

Metaphor in the Novel *Lelaki Harimau* by Eka Kurniawan: A Semantic Study

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Abstract

The purpose of this study is to describe the use of metaphor in the novel *Lelaki Harimau* by Eka Kurniawan, First Edition, August 2014, published by PT Gramedia Pustaka Utama. This research employs a qualitative descriptive method, which aims to understand phenomena experienced by research subjects—such as actions, perceptions, and motivations—holistically, and present them in descriptive form through language in a natural context. Data in this study were obtained through textual analysis of the novel, focusing on the identification and classification of metaphorical expressions. The analysis highlights the presence of two main types of metaphors, namely orientational metaphors and ontological metaphors. Orientational metaphors relate to spatial orientations and human experiences, while ontological metaphors conceptualize abstract ideas through concrete entities. These findings reveal how metaphors not only enrich the narrative structure of the novel but also reflect deeper semantic meanings that shape readers' interpretation. Thus, the study concludes that metaphor in *Lelaki Harimau* serves as an important linguistic and literary device that enhances both the aesthetic and semantic dimensions of the text.

Keywords: *Metaphor, Novel, Lelaki Harimau, Semantic Study*



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INTRODUCTION

A novel is a long prose work containing a succession of stories about a person's life with people around them, displaying the characters and traits of each actor (KBBI, 2022). A novel is a prose work lengthier than a short tale, depicting a person's life more profoundly utilizing daily language and comprehensively analyzing human life, Sumarjono (in Santoso & Wahyuningtyas, 2010). The author presents their views using language, describing reality in society (Abraham, 2018). Language is an entity inseparable from human life, hence it may be said that language is a human possession that has become incorporated into its owner as one of human possessions. Language always arises in numerous aspects and actions of human beings. No human activity is without the presence of language. Therefore, if someone wonders what language is, then language might be different, aligning with the field of activity where it is used. Answers such as, language is a tool for interaction, language is a tool for self-expression, and language (Endraswara, 2017; Lasaripi, Masie, & Didipu, 2021).

In language use, both written and spoken, there are various figures of speech that can be employed to convey oneself. The style alluded to in language is termed literary style. Each author has their unique literary style in expressing ideas or thoughts through words. Literary style is beautiful language used to raise and increase the effect by introducing and comparing a given object or thing, which can change and provoke specific feelings or implications.

The novel *Lelaki Harimau* is Eka Kurniawan's second novel (Gramedia Pustaka Utama, 2004; Publisher, October 1, 2015). His other works include the two-volume collection of short stories *Cinta Tak Ada Mati dengan cerita-cerita lainnya* (Gramedia Pustaka Utama, 2005), and *Gelak Sedih dan cerita-cerita lainnya* (Gramedia Pustaka Utama 2005; which includes the short story collection *Coret-core di Toilet*). Some short stories have been translated into English and Swedish. In 2014, Eka released another novel named "Revenge of Longing Must Be Paid in Full," and at the beginning of 2005, her collection of short stories titled "Brokenhearted Women Who Find Love Again Through Dreams" will be released. Besides writing, he also writes comics.

This novel is literal or can be called a serious novel due of the severity or depth of the themes of human life that the author reveals. In this work, the author presents a belief from ancient times. In the novel *Lelaki Harimau* it describes the story of a man who lived in an ordinary family. Mario was born to Bapak Syueb and Ibu Nuraeni. This novel is about a murder case in a tiny village. The perpetrator of the crime denied killing his neighbor, stating, "I didn't do it," and continued, "There's a tiger inside me." The goal of this research is to describe the metaphors in the novel *Lelaki Harimau* by Eka Kurniawan, First Edition, August 2014. Publisher: PT Gramedia Pustaka Utama.

METHODS

The data analysis approach employed in this study is descriptive analysis, which is a research method that explains and interprets an object based on reality without exaggeration (Moleong, 2010). To examine the data, the author employed the theory offered by Lakoff and Johnson on metaphoric language, with the following steps: (1) Carefully reading the novel *Lelaki Harimau* by Eka Kurniawan; (2) List sentences containing metaphors (personification, orientational, and ontological); (3) Describe and analyze comparative language styles (personification, orientational, and ontological); (4) Analyze or explain the form and meaning of personification, orientational, and ontological language styles in the novel *Lelaki Harimau*; (5) Making a conclusion.

RESULTS AND DISCUSSION

Oriental Metaphor. Oriental metaphors are metaphors connected to spatial orientation, such as up-down, in-out, front-back, and so on. This spatial orientation derives from the fact that we have bodies and our bodies work within a physical environment. These metaphors are more grounded on human bodily experience in structuring directional orientation in daily life. Oriental metaphors in the *Lelaki Harimau* are:

"Kasia had a crooked nose like a parrot's beak, with a jaw that was too high, and her aristocratic coldness added to it." (LH, 17).

Quotation (1) highlights a woman's physical appearance, particularly her crooked nose and high jaw, as well as her apathetic attitude towards others. The root term "dingin" (KBBI, 2022) indicates having a low temperature compared to human body temperature, which is not hot, while the root word "ningrat" (KBBI 1985: 677) means a group of noble people, aristocrats. If coupled, it will make an orientational metaphorical statement. This quote is included in the orientational metaphor since it portrays a woman's physical appearance. Orientational, from the phrase "cold nobility," is an arrogant and pompous attitude that is always kept by persons whose economic lives are in the upper class.

"Laila, the widow, is often there, targeted by wild children who grope her body in the corner of the stall, and she just giggles. Other times, when she's in a good mood, Laila is willing to go to bed with someone for free" (LH, p. 25).

Quotation (3) defines a person's life and actions as regarded by those around them. The root word "bocah" (KBBI, 2022) means "child" or "youngster," while the root word "liar" means "wild animal not raised by people." From these two words, the author has blended them into an orientational metaphorical statement (Fazalani, 2021). This statement relates the narrative of a widowed woman who often satisfies the lust of men in her surroundings. Orientational to the phrase "wild children," which suggests that the children are still unable to manage their conduct.

"And still standing there was Margio, his face almost unrecognizable, covered in a thick, runny, sticky mask, and his hands and shirt were also dirty (LH, p. 34).

Quotation (6) explains the events that occurred during the sad murder case. The killer stood with a face sticky with fluid and a clothing that was likewise soiled. Closed root words (KBBI 1985:), have the sense of something that is locked, closed, and whose contents are not visible, while the word "mask" (KBBI 1985:1087) is a noun (word) that implies a face covering (made of wood, paper, etc.). Furthermore, the root word "thick" (KBBI 1985:481) means not liquid, hard, and thick, whereas the root word "liquid" (KBBI 1985:179) denotes something that is water-like, not solid, and not gaseous. The root word "sticky" (KBBI 1985:597) indicates something that is not sticky. That statement is an orientational metaphor that might be understood as a face covered in a sticky liquid. In the quote, the liquid referred to is unknown. But based on the description provided, it can be deduced that the sticky fluid is blood.

"At that time, Margio didn't have cat eyes yet, but Mameh could sense the anger rising from the crown of his head" (LH, p.49).

This quote is an orientational metaphor since it expresses someone's fury, which Mameh felt rising from the crown of her head like something visible yet unintelligible in meaning. actually. It can be explained (KBBI, 2022) that the meaning of the root word "belum" (not yet) has no meaning as something uncertain, it is still in a state of not being, while the root word "mata" (eye) is an organ for seeing, the sense of sight, and "kucing" (cat) is a type of animal that looks like a small tiger, usually kept by people. The root term "wajah" (face) (KBBI, 2022) is the front part of a person's head, facial expression.

This remark is considered an orientational quote since merely by glancing at someone, you may quickly know their sentiments. The meaning of the term "cat's eyes" as a sign of anger, which is not yet visible in the quote, and the meaning of "floating on the crown of the head," which alludes to rage that may be seen above someone's head or on their face in the quote, are not yet clear.

"and he will continue his journey before evening falls, for he must cross a wide river and there are no rafts after evening arrives." (LH, p. 41).

This quote tells about Margio who is traveling home before it gets dark. On the way home, he had to cross a wide river, using only a raft as a means of transportation to get across. The root word "sore" (KBBI 1985:960)

means evening, and the root word "jatuh" (KBBI, 2022) means something that can come loose and fall or slide down quickly. The sentence in the quote means that if it's already night, there won't be any rafts available to cross. Judging by the sentence, this is an orientational metaphor where the meaning of the phrase "evening falls" is that the day is starting to get dark.

"Ma Muah will tell stories on the porch on warm nights. The children huddled beside, behind, and at his feet." (LH, p. 43)

This phrase tells about Ma Muah who narrates stories every clear night. It might be read " (KBBI, 2022) that the root word "malam" (night) indicates the time after sunset till daybreak, and the root word "hangat" (warm) " (KBBI, 2022) means something that is slightly heated. Both root words are part of an orientational metaphorical sentence. Every time Ma Muah recounts a story, numerous youngsters come to listen to her. Some will choose to sit behind, beside, and beneath his feet. This phrase incorporates an orientational metaphorical quote because when night falls, the weather won't feel warm, only cold air will be sensed. Night is usually connected with anything cold and dark. In this quote, the orientational metaphor is employed for comparison because the term "night-a warm night is an atmosphere that, when understood, is a night that appears joyful.

Ontological Metaphor. There are two types of ontological metaphors: container metaphors and personification metaphors.

Personification Metaphor. A personification metaphor is a form of figure of speech or literary device that relates objects, both abstract and concrete, to human people with all their qualities and actions (Lakoff & Johnson, 2003).

"At dusk, when Margio killed Anwar Sadat, Kyai Jahro was immersed with the fish in his pond, accompanied by the salty aroma wafting among the coconut trees, the falsetto sound of the sea, and the gentle storm creeping among the seaweed, dadap, and lantana bushes." (LH, p. 01).

In quotation (1), the author's narrative begins with the presentation of the story, and this work is written with a fast-paced, non-linear structure. It began with the news of Anwar Sadat's death, who was brutally and viciously slain by Margio, but he refused to accept it, instead stating that the tiger within him had killed Anwar Sadat. All the causes and actions inside it point to one conclusion: violence perpetrated by a head of family can generate profound wounds and resentment for the victims, whether they are children or wives. It will also effect psychological issues. The root word "badai" (KBBI, 2022) implies strong wind accompanied by bad weather that comes abruptly, while the root word "merangkak" (KBBI, 2022) means movement supported by hands and knees. These three words, when combined, make a personification metaphor.

"After decades of war, many samurai were left behind in Japan and kept by people as decorations and amulets, but most were abandoned and damaged by the salty air." (LH, p. 5).

In quote (2), the word "udara" (KBBI, 2022) indicates air, a colorless and odorless mixture of different gases. The root term "garam" (KBBI, 2022) denotes a preservative, to produce a salty flavor, and to preserve things, which is chloride and sodium that may dissolve in water and tastes salty. The root word "penuh" (KBBI, 2022) indicates full, crowded, so there is no empty space, containing everything with nothing left over. If those three words combined into a single sentence including personification metaphors, that the air is full of salt in the novel "The Tiger Man" can be explained as follows: after the war decades ago, the objects left behind by the Japanese, such as samurai swords kept by people as decorations and amulets, naturally deteriorated due to the salty air, which was considered dirty air, damaging all their decorations and amulets. The salt-laden air is personified and made to seem like a human who can harm others.

"He was throwing the bran he had requested from the rice mill, as well as cassava and papaya leaves, and the fish were happily bumping their heads" (LH, p. 2).

In this statement (3), the author depicts the activities of a character using personification figure of speech. The remark describes a character who is throwing bran or feeding bran to their fish. The root word "menyundul" (KBBI, 2022) is a verb meaning to lower one's head to pile up objects above it. The root word "ikan" (KBBI, 2022) refers to a vertebrate animal that lives in water and breathes using gills. The root word "riang" (KBBI, 2022) signifies pleasant or joyous. If coupled, it will result in a statement having both metaphor and personification. The metaphor and personification in this phrase are geared towards the fish that are delightfully hitting their heads. Fish are described as animals that may exhibit delight. When the fish lift their heads out of the water seeking food, they seem very glad to be fed by their master.

"Sometimes it was also done in front of people, so Nuraeni had to flee around the house and Komar chased her, and among them, flying devils wrapped in anger." (LH, p. 115).

In quotation (4), the author discusses Komar's practice of routinely striking his wife, Nuraeni, in front of several people. This simply made Nuraeni scamper about the house to evade Komar's harshness. Komar chased Nuraeni with unrestrained wrath. The word "devil" (KBBI, 2022) indicates a subtle entity called a demon and an evil spirit that can entice human figures, leading them to bad things and ultimately inflicting regret. The term "fly" (KBBI, 2022) is a verb describing something that can move or float in the air with energy or wings, like a bird. The term "cover" (KBBI, 2022) means to cover, shroud, or conceal evil, while the word "angry" (KBBI, 2022) means to be exceedingly unhappy because offended or treated inappropriately, in the three phrases above the author employs them as a single personification metaphor line found in the novel excerpt *Lelaki Harimau*, which may be interpreted through personification. The personification metaphor is in the words "flying demons shrouded in anger." The devil is a supernatural person or spirit that can entice humans, leading them to evil activities, which are sometimes believed by people and sometimes not. The devil is generally connected with evil behaviors or thoughts. Flying demons, embodying fury embodied, seemed to desire to unleash Komar's pent-up rage on Nuraeni.

"People must imagine the tragedy reaching Maharani's cottage, when the girl was perhaps still tired and emptying her bag." (LH, p. 13).

Quotation (5) informs about an occurrence that is currently happening and is being talked about by many, even reaching the ears of the exhausted Maharani. The personification metaphor lies in the statement "vomiting the contents of her bag." The word "memuntahkan" (KBBI, 2022) means something that has been expelled again, such as food that has entered a person's mouth or stomach, but the author's intention in the quote is that when Maharani is tired and emotional, she unconsciously empties the entire contents of her bag, as if someone is vomiting the contents of their stomach. The word "isi" (KBBI, 2022) indicates something that is already contained and dammed up, while the word "tas" (KBBI, 2022) means a lifeless item that cannot move, let alone vomit something from within. The personification of emptying a bag is to take out all the stuff inside the bag, or disregarding it totally, with a rush of tears and a thousand inquiries because she knew for sure her father was still healthy when she left him" (LH, p. 13).

Quotation (6) tells about someone who keeps crying because they can't believe their father is dead. He felt his father was still healthy when he left him. (KBBI 1985: 88) The term "flood" is a verb meaning "to be abundant and swift with water, sometimes overflowing," and also "a large and rapidly flowing body of water." The word "water" itself (KBBI 1985: 20) signifies "a liquid we can drink and bathe in." Meanwhile, the word "mata" (KBBI 1985:636) indicates an organ in the human body employed for seeing. When combined, these three words constitute an example of personification in the novel "Man- Tiger." The personification metaphor is seen in the words "flooded with tears." Tears are shed by someone owing to an occurrence that impacts their emotions and can cause them to cry.

Eyes. The personification of her tears, as if conveying the tremendous grief felt by the character in the story.

"By the roadside, there is a magnificent flamboyant tree with its petals scattered like a carpet across the Japanese grass" (LH, p. 13).

This quotation (7) describes a road filled with showy trees blossoming magnificently along its sides. In that quote, the metaphor of personification is expressed in the sentence "Japanese grass is like a carpet." Grass is a wild grass that grows in numerous places. Grass has the connotation of a type of reed plant with a tiny stem and various types (KBBI, 2022). Whereas in the Japanese language, it is the name of a country, and carpet (KBBI, 2022) implies a spread or mat covering the floor made from sheep's wool or thick fabric like a carpet or rug. In all three terms, the author employs them as a single personification metaphor in the novel *Lelaki Harimau*. The personification in that metaphorical line seems to suggest that the grass, termed "grass from Japan," can be utilized as a place to relax, as if resting on a thick cloth like a carpet.

"That morning, no one noticed the angel of death perched on his shoulder. He was a joyful devil who was seldom observed looking grim" (LH, p. 15).

In this statement (8), the author employs the metaphor of personification to explain the life of someone who doesn't know when they will die. A person's life and death are secrets unknown to themselves or others. Someone could look happy, but you don't know when they're hurting. The word "angel" (KBBI 1985:626) is a supernatural figure found in numerous religions and mythology. The angel of death or the angel of destruction has been broadened to numerous meanings of an evil spirit or figure. Meanwhile, the word "bertengger" (KBBI 1985:1050) is a verb that meaning to perch or linger in a spot. If combined, it would incorporate personification metaphors in the novel *Lelaki Harimau*. The personification metaphor rests in the words "the angel of death perched on his shoulder." The angel of death is identical with death, and death is something that no one has ever known. The personification in that line makes it seem as though death will soon come to someone who is happy and never seems melancholy.

"Banana saplings sailing from upstream majority of them disappeared without a trace, and when the water retreated, only snails and banana saplings sailing from upstream were left behind" (LH, p. 3).

This quote (9) depicts events after the flood. After the floodwaters receded, all that remained around them were snails and banana stalks carried by the overflowing floodwaters. The word "berlayar" (KBBI, 2022) is defined as an activity that someone is actively engaged in. Sailing is an activity that involves humans. Banana plants are also plants that cannot move on their own. The personification of the line "the banana trunk sailed from upstream" makes it seem as though the banana trunk is being piloted by someone from the river, yet it is understood that the banana trunk is actually being carried downstream by the overflowing river.

"Like a muzzle urging him to leave his breakfast" when a boy walked in a panic, staggering, hit by his own carelessness, with his mouth and teeth full of red color, like a muzzle urging him to leave his breakfast (LH, p. 4).

This quote (10) tells the story of a boy walking in panic with a red-colored mouth. Metaphors and personifications are found in sentences like "the wolf's snout left its breakfast." The word "moncong" (KBBI, 2022) refers to a long mouth possessed only by animals, such as the mouths of dogs or pigs. The author uses the word as a personification metaphor in the novel *Lelaki Harimau*. The author gave the boy, whose mouth looked red, the nickname "muzzle." The personification of that sentence makes it seem as though the boy has a snout like an animal. This means that after the boy was found to have killed someone, he instinctively ran in a panic and left the person he had killed.

"He awakened up because of the tiger's whirling tail, which swept his bare feet, and for a time he imagined it was Ma Soma's clapping that woke him, beckoning him to dawn prayer" (LH, p. 39).

Quotation (11) relates about someone who woke up from their sleep when a tiger's tail hit their bare feet. The word "tiger" (KBBI 1996; 14) alludes to a highly ferocious, predatory animal that resembles a huge cat with a tail like other animals. The basic word "tari" (dance) indicates the rhythmic movement of the body or hands, frequently accompanied by noises. When "tari" undergoes a modification and the prefix "me" is added to the root word "menari" (to dance), it signifies someone who performs a dance (moving body, etc., rhythmically and often accompanied by sounds), from the two terms above, the author mixes them into a personification metaphor. This phrase incorporates personification since tigers are untamed animals that are difficult for humans to tame. Tigers are very difficult animals to teach. But in this remark, the tiger is described as if its tail can dance as if it had been taught by humans.

"His tiger wife" - his grandfather never remarried, possibly he was pleased with his tiger wife, and furthermore, his grandfather's life didn't endure too long, he was too quickly deserted by his human wife" (LH p.45).

Quotation (12) relates about a grandfather who considers the tiger his wife. The root term "istri" (KBBI, 2022) implies a married or widowed woman, while the root word "harimau" (KBBI, 2022) means a wild animal that is difficult to tame. If the two words are combined, it is considered a personification metaphor. Because his human wife had passed away and the grandfather likewise thought his time in the world was short, he opted not to dance with his wife anymore and regarded the tiger his wife. The quotation incorporates personification because as living beings with reason, humans know that tigers are violent and wild animals, and even keeping one as a pet needs enormous fortitude. This quote is unusual; it tells us that the grandfather regarded the tiger his wife, no longer an animal.

"Margio inherited his mother's stubbornness." Margio himself inherited his mother's stubbornness, not resisting Komar but always tempting him to swing that painful rattan (LH p. 116).

This quote offers details regarding the events experienced by Margio. Besides the violence he regularly felt as a child, Margio also had an unpleasant childhood owing to his move to 131, the new house rented by Komar for them to reside in. The word "mewarisi" (KBBI, 2022) denotes someone authorized to inherit ancestral property from a deceased person. The root word "benggal" (KBBI, 2022) signifies deaf or temporarily deafened by a slap. From these two root words, the author employs them as a figurative expression in the novel extract, leading to an ontological metaphorical statement. Tokoh means character or physical shape. The defeated Margio still doesn't grasp the hardships his family is enduring, is reluctant to relocate with his parents, but is forced to. The hornbill was abused in such a way by his father. Margio finally resigned himself to moving away with his companions from his play environment.

"Komar waited with fire burning in his eyes." Komar waited with fire burning in his eyes, that Monday Margio would go to school with a tiny limp (LH, p. 116).

Quotation (2) informs about Komar's rage owing to a previous event. The root word "api" (KBBI, 2022) implies an occurrence that occurs when a substance mixed with oxygen ignites, releasing heat, light, and smoke. Besides its literal definition, "api" also has figurative implications such as the spirit of love and battle. The word "membara" (KBBI, 2022) is a verb or action word whose origin is "bara." For example, "the iron is glowing." "Mata" (eye) is a root word meaning the sense of sight. If coupled, it is considered an ontological metaphor. This quote is an ontological quote since it alludes to an event that has already happened and created overwhelming emotions from that occurrence. The interpretation of the metaphor "eyes blazing with fire" is that Komar's fury could no longer be masked, therefore everyone could clearly see the anger he was feeling.

"The fog of anger" - he had initially planned to comfort himself and forget the fog of wrath he brought from home by looking at the fake girl (LH, p. 51).

This quote also involves an ontological metaphor because it speaks about feelings that cannot be controlled. The word "fog" (KBBI, 2022) is defined as water vapor near the ground that condenses and

becomes cloud-like. This usually occurs because cold air causes water vapor to condense and the humidity level near 100%. The word "anger" (KBBI, 2022) is defined as an emotion that physically causes, among other things, a rise in heart rate, blood pressure, and adrenaline levels. Anger is also a dominant sensation behaviorally, cognitively, and physiologically when someone makes a conscious choice to take direct action to stop an external threat. From the two words above, the author employs them as figurative language or words that do not have their actual meaning in the novel extract, leading to an ontological metaphor. He sought to soothe his feelings by looking at plastic girls. The ontological metaphor of the fog of rage is regarded as anger that has existed since the beginning and merely leaves behind the anger that is present.

"Wide-legged pants," the girl donned a tight yellow sweater to ward off the cold, wet air, with wide-legged jeans and slippers on her feet" (LH, p. 154).

This statement depicts the appearance someone wore at that period. This remark involves a metaphor since the comparison between having wide pipes is complex and cannot be comprehended in (KBBI, 2022). The line feels uncomfortable if translated as wide-legged trousers, as if the trousers were manufactured from wide pipes. From this perspective, this line is an ontological metaphor, implying that the pants have a wide, pipe-like design.

"A piercing gaze" Margio only turned with a piercing gaze, recognizing he wasn't losing himself (HL, p. 181).

This statement portrays someone turning their head with a melancholy expression. (KBBI, 2022), "tatapan" means "gaze" and is a noun, signifying a process, way, or act of staring. "Tersayat" means "cut" and is a verb. From these two terms, the author crafts a metaphorical word that has no literal meaning in the novel excerpt and leads towards an ontological metaphor. This extract is an ontological metaphor because it involves an unexpected analogy: a comparison between being cut and something that has a feeling of a melancholy or being injured. The meaning of "ontological" in that quote is a gaze that feels hurt, or a look that is anguished and unhappy.

CONCLUSION

Based on the study completed, it can be stated that: (1) Eka Kurniawan's novel "Man Tiger" is an intensive novel that uses personification, orientational, and ontological metaphors. There are 25 sentences that utilize all three language styles, 12 sentences include personification metaphors, 6 sentences include orientational metaphors, and 7 sentences include ontological metaphors; (2) Personification, orientational, and ontological language styles are conceptual language styles that Eka Kurniawan uses to describe his experiences; (3) The types of metaphorical meaning found in Eka Kurniawan's novel "Man Tiger" (PT Gramedia Pustaka Utama, 2014) are emotive meaning, cognitive meaning, referential meaning, pictorial meaning, and core meaning. The most often identified meaning in this investigation is referential meaning.

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