make me feel like I'm sliding off the edge of the planet.*

The phrase "make me feel like I'm sliding off the edge of the planet" describes the feeling of instability or discomfort caused by the shelves' angles, suggesting a dramatic and unrealistic scenario.

24. *This from a man who listed himself as six feet and an inch but can't be taller than five nine unless he's wearing stilts under this table.*

The phrase "can't be taller than five nine unless he's wearing stilts under this table" describes the height of the man that he would need stilts to appear taller than he claims.

25. *The crevice under his lip turns into an outright crevasse.*

The phrase "the crevice under his lip" turning "into an outright crevasse" describes the size and significance of the crevice.

26. *Despite the innocence of the comment, it feels like molten lava is rolling up my toes, my legs, engulfing me.*

The phrase "it feels like molten lava is rolling up my toes, my legs, engulfing me" describes expression meant to appear an intense feeling or discomfort.

27. *I'm not sure anyone on the planet has nicer eyebrows than this man.*

The phrase "I'm not sure anyone on the planet has nicer eyebrows than this man" refers the quality of the man's eyebrows to emphasize their attractiveness.

28. *My heart rockets into my throat, and hot, prickling shame rises to the surface of my skin.*

The phrase "my heart rockets into my throat" refers the emotion being felt, a sudden rush of anxiety or fear.

29. *My cells all still vibrating under his gaze.*

This is an example of hyperbole, as it refers the response to emphasize the impact of the gaze.

30. *His eyes bore into me until there's smoke lifting off my skin.*

This phrase refers the intensity of someone's gaze, that it is so powerful it creates smoke, which is not literally possible.

31. *His eyes are melted gold, my nerve endings quivering under them.*

The phrase "my nerve endings quivering under them" describes the response to someone's gaze, an intense emotional or physical reaction that may not be literally true.

32. *I don't have a life! 'The only thing that matters to me is my career.*

The phrase "I don't have a life!" describes the feeling about the person's focus on their career, indicating that they perceive their career as overwhelmingly consuming their existence.

33. *A thousand pound weight just lifted off me.*

The phrase "a thousand pound weight just lifted off me" describes an overwhelming burden or stress that has been relieved, but it is unlikely that a literal thousand-pound weight was involved.

34. How everyone's out at once, and it feels like we're all almost drunk from the sun.

The phrase "it feels like we're all almost drunk from the sun" refers to the overwhelming effect of the sun's heat on everyone.

35. My chest cracking clear in half.

The phrase "My chest cracking clear in half" describes the physical reaction that is not meant to be taken literally.

36. You broke my eye muscles. I can't stop it now.

"You broke my eye muscles." This statement is not meant to be taken literally, as it implies an extreme reaction that would not actually cause such an injury.

37. Laughing and crying so hysterically I can no longer discern one from the other.

In this case, the phrase "laughing and crying so hysterically I can no longer discern one from the other" refers to the emotions being experienced.

38. The look on his face gave me the greatest surge of power.

The phrase "the greatest surge of power" emphasizes the intensity of the feeling experienced by the speaker.

Rhetorical Question

1. *You bought the Bigfoot erotica?*
2. *Possibly something like drink any interesting coffee lately?*
3. *So you could be like, Mom set me up?*
4. *What am I an animal?*
5. *Do I seem like the kind of person who would honor local rites of passage?*
6. *When did we start keeping things from each other?*

These sentences above are the direct interrogative sentences but in this context the author wants to explain that they can be rhetorical because they have surprised or cynical tone which aim to make the listener think or consider something.

Repetition

1. *This won't be like that. I won't let it.*

This kind of repetition repeated a word or a phrase in utterance without any break at all. The purpose of using this kind of repetition is to give stressing to the words immediately after saying the first one. It is repeated twice without any break, it means that the speaker wants to show the strong feeling to the listener.

From the seventh types of figures of speech above that the researcher found in novel “*Book Lovers*”, if connected based on Perrine’s Theory there are some types of figures of speech aren’t found in that novel like apostrophe, synecdoche, symbol, allegory, paradox, irony and allusion. In “*Book Lovers*” novel, the author didn’t use apostrophe because she wanted to approach for creating a specific tone and voice for the characters and narrative. By not using

apostrophes in contractions or possessive forms, she adds a touch of informality and colloquialism to the dialogue, making it feel more conversational and authentic to the characters' personalities. Irony is not also found in this novel, Irony is often used to highlight the contrast between what is said and what is actually described. However, in stories that focus on characters and their relationships such as stories in book lovers novels, the author may feel that honest and direct dialogue is more effective in depicting character dynamics and their development because irony carries a harsh and offensive meaning. Meanwhile, the author of this novel didn't use figures of speech like synecdoche, symbol, allegory, paradox and allusion because author may choose to avoid synecdoche, symbols, allegory, paradox, and allusion to keep the narrative straightforward and relatable. These types of figures of speech often add layers of meaning that require interpretation, which can shift the focus from character development and plot to a more abstract analysis. By steering clear of these devices, Henry ensures that the story remains accessible and engaging, allowing readers to connect directly with the characters' experiences and emotions without needing to decode deeper meanings or references. This approach aligns with her goal of crafting a clear, emotionally resonant narrative that prioritizes the immediate, personal aspects of the story.

2. Emily Henry's reason for using simile as the dominant figurative language in her *Book Lovers* novel

Emily Henry is an experienced romance writer because she has the ability

to develop strong language and describe emotions and situations in a touching and relatable way. Several novels written by Emily Henry are closely related to her travels during the holidays, one of which is the novel *Book Lovers*. Henry took the plot and characters in the book lovers novel from some of her own experiences ranging from the conversations she had, the people she met, the places she visited and the films she watched. All her views on love, family, life and career come from the real life observations.

Emily Henry is called a romantic author because she has several characteristics such as loving love stories, writing thoughtfully, writing about messy people, writing about strong and long-lasting love, writing about practical love, and writing about women's autonomy. In the *Book Lovers* novel the dominant use of simile can deepen the discussion about the characters, by comparing two different things using the connecting word "like" can help Henry describe the emotions, traits and relationships between characters in a more lively way where Emily Henry must depicts the characters Nora and Charlie in a real problem that affects the trajectory of their love story and creates obstacles that must be overcome. Therefore, by using similes more dominantly, Henry can balance the nuanced story of very real character problems with the challenges of falling in love.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The results of the study show the types of figures of speech found by researcher in the novel "*Book Lovers*" findings were 227 data, they are consist of some types of figurative languages as 115 data of simile, 45 data of metaphor, 17 data of personification, 1 data of metonymy, 38 data of hyperbole. So there were also 6 data of rhetorical question and 1 data of repetition. Meanwhile, the author of this novel didn't use figures of speech like synecdoche, symbol, allegory, paradox and allusion because author may choose to avoid synecdoche, symbols, allegory, paradox, and allusion to keep the narrative straightforward and relatable.

Based on the analysis the researcher found the dominant specific style of writing on the novel is figurative language of simile that appeared for 115 times. Besides the reason of the authors used simile dominantly because simile can deepen the discussion about the characters, by comparing two different things using the connecting word "like" can help Henry describes the emotions, traits and relationships between characters in a more lively way where she must depicts the characters Nora and Charlie in a real problem that affects the trajectory of their love story and creates obstacles that must be overcome.

B. Suggestion

After analyzing and discussing the result about the stylistics in the *Book Lovers* novel, the researcher award that there were numerous sorts of figurative

language that still could be found from the novel, but the researcher was restricted due to the theory and there was a confinement for the researcher's information, experience and the lack of capacity to interpreted data. The researcher suggestion for the future researcher to used different theory to dissect the same novel and found more figurative language from this novel or the future researcher could utilized the same theory to examined the another novel as well. Furthermore, the writer expected that this research could be taken as benefit and the reference for the future researcher before conducting a thesis.

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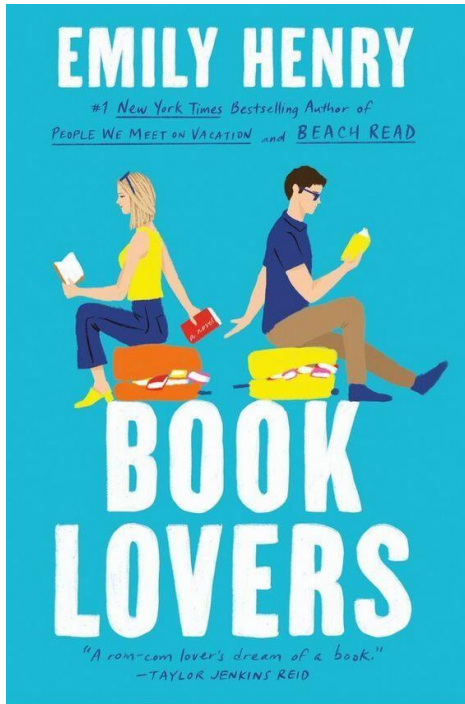
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APPENDICES

A. Synopsis of the novel “*Book Lovers*”



One summer. Two rivals. A plot twist they didn't see coming....

Nora Stephens' life is books she's read them all and she is not that type of heroine. Not the plucky one, not the laidback dream girl, and especially not the sweetheart. In fact, the only people Nora is a heroine for are her clients, for whom she lands enormous deals as a cutthroat literary agent, and her beloved little sister Libby.

Which is why she agrees to go to Sunshine Falls, North Carolina for the month of August when Libby begs her for a sisters' trip away—with visions of a small-town transformation for Nora, who she's convinced needs to become the heroine in her own story. But instead of picnics in meadows, or run-ins with a handsome country doctor or bulging-forearmed bartender, Nora keeps bumping into Charlie Lastra, a bookish brooding editor from back in the city. It would be a meet-cute if not for the fact that they've met many times and it's never been cute.

If Nora knows she's not an ideal heroine, Charlie knows he's nobody's hero, but as they are thrown together again and again in a series of coincidences no editor worth their salt would allow what they discover might just unravel the carefully crafted stories they've written about themselves.

B. Biography of the author 'Book Lovers'



Emily Henry is an American author who is best known for her New York Times bestselling romance novels *Beach Read*, *People We Meet on Vacation*, *Book Lovers*, and *Happy Place*.

Henry attended high school in Cincinnati, Ohio then Hope College on a creative writing scholarship with plans to study dance. She also completed a writing residency at the now-defunct New York Center for Art & Media Studies, part of Bethel University. She returned to Cincinnati after college; she currently lives and writes in Cincinnati and Kentucky's Northern Ohio River region. She is a full-time writer and proofreader.

Her debut young adult novel, *The Love That Split the World*, was published in January 2016. After writing several young adult novels, Henry's first adult romance novel, *Beach Read*, was published in 2020 to widespread success.^[6]

Henry's books have been featured in BuzzFeed, *O, The Oprah Magazine*, *Entertainment Weekly*, *The New York Times*, The Skimm, Shondaland, and more. After *Beach Read*, Henry continued to write adult romance novels. *People We Meet on Vacation* was published in 2021. In

October 2022, a film adaptation of *People We Meet on Vacation* by Sony's 3000 Pictures from a screenplay by Yulin Kuang was announced, with Brett Haley directing and Temple Hill producing. On April 5, 2023, it was announced

that Kuang would also write and direct a film adaptation of *Beach Read* for 20th Century.

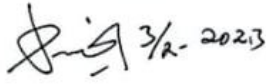
Book Lovers was published in 2022. On March 28, 2023, a film adaptation of *Book Lovers* by the production company Tango was announced, with Sarah Heyward attached to write the script *Happy Place* was published in 2023. As of March 2023, Henry had sold more than 2.4 million books collectively. Writing for *Vulture* in 2023, Allison P. Davis described Henry's books as containing elements of the rom-com and chick lit genres and focusing on themes of "respect" as well as love.



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Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Nama : Devi Anggraini
NPM : 1902050072
Program Studi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
Stylistics on Book Lovers Novel Based on Transformational Generative Grammar Theory by Noam Chomsky	 3/2-2023

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, 01 Februari 2023

Disetujui oleh

Dosen Pembimbing



(Dra. Diani Syahputri, M.Hum)

Hormat Pemohon



(Devi Anggraini)



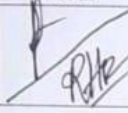

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Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Devi Anggraini
NPM : 1902050072
Program Studi : Pendidikan Bahasa Inggris
IPK Kumulatif : 3.73

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Stylistics on Book Lovers Novel Based on Transformational Generative Grammar Theory by Noam Chomsky	
	The implementation of Advertisement to Increase Student's Persuasive Writing skill at The Second Grade of Senior High School	
	Syntax Field Error in I Have a Dream By Marthin Luthor Jr	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 01 Februari 2023
Hormat Pemohon,



Devi Anggraini

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



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Kepada Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Devi Anggraini
NPM : 1902050072
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Stylistics on Book Lovers Novel Based on Transformational Generative Grammar Theory by Noam Chomsky

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Dra. Diani Syahputri, M.Hum.

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya.


01 Februari 2023

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 01 Februari 2023
Hormat Pemohon,



Devi Anggraini

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 925 /II.3/UMSU-02/F/2023
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan Perpanjangan proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini .:

Nama : **Devi Anggraini**
N P M : 1902030072
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **Stylistics on Book Lovers Npvel Based on Transformational
Generative Grammar Thepry by Noam Chomsky.**

Pembimbing : **Dra. Diani Syahputri, M.Hum.**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditentukan.
3. Masa kadaluwarsa tanggal : **16 Februari 2024**

*Acc diproyogay hingsa
tangs e 28 Agustus 2024*

Medan 25 Rajab 1444 H
16 Februari 2023 M



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Wassalam
Dekan

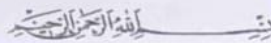


Dibuat rangkap 5 (lima) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing Materi dan Teknis
4. Pembimbing Riset
5. Mahasiswa yang bersangkutan :

WAJIB MENGIKUTISEMINAR





BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Devi Anggraini
N.P.M : 1902050072
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Stylistics on Book Lovers Novel Based on Transformational Generative Grammar Theory by Noam Chomsky

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
27/6-2023	Table of contents	
	Background of the study, scope and limits - Review of literature	
	Research Design	
12-7-2023	Background of the study	
	Identification of problem	
	Significance of the study	
13-7-2023	Research Instrument	
15-7-2023	ACE ditulis di formulir	

Medan, Juni 2023

Diketahui/Disetujui,
Ketua Prodi Pendidikan Bahasa Inggris

(Pirman Ginting, S.Pd., M.Hum.)

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum.)




BERITA ACARA SEMINAR PROPOSAL

Pada hari Rabu Tanggal 26 Bulan Juli Tahun 2023 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

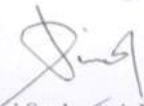
Nama Lengkap : Devi Anggraini
NPM : 1902050072
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Stylistics on Book Lovers Novel Based on Transformational Generative Grammar Theory by Noam Chomsky

No	Masukan dan Saran
Judul	Revise (It should be related to your research).
Bab I	- Background (explore the research gap and theoretical gap) - Objective of research
Bab II	- focus on the theory.
Bab III	- Method of Research adjust to your research problem.
Lainnya	Revise your proposal.
Kesimpulan	[] Disetujui [] Ditolak <input checked="" type="checkbox"/> Disetujui dengan adanya perbaikan

Dosen Pembahas


(Fatimah Sari Siregar, S.Pd., M.Hum)

Dosen Pembimbing



(Dra. Diani Syahputri, M.Hum)

Panitia Pelaksana

Ketua


(Pirman Ginting, S.Pd., M.Hum)

Sekretaris


(Rita Harisma, S.Pd., M.Hum)



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama : Devi Anggraini
NPM : 1902050072
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Stylistics in *Book Lovers* Novel by Emily Henry

Pada hari Rabu, tanggal 26, bulan Juli, tahun 2023 sudah layak menjadi proposal skripsi.

Medan, Juli 2023

Disetujui oleh:

Dosen Pembahas

Dosen Pembimbing

(Fatimah Sari Siregar, S.Pd., M.Hum)

(Dra. Diani Syahputri, M.Hum)

Diketahui oleh:
Ketua Program Studi

(Pirman Ginting, S.Pd., M.Hum)



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

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Nomor : 0235 /II.3/UMSU-02/F/2024
Lamp : ---

Medan, 11 Rajab 1445 H
23 Januari 2024 M

H a l : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Perpustakaan UMSU
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : Devi Anggraini
N P M : 1902050072
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **An Analysis of Stylistics in Book Lovers Novel by Emily Henry.**

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/ibu kami ucapkan banyak terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin.



Dra. Hj. Syamsuurnita, M.Pd.
NIDN : 0004066701

**Penting!*





MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
PERPUSTAKAAN

Yogyakarta & Beribaskan Katalog Perustakaan Nasional Republik Indonesia No. 00059/LAP/PT/IX/2019
Pusat Administrasi : Jalan Kapten Mukhtar Basri No. 3 Medan 20238 Telp. (061) 66224567
NPP. 127128220300005 | <http://perpustakaan.umma.ac.id> P-I perpustakaan@umma.ac.id @ [perpustakaan_umma](https://www.perpustakaan.umma.ac.id)

SURAT KETERANGAN

Nomor:/KET/IL10-AU/UMSU-P/M/2024

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : DEVI ANGGRAINI
NPM : 1902050072
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

"An Analysis of Stylistics in Book Lovers Novel by Emily Henry"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 10 Rabiul Akhir 1446 H
14 Oktober 2024 M

Kepala Perpustakaan,


Dr. Muhammad Arifin, M.Pd

Curriculum Vitae

1. Biodata Pribadi

Nama : Devi Anggraini
Jenis Kelamin : Perempuan
Tempat/Tanggal Lahir : Patumbak, 06 Maret 2000
Kebangsaan : Indonesia
Agama : Islam
Nama Ibu : Hera Wati
Nama Ayah : Edi Irianto
Alamat : Dusun 1 Patumbak 1 Gg. Abadi A
No. Hp : 0821-6887-9379
Email : deviangger123@gmail.com

2. Riwayat Pendidikan

SD : SD SWASTA PAB 22
SMP : SMP SWASTA PAB 5
SMA : SMA SWATA YAPIM BIRU-BIRU