An Analysis of Figurative Language Used in the Novella Dearest Millie by May McGoldrick

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ABSTRACT

This study analyzes figurative language in Dearest Millie's novella. The aim of the study is to analyze the various types of figurative language and describe their meaning. This study uses Knickerbocker and Reninger's theory to analyze the data found by the author in the novella. The method of this study is qualitative descriptive. There are many sentences that use figurative language in the novella. The author found 67 figurative language data to analyze. The data will be analyzed and identified through three types of figurative language, namely simile, personification, and hyperbole. The results of this study found 29 or 43.3% simile data, 21 or 31.3% personification, and 17 or 25.4% hyperbole. The most dominant type of figurative language that used in novella Dearest Millie is simile.

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I. Introduction

Language has many benefits in human life, not only as a tool to communicate but also to express art and develop culture. One of the most important language elements in literature is figurative language. Figurative language can serve to beautify sentences, express more intense meaning and give an emotional impression to readers or listeners [1]. Figurative language is language that uses figurative language or not the meaning of the actual meaning, which aims to convey a certain thing. By using figurative language in literature, it can encourage readers to be more interested in reading it.

In literature, figurative language serves to deepen the story, sharpen emotions, and produce strong imagery. By using figurative language, the writer can invite the readers to imagine in order to understand the meaning conveyed and build the storyline. Figurative language can also illustrate the meaning to be conveyed in a way that is easier to understand in language [2]. Figurative language is a meaning that has a different meaning from the original meaning. Figurative language as comparative language that is used excessively or modified at a certain linguistic point. There are lots of literary works that use figurative language in them, such as prose, poetry, novels, novellas, songs, and others. [3]. The theory used in this research is the figurative language theory by Knickerbocker and Reninger. They explain that figurative language includes various forms of idioms that are not explicitly interpreted, but have a deeper or symbolic meaning. Knickerbocker and Reninger's theory provides an important framework for knowing and analyzing figurative language in literary works. By identifying different forms of figurative language and their applications, this theory has a role in helping us understand how writers appropriate feelings and ideas by using words. Figurative language has 10 types, including: metaphor, simile, personification, synecdoche, paradox, allegory, metonymy, hyperbole, irony, and allusion [4].

Simile or similarity is a figurative meaning that compares one thing with another on thing that are not the same. In other words, simile is a comparison of two things that are basically different but are considered the same [5]. Simile is a figure of speech that comparative use of phrases such as: like, as, than, similar to, resembles [6]. Personification is a style of language that gives properties, live or inanimate objects and makes them seem alive [7]. Personification is intended to help the writer describe the condition more clearly. With personification, readers can more easily recognize what the writer wants to convey [8]. Not only inanimate objects animals or abstract ideas that are

made to act are also included in personification [9]. Personification aims to give a more vivid impressions and give an imaginative impression to the reader by bringing to life the ideas and objects contained in the literary work. Hyperbole is figurative language that has the meaning of exaggerating all things such as size, degree, or amount without being deceptive. Hyperbole is figurative language that states more than the truth [10]. Hyperbole can also be defined as a form of figurative language that contains expressions by overstating something in terms of quantity or nature [11]. Hyperbole is a type of figurative language used by a writer intentionally to exaggerate a sentence to make it sound dramatic [12]. Hyperbole is excessive and absurd. The purpose itself is to make the readers feel a certain feeling or situation, thus making the reading more interesting and impressive. But be aware that hyperbole sentences cannot be interpreted directly and literally, because the reader knows that it is something that is not real.

An example of a literary work that typically uses figurative language is a novella. The novella has a variety of genres such as romantic, comedy, mystery, adventure, inspirational, and many others. Romantic genre novellas always have their own place in the hearts of readers because of the many touching stories. One of the novellas in the romantic genre is Dearest Millie.

The novella Dearest Millie is a romantic genre novella that contains the love story of a couple. Dearest Millie tells the love story of Millie and Dermot McKendry. Millie is a 26 years old girl whose life is always organized and purposeful, but one day she is diagnosed with breast cancer. Since then, she felt her life was in a nightmare. While Dermot McKendry is a handsome man whose occupation is a surgeon doctor. But because of an incident he changed his occupation to ship surgeon. The author of this novella is May McGoldrick. May McGoldrick is the pen name used by the writing couple Nikoo and Jim McGoldrick, who are known for their works of romantic historical fiction. They are known for their ability to combine rich romance with a detailed historical background.

From the description above, the author is attracted to analyze the figurative language in the novella Dearest Millie by May McGoldrick because it contains lots of sentences, phrases, and clauses that include figurative language. This study aims to analyze the types of figurative language used in the novella Dearest Millie. Especially in the three types of figurative language: simile, personification, and hyperbole.

Previous research was conducted by [11] entitled "Figurative language used in a novel by Arafat Nur on the Aceh conflict". This article contains an extensive analysis of how Arafat Nur uses figurative language in his work to create narratives that are rich in meaning, as well as to optimize readers' understanding of the Aceh conflict. Through meticulous literary techniques, Arafat Nur not only tells the story of the war, but also invites readers to feel and explore the complex social circumstances. In this context, figurative language becomes the link between personal experience and the broader socio-political context, giving readers a deeper interpretation of the outcome of the conflict.

Another research by [13] entitled "An Analysis of Figurative Language in Novel The Kite Runner." The analysis of figurative language in this novel aims to examine how J.K. Rowling uses metaphors, metonymy, irony, hyperbole, and other literary devices to optimize the story and understand its focus. Figurative language in Harry Potter and the Sorcerer's Stone serves to emotionally connect readers through its characters. The use of figurative language can enhance the novel's appeal and convey a moral message from its theoretical perspective.

Next is research by [6] entitled "An Analysis of Figurative Language used in Coelho's Novel The Alchemist". The objective of this research was to examine the kinds of figurative language used in the novel and to investigate the relevant contextual meanings of the figurative language. The categories of figurative language found in the novel are simile, hyperbole, personification, and metaphor. The novel's use of figurative language aims to attract readers' interest and enhance the depth of the story. This analysis focuses the reader through the spiritual wisdom of literature as a modern novel.

This study presents specific knowledge about the use of figurative language in Mc Goldrick's Dearest Millie. The goal of this study was undertaken because figurative language plays an important role in enriching narratives, and understanding its use can support the interpretation of deeper meanings within texts. many readers enjoy exploring figurative expressions, as they stimulate their emotional depth. Although figurative language is familiar in the literature, its detailed analysis in this novella is still under-researched. Therefore, the researcher tries to analyze how the meaning of figurative language serves as the development of expression, and emotional engagement of the readers.

II. Method

In this study, the author uses a descriptive qualitative method in analyzing and describing the figurative language data found in the novella. Qualitative research is an iterative process by which increased understanding for the educated community is achieved by making clear and significant new distinctions that result from getting close to the phenomenon under study [14]. Qualitative research can also be defined as research that is realism and not related to numerical data. This type research seeks to better comprehend and explore rather than describe and modify variables [15]. The purpose of descriptive research is to describe how and why a phoneme occurs and explain its characteristics [16]. This study focuses on figurative language: simile, personification, and hyperbole in the novella entitled Dearest Millie by McGoldrick.

The data collected in descriptive research are in the form of sentences, phrases, and clauses. The acquisition of research results is written with quotations to describe and optimize the presentation. The main instrument in this research is the researcher himself because it is the researcher who collects and processes the data. The main data of this research is the novella Dearest Millie by May McGoldrick. While for secondary data, researchers use articles related to figurative language.

The data collection steps are carried out in three ways. First, choosing a novella, at this stage the author chooses the novella to be analyze. Second, reading the contents of the novella thoroughly and thoroughly. The last step is to mark the readings or parts of the contents of the novella that contain important elements. Because the focus of this research is figurative language, the author only marks the parts of the text that contain figurative language.

To analyze the data, the writers analyzed figurative language through the following steps:
1. Finding and noting all sentences, phrases, and clauses that contain figurative language in the novella Dearest Millie.
2. Classify the noted sentences into the types of figurative language according to Knickerbocker and Reninger, especially simile, personification, and hyperbole.
3. Taking some sentences from each type of figurative language to analyze their meaning in the context of the story.

The technique of data analysis applied in this study is the Miles and Huberman data analysis model, namely data reduction, data presentation, and conclusion drawing [17]. The first step is data reduction. The first step is data reduction. It refers to the process of simplifying large and complex data so that later it is easy to understand and process. The second step is data presentation. At this stage the author compiles and displays the data that has been reduced in a clear and structured form. Presentation of data in research can be done in various ways, for example tables, graphs, diagrams, or descriptive narratives. The last step is conclusion drawing. After the two steps above are carried out, the author draws conclusions based on the analysis that has been carried out.

III. Results and Discussion

In this study, the author analyzes figurative language in the novella Dearest Millie by May McGoldrick. After reading, analyzing, and understanding the novella, the author found 67 sentences, phrases, and clauses identified as figurative language. The table below shows that the figurative language consist of simile (29 items or 43,4%), personification (21 items or 31,3%), and hyperbole (17 items or 25,4%)

Table 1. The result figurative language occurred in the novella

Types of Figurative Language	Frequency	Percentage (%)
Simile	29	43,3
Personification	21	31,3
Hyperbole	17	25,4
Total	67	100

1. Simile

   Simile is a figurative language that compares two different things by using words such as, like, as....as, than, resembles, and similiar to.

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1. Every memory of you is *as* brilliant *as* this setting summer sun. (page 7, chapter 1)
2. And *like* that celestial orb, my living recollection of all our time together only dips beneath the summer horizon for a few moments, it seems, before emerging again to light my day. (page 7, chapter 1)
3. Pens and ink bottles lined up *like* soldiers on parade. (page 7, chapter 1)
4. I found you had again come and gone *like* a thief in the night. (page 8, chapter 1)
5. Then the tears came, covering her cheeks and dripping from her chin *like* ice thawing and pouring from a slate roof. (page 10, chapter 2)
6. Dermot felt as tongue-tied *as* a schoolboy, and his words became jumbled as he tried to speak. "M'lady—". (page 12, chapter 2)
7. How many poets had written of life *as* a river, carrying one through the turbulence and trials of this frail existence? He knew sickness well. (page 15, chapter 3)
8. Susan's pale and sunken cheeks, and her blue eyes, filled with despair, appeared again *like* a wandering specter, reminding him, cautioning him about all that could go wrong. (page 15, chapter 3)
9. Cuffe was dressed *like* a duke and exuded the confidence and self-assurance of a young man well beyond his eleven years. (page 16, chapter 3)
10. Cuffe gestured toward the door. "I can show you another way in, if you don't care to meet the family right off. Lord Aytoun is a gruff one on the outside, but kindly *as* an old parson once he knows you. The viscount is exactly the same." (page 17, chapter 3)
11. The two stood next to each other now, exchanging friendly barbs *as* if nothing had ever divided them. (page 17, chapter 3)
12. "But the women folk in my family are all soft *as* combed wool." (page 17, chapter 3)
13. "Lady Aytoun is the best, warm *as* summer sunlight. (page 17, chapter 3)
14. Cuffe was *like* a son to him. (page 18, chapter 3)
15. Her world, as she knew it, was spinning smoothly on its axis, and tomorrow was another day, *as* joyful and full of hope *as* today. (page 21, chapter 3)
16. Her clean and orderly room looked *like* a tempest had ripped through it. (page 25, chapter 3)
17. An instant later, pages were flying in every direction, descending *like* autumn leaves. (page 29, chapter 4)
18. Shocked by the suddenness of it, Millie stared as a breeze from the window compounded the chaos, riffling up the papers and sending them skittering away *as* if they'd grown legs. (page 29, chapter 4)
19. When she turned around, he stood with two handfuls, looking *as* sheepish *as* possible. (page 30, chapter 4)
20. She looked up, immediately brightening *like* sunshine. (page 31, chapter 4)
21. Somewhat to her surprise, Millie found none of it disturbing, though the acrid smells permeating the air were *like* nothing she'd ever experienced. (page 35, chapter 5)
22. The physician's diagnosis came at her *like* words spoken from some distance. (page 36, chapter 5)
23. The house was *as* quiet *as* a church on a Wednesday. (Page 42, Chapter 6)
24. "*Like* to the lark at break of day arising, From sullen earth, sing hymns at heaven's gate." (page 43, chapter 6)
25. The page looked *like* it had been left out in a summer rainstorm of black ink. (page 44, chapter 6)
26. To the right, the bookshelves that he'd "arranged" stood *like* a line of infantrymen along the wall. (page 45, chapter 5)
27. Susan's face appeared in his mind's eye, and *like* ashes caught up in the wind, the image disintegrated, whirled, and flew away. (page 54, chapter 7)
28. He understood, but he also felt *like* a failure. (page 54, chapter 7)
29. And yet, they were *like* two halves of a whole. (page 58, chapter 7)

Data 1:

   Every memory of you is *as* brilliant *as* this setting summer sun. *(page 7, chapter 1)*

   The sentence above is a sentence that uses similes. This can be seen by the use of a conjunction, namely as....as. the comparison in the sentence is memories and setting summer sun. Memories are someone's experience that can be about events, feelings or emotions that have occurred and stored in someone's brain. While setting summer sun refers to a natural phenomenon that is bright and warm. By comparing memories and

setting summer sun implies that the memories experienced are beautiful and can warm feelings.

Data 2:

Pens and ink bottles line up *like* soldiers on parade. *(page 7, chapter 1)*

The sentence above is a simile because there is the use of the conjunction like which functions to compare two different things, namely the words pen and ink bottle with soldiers. Soldiers on parade present people who march neatly and straight. With the comparison of ink bottles and soldiers on parade shows that the pens and ink bottles are like soldiers who march neatly and straight.

Data 3:

"But the women folk in my family are all soft *as* combed wool." *(page 17, chapter 3)*

The sentence is uses similes. This can be seen by using the conjunction as. The comparison in the sentence is women and soft as combed wool. Women are unique and complex creatures with various characters, while soft as combed wool is something that is smooth and soft. By comparing women and soft as combed wool implies that women have a soft and loving nature.

2. Personification

Personification is a figurative language that gives human traits, emotions, and abilities to inanimate or abstract objects in order to bring the story to life through the imagination of the readers.

1. No tombs lined *the walls of the silent, murky foyer* where Millie Pennington stood numb and frozen. (page 10, chapter 2)
2. *The dark walls wavered* around her, *moving* inward, encroaching *menacingly*. (page 10, chapter 2)
3. The musty smell of the foyer *threatened* to suffocate her. (page 11, chapter 2)
4. *Blurred grey and brown brick crowded* her on either side. (page 11, chapter 2)
5. *Her mood demanded a grey and rainy day*, but *nature refused* to cooperate. (page 27, chapter 4)
6. *Confidence was written* in every line and in his stride as he walked toward the house. (page 28, chapter 4)
7. *His laugh warmed her*, and she smiled. (page 29, chapter 4)
8. Shocked by the suddenness of it, Millie stared as a breeze from the window compounded the chaos, *riffling up the papers and sending them skittering* away as if they'd grown legs. (page 29, chapter 4)
9. But when her lips quirked at the corners, *her entire face lit up*, and in beauty, she rivaled Venus herself. (page 31, chapter 4)
10. Her soft, *cool fingers nestled in his*. (page 32, chapter 4)
11. *Mr. Turner's words kept coming* back to her (page 55, chapter 7)
12. *The horse's hooves rang out on the granite* cobblestones of Heriot Row, raising sparks as the rider from Bellhorne reined in his mount and vaulted to the pavement in front of the Pennington town house. (page 57, chapter 8)
13. Shafts of *golden sunlight spread* across the floor. (page 68, chapter 9)
14. *Millie's word threatened to rip out* his heart. (page 69, chapter 9)
15. They stood together in the summer sunshine, surrounded by *patches of bluebells bobbing their tiny heads.* (page 71, chapter 10)
16. *She bent down and touched* the tender blooms. (page 72, chapter 10)
17. He crouched beside her, and Millie admired *the play of the wind* in his hair. (page 72, chapter 10)

18. Below down, *the waterfall tumbled* over moss-covered rocks and a cool *mist hung in the air.* (page 72, chapter 10)
19. "As she listened, tears fell from Malvina's eyes, and *the purple heather turned white,"* he continued for her. (page 73, chapter 10)
20. "Afterwards, as Malvina walked over the moors, *her tears turned the blossoms white* wherever they fell". (page 73, chapter 10)
21. *The snow-colored flowers he handed to her danced* in her vision. (page 73, chapter 10)

Data 1:

The dark walls wavered around her, ***moving*** inward, encroaching ***menacingly***. *(page 10, chapter 2)*

The sentence above is personification, because the phrase the dark walls is an inanimate object that is given human properties, namely wavered, moving, and menacingly. The three human properties describe as if the walls are not only upright and also have properties or evil intentions that can threaten. This sentence implies that the environment around the character has an emotional impact and makes the character uncomfortable.

Data 2:

His laugh warmed her, and she smiled. *(page 29, chapter 4)*

This sentence is describes that someone's laughter seems to be able to provide warmth, which is human nature. The act of warming is often associated with feelings of comfort, happiness, and pleasure. So the author gives the perception that laughter not only produces sound, but also produces a deep emotional effect for those who hear it. this states that laughter can positively affect a person's mood.

Data 3:

"As she listened, tears fell from Malvina's eyes and ***the purple heather turned white***." *(page 73, chapter 10)*

From the sentence above, it can be seen that the heather flower which does not have the ability to change color by itself is visualized as being able to change its color following and reacting to Malvina's feelings. The giving of the human trait of turning white proves that the heather flower has the ability to respond to human feelings. The change in color of the heather flower from purple to white can be used as a symbol of sadness and represents human feelings.

3. Hyperbole

Hyperbole is figurative language used to convey an idea or concept by exaggeration. The purpose of exaggeration is to make a dramatic impression and attract the attention of the readers.

1. I cast my gaze around at the disarray in this office and ***think for the thousandth time***: I should keep better order here. Millie would not approve. (page 7, chapter 1)
2. ***Fate had such immeasurable power***! (page 10, chapter 2)
3. ***The acrid stench of a thousand coal fires*** stung her nose and lungs, but her mind was elsewhere, filled with countless faces demanding answers. (page 11, chapter 2)
4. Her clean and orderly room looked ***like a tempest had ripped through it***. (page 25, chapter 3)
5. Millie ***laughed until she could barely breathe***. (page 25, chapter 3)
6. "***I'm already banned from Baronsford*** after the Great Piglet Invasion. This will surely seal my fate on Heriot Row too. If this keeps up, ***I won't be allowed south of Aberdeen.***" (page 30, chapter 4)
7. But when her lips quirked at the corners, her entire face lit up, and in beauty, ***she rivaled Venus herself***. (page 31, chapter 4)
8. Right away she'd known, and the days following were lost in a nightmarish existence. (page 36, chapter 5)

9. Dermot's fiancée had been fighting melancholia, that all-encompassing gloom that caused *a person to waste away in darkness*, unable to rouse herself from the depths of despair. (page 40, chapter 5)
10. But my gift tomorrow will make you *the toast of all Scotland*. (page 44, chapter 6)
11. This city, alas, is but a *forlorn precipice of desolation* cold comfort without your fair company. (page 45, chapter 6)
12. The bird was truly *the most silent songbird in creation*, and she looked at Millie now with the same doubtful expression the butler had been wearing. (page 48, chapter 7)
13. A fire was racing through her, *immolating all vestiges of reason*. (page 60, chapter 8)
14. "Three months. *The time I spent there in Livingston Yards was a horror*". (page 75, chapter 10)
15. *"I'm dying to hold her".* (page 67, chapter 9)
16. One must recall that I was *shockingly distracted*. (page 82, chapter 12)
17. Joining them a second later was a pig, *the size of a small pony,* grinning at her. (page 84, chapter 12)

Data 1:

Millie *laughed until she could barely breath*. *(page 25, chapter 3)*

The sentence above is a hyperbole sentence. The phrase "laughed until she could barely breath" describes that Millie laughed so hard until she couldn't breathe. This sentence is considered excessive because in reality humans cannot not breathe just because they laugh.

Data 2:

But my gift tomorrow will make you *the toast of all Scotland*. *(page 44, chapter 6)*

This sentence is a hyperbole sentence. The sentence "the toast of all Scotland" means that the recipient of the gift will become the spotlight or public attention in the Scotland. The sentence is exaggerated, because in reality it is impossible for a gift to make someone the center of public attention in the Scotland.

Data 3:

One must recall that I was *shockingly distracted*. *(page 82, chapter 12)*

The sentence above is a hyperbole sentence. The word "distracted", makes the impression that the distraction is too extreme. Meanwhile the use of the word "shocking" produces a contradiction between what is desired and the reality that occurs. So this sentence is considered exaggerated because there is clause "shockingly distracted", makes the impression that the distraction he experienced was too much.

IV. Conclusion

After all the activities are done such as reading, understanding, classifying, and analyzing all the data, the author can conclude that the novella Dearest Millie by May McGoldrick uses several figurative languages namely simile, personification, and hyperbole. Therefore, this study has two specific objectives, the first is to identify the types of figurative language in the novella, and the second is to describe the meanings of the sentences containing figurative language in the novella. Sentences containing figurative language in May McGoldrick's Dearest Millie consist of 29 items or 43.4% similes, 21 items or 31.3% personification, and 17 items or 25.4% hyperbole. It can be said that the dominant type of language used in this novel is simile. From the above results, it can be clearly seen that the type of figurative language that is often used or dominant is simile. The author, May McGoldrick, uses similes to illustrate situations, describe characters, express characters' emotions, and bring the story to life through the reader's imagination. Meanwhile, personification is the second dominant style used by the author, followed by hyperbole which is in third place.

From the analysis above, the researcher concludes that figurative language is essential in this novella. Therefore, the author uses sentences that contain figurative language in this novella. This is

able to make the novella interesting for readers and make readers imagine more by describing the characters in the story. Thus, the fantasy described by the author remains in the context of the story.

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