

A Stylistics Analysis of Figurative Language in *Inside Out 2* (2024)

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ABSTRAK

Penelitian ini bertujuan untuk mengeksplorasi penggunaan bahasa kiasan dalam dialog-dialog film *Inside Out 2* (2024). Penelitian ini menggunakan metode deskriptif kualitatif untuk mendeskripsikan jenis-jenis bahasa kiasan berdasarkan teori Perrine. Data yang digunakan berupa kata-kata dan frasa yang ditemukan dalam dialog-dialog yang diucapkan oleh kedua tokoh utama, Joy dan Anxiety. Pengumpulan data dilakukan dengan cara menonton dan mengamati film secara berulang, menangkap adegan-adegan yang relevan, menyorot dialog-dialog yang mengandung bahasa kiasan, serta menganalisis dan mengklasifikasikan jenis-jenis bahasa kiasan. Penelitian ini menemukan enam jenis bahasa kiasan, yaitu metafora, apostrof, sinekdoke, metonimi, hiperbole, dan ironi. Ironi merupakan jenis yang paling sering muncul. Hasil penelitian menunjukkan bahwa bahasa kiasan dalam film berfungsi tidak hanya sebagai efek stilistika, tetapi juga sebagai sarana untuk merepresentasikan kompleksitas emosional secara lebih konkret dan mudah dipahami. Melalui analisis gaya bahasa dalam film, penelitian ini menunjukkan bagaimana ekspresi figuratif berkontribusi pada pedalaman karakter dan nuansa emosional, terutama dalam mencerminkan pergulatan internal Riley selama proses perkembangan emosionalnya. Penelitian ini berkontribusi pada bidang gaya dengan mengilustrasikan bagaimana bahasa figuratif dapat digunakan secara efektif dalam film animasi untuk memvisualisasikan emosi abstrak dan meningkatkan pemahaman penonton.

Kata kunci: Bahasa Kiasan, Kompleksitas Emosional, *Inside Out 2*, Stilistika

ABSTRACT

This study aimed to explore the use of figurative language in the dialogues of the film *Inside Out 2* (2024). The research used a qualitative descriptive method to describe the types of figurative language based on Perrine's theory. The data consisted of words and phrases found in the dialogues spoken by the two main characters, Joy and Anxiety. The data was collected by repeatedly watching and observing the film, capturing relevant scenes, highlighting dialogues that exhibited figurative language, and analyzing and classifying the types of figurative language. The study revealed six types of figurative language: metaphor, apostrophe, synecdoche, metonymy, hyperbole, and irony, with irony appearing as the most frequent type. The findings showed that figurative language in the film functioned not only as a stylistic effect but also as a means to represent emotional complexity in a more concrete and relatable form. By examining the film's stylistic choices, the study demonstrated how figurative expressions contributed to deeper character portrayal and emotional nuance, especially in reflecting the internal struggles of Riley as she undergoes emotional development. This research contributes to the field of stylistics by illustrating how figurative language can be effectively used in animated films to visualize abstract emotions and enhance audience understanding.

Keywords: Emotional Complexity, Figurative Language, *Inside Out 2*, Stylistics

A. INTRODUCTION

Language is a primary tool for human communication, enabling people to express ideas, emotions, and cultural identity (Wardhaugh in Suciati et al., 2022). One of the interesting aspects of language is its ability to convey meanings beyond the literal, such as through figurative language. Figurative language allows speakers to express deeper or hidden meanings, often requiring interpretation based on context. It appears not only in daily conversation but also in various forms of media, including film.

Film dialogues often reflect creative and meaningful language use. Through characters' utterances, audiences may encounter metaphors, irony, hyperbole, and other figurative forms that reveal emotional depth and personality traits. As one of the most consumed forms of entertainment, films serve as a valuable source for linguistic and stylistic analysis.

This study focuses on *Inside Out 2* (2024), an animated film that explores adolescent emotions through personified characters. The film presents emotionally charged dialogues that reflect the complexity of growing up, making it a rich source for analyzing figurative language. This research applies Perrine's (1963) theory of figurative language and a stylistic approach to examine how figurative expressions contribute to the film's emotional tone and character development.

This study aimed to enhance audience understanding of the implied meanings in the film's dialogues and to show how language style reflects the characters' inner emotional states. By focusing on figurative language as part of the film's intrinsic elements, this study contributes to stylistic analysis in literary and media discourse.

Although there has been extensive research on figurative language in literature and everyday conversation, few studies have examined its use in modern animated films. Prior studies have predominantly focused on either the narrative structure of films or the psychological themes of adolescent development; however, there is a scarcity of systematic investigations into the role of figurative language as a stylistic device in shaping emotional tone and character portrayal. *Inside Out 2* (2024) has garnered attention for its examination of adolescent emotions; however, its dialogues have yet to be analyzed through the framework of figurative language theory. This gap highlights the necessity for a stylistic examination that integrates linguistic analysis with media discourse, thereby providing novel insights into the ways figurative expressions enhance cinematic narrative and audience interpretation.

B. REVIEW OF RELATED LITERATURE

This chapter provided theories and studies related to the conduct of this research. It started with a discussion of films as literary works and continued with a review of the theory related to figurative language.

1. Stylistics

Stylistics is a branch of linguistics that focuses on the study of language style, particularly in literary texts. It examines how specific linguistic choices, such as diction, syntax, and figurative language, shape meaning and affect the reader's interpretation. According to Leech and Short (1981), stylistics goes beyond identifying language features by analyzing how these features influence tone, emotional impact, and thematic expression. Stylistics thus serves as a bridge

between linguistic form and literary function, offering insights into how authors craft language to create nuanced effects. Through this approach, readers can uncover deeper meanings and appreciate the stylistic intricacies embedded in a text.

2. Figurative Language

Figurative language refers to expressions in which the intended meaning differs from the literal interpretation, often used to convey deeper or symbolic messages (Perrine, 1963). It plays a significant role in enriching language by allowing speakers and writers to express abstract ideas, emotions, and nuances more vividly. Perrine (1963) classifies figurative language into three main categories: by comparison (including metaphor, simile, personification, and apostrophe), by association (symbol, synecdoche, allegory, and metonymy), and by contrast (hyperbole, paradox, litotes, and irony). These categories highlight how figurative devices operate through different mechanisms to create meaning beyond surface-level communication.

a. Figurative Language by Comparison

This category involves comparing one object or idea to another in order to highlight similarities, often to convey meaning more vividly. According to Perrine (1963), this category includes metaphor, simile, personification, and apostrophe.

Metaphor

Metaphor is a direct comparison between two unrelated things by stating one as the other, without using comparative words. It creates an implicit connection that adds depth to the meaning. For example, “The classroom was a zoo” compares a noisy classroom to the chaotic nature of a zoo.

Simile

A simile is an explicit comparison using words such as “like” or “as” to show similarity between two different objects. For example, “His height is like a pine tree” illustrates the man’s tallness by comparing him to a tree known for its height.

Personification

Personification assigns human qualities, emotions, or sensory experiences to non-human entities. For instance, “The leaves danced in the wind” attributes playful movement to leaves, enhancing the imagery and emotional effect.

Apostrophe

An apostrophe is a direct address to an abstract concept, object, or absent person as if it were present and capable of responding. An example is “Oh, ocean, how vast and deep you are!” where the ocean is spoken to as though it were alive.

b. Figurative Language by Association

This category involves linking one thing to another based on close relationships or associations, allowing a concept to be represented indirectly through a related term or image. According to Perrine (1963), the main types include symbol, synecdoche, allegory, and metonymy.

Symbol

A symbol is an object, action, or phrase that represents a meaning beyond its literal interpretation. Symbols often carry cultural or emotional significance. For instance, “She gave him her heart” uses “heart” as a symbol of love and emotional commitment rather than referring to the physical organ (Perrine, 1963).

Synecdoche

Synecdoche is a figure of speech in which a part of something represents the whole, or vice versa. It includes *paris pro toto* (a part stands for the whole), as in “Can you lend me a hand?” and *totum pro parte* (the whole stands for a part), as in “The school called your parents” (Perrine, 1963; Kennedy, 2011).

Allegory

Allegory is an extended narrative or image that carries a secondary, often abstract or moral meaning beneath its surface. A well-known example is Aesop’s “The Tortoise and the Hare,” where the surface story of a race conveys the deeper moral message about perseverance and humility (Perrine, 1963).

Metonymy

Metonymy occurs when something is referred to by the name of an associated object or concept. For example, in “The suits walked into the meeting room,” the word “suits” represents businesspeople, drawing on the common association between formal attire and corporate professionals (Perrine, 1963).

c. Figurative Language by Contrast

This type of figurative expression involves stating something in a way that contrasts with its literal meaning to emphasize a point, reveal hidden truths, or create a particular tone. According to Perrine (1963), the four main types are hyperbole, paradox, litotes, and irony.

Hyperbole

Hyperbole is a deliberate exaggeration used to emphasize the intensity or scale of a situation without intending literal interpretation. For example, “The teacher gave us a ton of homework” uses “a ton” to dramatically express the heavy workload, not its actual physical weight (Perrine, 1963).

Paradox

A paradox is a statement that appears self-contradictory or illogical at first glance but reveals a deeper truth upon reflection. For instance, “The more you learn, the more you realize how little you know” reflects the complex reality that increased knowledge often exposes the vastness of what remains unknown (Perrine, 1963).

Litotes

Litotes is an understatement that uses negative constructions to subtly express a positive idea, often conveying humility or irony. An example is “She is not a bad chef,” which uses a double negative (“not” and “bad”) to suggest that she is actually quite good (Keraf in Samira et al., 2022).

Irony

Irony occurs when there is a gap between appearance and reality, between what is said and what is meant, or between expectation and outcome. **Verbal irony** involves saying the opposite of what is meant, such as “Oh, great! Another rainy day,” to express frustration. **Situational irony** arises when an unexpected outcome occurs, like a police officer being fined for speeding. **Dramatic irony** happens when the audience knows more than the character, such as when a character unknowingly walks into danger that the audience is already aware of (Perrine, 1963).

Previous Studies

Several studies have examined figurative language in the “*Nicole*” album. Aolia Maelani and Suci Budiwaty’s “*A Semantic Analysis of Entailment Applied in Song Lyrics Based on Niki’s Recent Full Album: “Nicole”*” is the first album-related study. This study examined Niki’s whole album “*Nicole*”. This study analyzes the order and type of entailment in “*Nicole*” lyrics using semantic theory. The descriptive qualitative research used Fromkin, Rodman, and Hyams, Lakoff and Johnson, and Yule’s theories. The results demonstrated a one-way, negative, mutual, and metaphorical entailment. Gebrina Samira, Buchari Daud, and Nurul Inayah’s “*An Analysis of Figurative Language Used in Raditya Dika Novel Entitled “Koala Kumal”*” is associated with figurative language theory. This study examines Raditya Dika’s novel. The data is song lyrics, and the method is qualitative descriptive to describe and analyze figurative language using Kennedy’s theory. The investigation found 72 figurative sentences in the “*Koala Kumal*” novel. “*An Analysis of Figurative Language in Aladdin Movie*” by Juni Febriyanti, Maulizan Za, and Hijjatul Qamariah is the third study on figurative language. The study focused on Aladdin. It used Danner-taught hermeneutic analysis and qualitative descriptive methods. The research shows seven metaphorical language categories in *Aladdin*.

C.METHOD

This chapter explained the approach taken to conduct the research. It also provided the steps of data collection and data analysis.

3. Research Design

This study used a descriptive qualitative design to analyze the types of figurative language and their stylistic implications in the dialogues of *Inside Out 2* (2024). Qualitative research aims to produce descriptive data in the form of words and narratives to understand phenomena holistically (Moleong in Rumpajanji & Lantu, 2023). As a descriptive study, this research focused on reporting linguistic features as they occurred without manipulating any variables (Kothari in Triningsih, 2019). The stylistic approach was used to examine how the characters’

use of figurative language reflected emotional complexity and conveyed implied meanings in the film.

4. Research Instrument

The primary instrument in this study is the researcher themselves, who served as the key tool in data collection and interpretation. In this study, the researchers manually examined the dialogues in *Inside Out 2* (2024), identifying utterances that contained figurative language. Each relevant dialogue was marked and interpreted to reveal the implied meanings based on the type of figurative language used.

5. Data and Data Source

The data in this study consisted of words and phrases in the form of dialogues spoken by the two main characters in *Inside Out 2* (2024). The data source was the film itself, directed by Kelsey Mann, written by Meg LeFauve and Dave Holstein, and produced by Pixar Animation Studios in collaboration with Walt Disney Studios Motion Pictures. The film was accessed via the official streaming platform Disney+ Hotstar. The duration of this movie is around 90-100 minutes.

6. Data Collection Technique

The data collection technique used in this study was the observational method, which involves collecting data through direct observation of the object (Sudaryanto in Melly, 2022). The researchers observed the film *Inside Out 2* by watching it via Disney+ Hotstar. During the observation, the researchers captured scenes containing subtitle dialogues, then identified and highlighted utterances that featured figurative language. These instances were subsequently classified according to Perrine's (1963) framework to determine their types and functions.

7. Data Analysis

This study followed the data analysis model proposed by Miles and Huberman (in Triningsih, 2019), which consists of three concurrent steps: data reduction, data display, and conclusion drawing.

a. Data Reduction

Data reduction involves the process of selecting, focusing, and simplifying the data from raw sources. In this research, the data consisted of dialogues from *Inside Out 2*. The researchers first watched the film multiple times, then selected and categorized the utterances that contained figurative language according to Perrine's classification.

b. Data Display

At this stage, the researchers organized and presented the data clearly and specifically. The selected dialogues were displayed along with their identified figurative language types. Each example was accompanied by an explanation to justify its categorization and function within the context of the film.

c. Conclusion Drawing

In the final step, the researchers interpreted the findings to answer the research questions. The conclusions were drawn based on the classification of figurative language types and supported by the theoretical framework, aiming to reveal how figurative expressions reflected emotional depth and stylistic choices in the film.

D. FINDINGS AND DISCUSSION

This section presents the findings and discussion of the stylistics analysis of figurative language in *Inside Out 2* (2024). It explored and displayed the use of various types of figurative language found in the film and how the types of figurative language enhanced the emotional depth of the characters through its stylistic choices.

8. Figurative Language by Comparison

a. Metaphor

Metaphor is a type of figurative language that compares two unlike things by implying one is the other, often to convey symbolic or emotional meaning (Perrine, 1963).

DATA 1



Fig 1. Joy told Anger to take the memory balls to Long-term Memory.
(0:08:52-0:08:55)

In this scene, Joy refers to Riley's memory orbs as "babies." Literally, the orbs are colorful spheres that store Riley's past experiences, but metaphorically, the term "babies" suggests something delicate, valuable, and emotionally significant. Joy's comparison highlights her affection and protective attitude toward Riley's memories, emphasizing how memories are treated with care and reverence.

Stylistically, this metaphor softens the tone and enhances the warmth of the character's dialogue. It also reveals Joy's personality as nurturing and emotionally invested in Riley's well-being. The use of metaphor here reflects how the film humanizes abstract mental processes, making them accessible to viewers, especially younger audiences, while deepening emotional engagement. The metaphor contributes to the film's central theme: that memories are not just factual records but precious emotional experiences that shape identity.

b. Apostrophe

An apostrophe is a figure of speech in which the speaker directly addresses an absent person, an abstract idea, or an inanimate object as though it were present and capable of understanding or responding (Perrine, 1963). It is often used to express deep emotion or internal conflict.

DATA 2



*Fig 2. Joy felt mix of feeling and frustration about restoring Riley's Sense of Self.
(1:08:39 – 1:08:40)*

In this moment, Joy expresses frustration and confusion as she struggles to restore Riley's Sense of Self. The line demonstrates apostrophe because Joy is not speaking to any character around her; rather, she addresses an unseen presence, possibly Riley's lost identity, a missing aspect of herself, or even the abstract concept of understanding. This indirect address reveals a moment of internal turmoil.

Stylistically, the apostrophe adds a tone of vulnerability and emotional disorientation. Joy, previously portrayed as optimistic and in control, is now shown questioning herself. Her solitary plea underscores her desperation and emotional unraveling, allowing the audience to witness a more fragile and humanized version of the character. This use of apostrophe deepens the film's emotional resonance by portraying even positive emotions, like joy, as subject to confusion and self-doubt.

9. Figurative Language by Association

a. Synecdoche

Synecdoche is a figurative device in which a part is used to represent the whole, or vice versa (Perrine, 1963). Kennedy (2011) further classifies it into *pars pro toto* (a part representing the whole) and *totum pro parte* (the whole representing a part).

DATA 3



Fig 3. Joy introduced the role of Fear.
(0:02:28 – 0:02:30)

This line occurs when Joy introduces the emotion Fear and explains its function in Riley's internal system. The phrase “on her toes” represents more than just a literal body part; it symbolizes Riley's entire readiness and alertness. As a hockey player, Riley's balance and footwork are crucial, but the phrase also suggests mental and emotional vigilance.

Stylistically, this is an example of *pars pro toto*, a part (toes) used to stand in for the whole (Riley's full mental and physical preparedness). The tone of Joy's narration is playful and light, but the underlying message emphasizes how fear plays a vital role in helping Riley stay cautious in uncertain or risky situations. The synecdoche adds both clarity and charm, simplifying a complex psychological function into a vivid, physical image that resonates with audiences.

b. Metonymy

Metonymy is a figurative expression in which a thing is referred to not by its own name, but by the name of something closely associated with it (Perrine, 1963).

DATA 4



Fig 4. Joy invited the other emotions to sort Riley's memories.
(0:08:30 – 0:08:31)

In this scene, Joy instructs the other emotions to help sort through Riley's memories while she is asleep. Rather than using a literal or technical term like “organize the memories,” Joy uses the phrase “do a sweep,” a metonym that implies reviewing, clearing, and sorting through information efficiently. The word “sweep” typically refers to a physical cleaning action, but here, it symbolically stands for the cognitive task of memory organization. The substitution makes the dialogue lighter and more playful, in keeping with Joy's energetic personality. Stylistically, this metonymy adds brevity and vibrancy to the command, contributing to a motivational and upbeat tone. It reflects Joy's leadership style, encouraging action while maintaining optimism and momentum within the emotional team.

10. Figurative Language by Contrast

a. Hyperbole

Hyperbole is a form of figurative language that involves deliberate exaggeration for emphasis or effect, rather than literal interpretation (Perrine, 1963).

DATA 5



Fig 5. Anxiety urged Joy to consider that if Riley did not socialize soon, she might end up without friends in high school.

(0:21:43 – 0:21:47)

This line is spoken by Anxiety, who urges Joy to understand the importance of Riley's first few days at her new school. The expression is hyperbolic, exaggerating the idea that a three-day period could completely define Riley's entire high school experience. While first impressions are indeed important, the literal claim is extreme and not logically proportional to the actual situation.

Stylistically, this hyperbole serves to illustrate Anxiety's personality, high-strung, reactive, and prone to overthinking. It dramatizes the emotional weight that Anxiety places on social success and underscores how pressure builds within Riley's mind. The tone is urgent and alarmist, aligning with Anxiety's role and heightening the tension in the scene. This exaggeration not only emphasizes the perceived stakes but also allows the audience to understand how overwhelming simple events can feel when viewed through the lens of anxiety.

b. Irony

Irony occurs when a statement or situation conveys a meaning opposite to what is expected or intended, often highlighting contradiction or hidden tension (Perrine, 1963).

DATA 6



Fig 6. Joy insisted that Sadness looks cheerful, even though she clearly was not.
(0:36:20 – 0:36:22)

In this scene, Joy makes a comment about Sadness, who is visibly crying and clearly distressed. The statement is an example of verbal irony; Joy says the opposite of what is actually happening. Her exaggerated optimism contradicts Sadness's behavior, making the moment both humorous and emotionally telling.

Stylistically, the irony exposes Joy's attempt to preserve her positive outlook even in the face of undeniable emotional discomfort. Rather than acknowledging Sadness's feelings, Joy pretends everything is fine, highlighting her denial and inability to engage with negative emotions. This contradiction adds depth to Joy's character and reflects a recurring theme in the film: the difficulty of accepting unpleasant feelings as a valid part of human experience.

DATA 7



Fig 7. Joy tried to assert that everything is fine.
(0:48:39 – 0:48:41)

This line occurs when Joy tries to use a machine to lift the emotions back toward the Sense of Self, but the mechanism fails. While the words suggest calm acceptance, the tone and context clearly imply frustration. Again, this is a form of verbal irony, where the literal message conceals the speaker's true emotional state.

The stylistic use of irony here serves to maintain Joy's upbeat persona while subtly revealing her internal stress. It underscores how Joy masks disappointment with light, dismissive language. This moment reinforces the film's exploration of emotional complexity, showing how even characters who embody a single emotion can experience conflict and depth.

DISCUSSION

This study analyzed the use of figurative language in *Inside Out 2* (2024) through a stylistic lens, revealing how language choices reflect emotional depth and character development. Six types of figurative language were found: metaphor, apostrophe, synecdoche, metonymy,

hyperbole, and irony, based on Perrine's classification. Each type contributed uniquely to the film's portrayal of emotional complexity, particularly in the dialogues of Joy and Anxiety.

Metaphor helped translate abstract emotions into tangible forms. For example, Joy's phrase "these babies" metaphorically referred to memory balls, emphasizing their emotional value. An apostrophe appeared in Joy's dialogue, "What am I missing?", expressing internal conflict by addressing an abstract concept as if it could respond. Synecdoche and metonymy functioned to simplify complex emotional ideas into accessible language. In "on her toes," synecdoche reduced Riley's state of alertness to a body part, while "let's do a sweep" used metonymy to represent the act of organizing memories.

Hyperbole was used to intensify emotion, as seen in Anxiety's exaggerated line about how "the next three days could determine the next four years." Irony emerged as the most dominant type. It reflected the contradiction between appearance and reality, especially in Joy's attempts to maintain positivity, such as her ironic line, "this isn't working, and that's fine," which masked frustration beneath cheerful language.

These findings aligned with Leech and Short's (1981) view of stylistics as the study of how language choices create meaning and emotional effect. The use of figurative language enhanced character portrayal and emotional resonance, allowing viewers to connect more deeply with the narrative. By analyzing the stylistic choices in character dialogue, this study showed how figurative language functioned beyond aesthetics. It shaped tone, revealed personality, and conveyed the evolving emotional states of the characters.

Comparing the findings to prior studies shows that figurative language studies across media are continuing and expanding. Like Maelani and Budiwaty's examination of Niki's *Nicole* album, *Inside Out 2*'s metaphor translates abstract feelings into relatable images. Hyperbole and metaphorical language mimicked Samira et al.'s *Koala Kumal* analysis, which heightened psychological stress. The variety of figurative methods in *Inside Out 2* matches Febriyanti et al.'s *Aladdin* study, which emphasized metaphorical categories in film language. *Inside Out 2*'s irony sets it apart from previous films, illustrating how it uses contradiction to combine humor and passion. Thus, this study shows that figurative language shapes tone, reveals personality, and conveys changing emotional states throughout narrative formats, not just as aesthetic adornment.

E.CONCLUSION

This study analyzed figurative language in the dialogues of *Inside Out 2* (2024) using Perrine's (1963) classification and a stylistic approach. The findings revealed six types of figurative language, such as metaphor, apostrophe, synecdoche, metonymy, hyperbole, and irony, identified in fifteen utterances by the film's two main characters, Joy and Anxiety.

Among these, irony emerged as the most frequently used type. Its prevalence highlighted the film's thematic emphasis on emotional contradiction and internal conflict. Irony allowed the film to express complex feelings subtly, through the contrast between words and context, making emotional experiences more relatable and nuanced for the audience. Rather than presenting emotions as fleeting reactions, *Inside Out 2* positioned them as evolving forces that shaped Riley's Sense of Self.

Through stylistic analysis, this study demonstrated how figurative language choices reflected the characters' personalities. Joy's ironic expressions often masked her frustration with forced positivity, while Anxiety used irony to amplify perceived urgency and maintain control. These contrasting uses of irony underscored the emotional shift occurring within Riley as she entered adolescence, revealing the tension between her familiar core emotions and newly introduced ones.

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