

## Analysis of Figurative Language Style in Chapter 1 of Stephenie Meyer's Twilight Novel

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### Abstract

*This study examines the use of figurative language in Chapter 1 of Stephenie Meyer's Twilight novel with a focus on its narrative functions and stylistic significance. Employing a descriptive qualitative approach, the data were collected through documentation by identifying and classifying sentences containing figurative language in the selected chapter. The analysis reveals that metaphor, personification, hyperbole, and simile are the dominant figurative forms used by the author. Among these, metaphor appears most frequently and plays a crucial role in representing the protagonist's emotional state, psychological tension, and sense of alienation. Personification contributes to the vivid portrayal of setting and atmosphere, while hyperbole intensifies emotional expression and simile clarifies imagery through explicit comparison. The findings demonstrate that figurative language is strategically integrated into the narrative structure to enhance meaning, emotional depth, and reader engagement. This study highlights the importance of stylistic analysis in understanding literary texts and emphasizes the relevance of figurative language studies for both literary criticism and translation research, particularly in the context of contemporary popular novels.*

**Keywords:** Figurative language; Stylistics; Novel analysis; Twilight; Literary meaning.

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## INTRODUCTION

Stylistic studies in English literature occupy an important position because language functions not only as a means of communication but also as a medium for constructing aesthetic, emotional, and ideological meanings within narrative texts. The novel, as one of the most popular literary forms, frequently employs figurative language to reinforce the portrayal of characters, atmosphere, and conflict, enabling readers to engage imaginatively and affectively with the story. This phenomenon is particularly evident in modern literary works that combine elements of realism with symbolic and metaphorical expression. Previous studies indicate that figurative language is a key element in shaping depth of meaning and the distinctive style of an author in literary texts (Dermawan, 2023; Ahmed et al., 2022).

Through the novel *Twilight*, Stephenie Meyer presents a narrative rich in the use of figurative language, especially in the depiction of characters, emotional relationships, and the overall atmosphere of the story. The first chapter of the novel functions as a narrative gateway that shapes the reader's initial perception of the fictional world and its main characters. Language choices in the opening section play a strategic role in gradually building attraction and emotional intensity. Studies on *Twilight* suggest that the novel's narrative strength lies in its use of figurative language, which reflects particular cultural, psychological, and aesthetic values (Tukhtarova et al., 2021; Yakymets, 2025).

Figurative language such as metaphor, simile, personification, and symbolism allows authors to convey meanings that are not literal but highly suggestive. The use of such devices not only embellishes the text but also shapes the way readers interpret the emotions and conflicts experienced by the characters. Literary linguistic research shows that figurative language plays a significant role in constructing a complex and multidimensional narrative reality. Therefore, the analysis of figurative language becomes an essential means of understanding the aesthetic and ideological strategies employed by authors in shaping literary texts (Ahmed et al., 2022; Dermawan, 2023).

The first chapter of *Twilight* demonstrates a strong dominance of figurative language used to frame the protagonist's subjective experiences in an intense and personal manner. Descriptions of the environment, feelings of alienation, and emotional tension are conveyed through figurative expressions that reinforce the atmospheric impression of the story. In this section, figurative language functions as a tool to establish a dark, mysterious, and romantic nuance from the very beginning of the narrative.

Previous research findings indicate that such linguistic strategies contribute to the novel's narrative success and global appeal (Tukhtarova et al., 2021; Yakymets, 2025).

The study of figurative language in literature is also closely related to translation studies, as figurative expressions often present interpretative challenges across languages and cultures. Several studies reveal that metaphors and idiomatic expressions require a deep understanding of the cultural and aesthetic context of the source text. Stylistic analysis of the original text thus becomes an essential foundation for understanding such complexities prior to the translation process. Research on metaphor and idiom translation strategies demonstrates that an understanding of figurative language is crucial to the successful transfer of literary meaning (Darmapratwi & Pratiwi, 2024; Saputra, 2025).

Developments in language and literary studies also show a growing connection between literary text analysis and modern linguistic approaches. Recent research in the field of natural language processing confirms that understanding figurative language remains a challenge in text analysis, both for human readers and computational systems. This indicates that figurative language possesses a high level of semantic complexity and cannot be easily reduced to literal structures. Interdisciplinary studies emphasize the importance of in-depth analysis of figurative language as an integral part of contemporary linguistic and literary scholarship (Dinu et al., 2025).

Although *Twilight* has been widely examined from various perspectives, studies that specifically focus on the analysis of figurative language in the first chapter remain relatively limited. Most previous research tends to emphasize translation issues, narrative ideology, or cultural representation in general. A focused analysis of the opening section is necessary to understand how the stylistic foundation of the novel is constructed from the very beginning. This approach allows for the identification of figurative language patterns that characterize Stephenie Meyer's writing style (Tukhtarova et al., 2021; Yakymets, 2025).

Based on the above discussion, this study aims to systematically analyze the figurative language used in Chapter One of the novel *Twilight*. By focusing on the forms, functions, and meanings of figurative language, this research is expected to contribute to the field of stylistic studies in English literature. It also seeks to enrich understanding of narrative strategies in popular modern novels. The findings of this study may serve as a reference for further research in literary linguistics, translation studies, and literary discourse analysis (Dermawan, 2023; Darmapratwi & Pratiwi, 2024; Saputra, 2025).

## RESEARCH METHOD

This study employs a qualitative descriptive approach, with written text as the data source taken from *Twilight*, a novel by Stephenie Meyer, specifically Chapter One. The data are treated as secondary data and collected through documentation techniques involving intensive reading and systematic note-taking. The research procedure consists of identifying linguistic units containing figurative language, classifying the data according to types of figurative expressions, and interpreting the meanings and stylistic functions that emerge within the narrative structure. Data analysis is directed at revealing the relationship between forms of figurative language and their aesthetic and emotional functions in the literary text. This approach is consistent with stylistic literary research and figurative analysis that position language as the primary medium for constructing narrative meaning and authorial expression (Keraf, 1984; Goatly, 2011; Nurdiani et al., 2022; Jamaung et al., 2025; Dermawan, 2023).

## RESULTS AND DISCUSSION

### Dominance and Patterns of Figurative Language Use in Chapter One of *Twilight*

Chapter One of *Twilight* demonstrates a consistent and structured pattern in the use of figurative language as part of the narrative strategy employed in the opening of the story. Figurative expressions are used to construct initial impressions of the main character, the social environment, and the emotional atmosphere that form the foundation of the narrative. These stylistic choices reflect Stephenie Meyer's tendency to employ figurative devices as a means of reinforcing implicit meanings. Similar phenomena have been identified in various stylistic studies that regard figurative language as a defining element of narrative identity in popular literary works (Sendang Rezeki, 2021; Nurfitrah et al., 2022; Gurduz, 2022).

The research findings indicate that metaphor is the most dominant type of figurative language in the opening chapter of the novel. This dominance suggests the author's inclination to convey the

character's emotional experiences symbolically rather than literally. Metaphor allows abstract feelings such as discomfort, alienation, and psychological pressure to be expressed concretely through vivid imagery. This pattern aligns with the view that metaphor functions as both a cognitive and aesthetic tool in representing human experience (Keraf, 1984; Goatly, 2011; Anwar et al., 2023).

In addition to metaphor, the use of personification in Chapter One reflects the author's effort to animate settings and inanimate objects by attributing them with emotional qualities. Cities, weather, and mechanical objects are depicted as if they possess life, making the narrative space feel more dynamic and immersive. This strategy enhances reader engagement with the fictional world from the very first paragraphs. Such an approach is commonly found in stylistic analyses of modern novels that position personification as an atmospheric device (Nurhayati, 2022; Jamaung et al., 2025; Ahmed et al., 2022).

Hyperbole appears as a device for emotional emphasis that intensifies the psychological state of the main character. Exaggerated expressions are used to depict fear, discomfort, and social tension experienced by the character in a new environment. Hyperbole is not intended as a factual representation, but rather as a means of sharpening the reader's emotional perception of the narrative situation. This function corresponds with literary analyses that view hyperbole as a dramatic instrument (Keraf, 1984; Nurhayati, 2022; Rofiq & Khasanah, 2022).

Simile in Chapter One plays an important role in constructing visual and sensory imagery through explicit comparison. The presence of comparative markers such as *like* creates concrete associations that help readers imagine the setting and characters more clearly. Simile serves as a bridge between abstract experience and sensory perception. This finding is consistent with stylistic perspectives that regard simile as a tool for clarifying meaning and strengthening imagery (Keraf, 1984; Nurhasanah, 2012; Goatly, 2011).

The distribution of figurative language identified in this study reveals an uneven pattern, with metaphor emerging as the most productive form. This pattern indicates that the author prefers implicit strategies over explicit comparisons in constructing emotional meaning. These findings are consistent with previous studies that examine *Twilight* from stylistic and cross-cultural translation perspectives, which emphasize metaphor as a distinctive feature of Stephenie Meyer's language style (Tukhtarova et al., 2021; Shahmar, 2023; Chavez, 2025):

**Table 1. Distribution of Types of Figurative Language in Chapter One of *Twilight***

Type of Figurative Language	Number of Findings
Metaphor	7
Personification	3
Hyperbole	3
Simile	3
Irony	0

The data presented in Table 1 show that metaphor clearly dominates the use of figurative language compared to other forms. This dominance indicates that emotional and psychological meanings are more frequently conveyed through symbolism rather than direct comparison. Such a pattern supports the view that metaphor has high flexibility in accommodating complex and layered meanings. These findings are consistent with studies in literary linguistics and figurative translation (Dermawan, 2023; Darmapratwi & Pratiwi, 2024; Saputra, 2025).

The imbalance in the number of figurative types also suggests a hierarchy of stylistic functions within the text. Metaphor functions as the primary driver of meaning, while personification, hyperbole, and simile serve as supports that enhance atmosphere and narrative detail. This combination results in a dense yet communicative linguistic structure. Such an approach is commonly found in popular novels that rely heavily on emotional appeal and reader imagination (Nurfitrah et al., 2022; Gurduz, 2022; Yakymets, 2025).

The presence of figurative language in Chapter One also reflects the author's awareness of the opening section's function as a determinant of reader engagement. Figurative expressions are used to establish a strong initial impression without excessive descriptive exposition. This strategy allows

readers to gradually construct emotional interpretations of the narrative. Literary and narrative linguistic studies indicate that figuratively rich openings tend to have a high level of reader retention (Ghosh et al., 2019; Dinu et al., 2025).

Overall, the pattern of figurative language use in Chapter One of *Twilight* reflects a deliberate and functional stylistic strategy. Each type of figurative device contributes to the construction of atmosphere, characterization, and emotional intensity within the narrative. The dominance of metaphor highlights a strong symbolic tendency in Stephenie Meyer's writing style. These findings reinforce the position of figurative language as a core intrinsic element in the construction of literary meaning (Keraf, 1984; Jamaung et al., 2025; Tukhtarova et al., 2021).

### Stylistic Functions of Figurative Language in Constructing Atmosphere and Character

The use of figurative language in Chapter One of *Twilight* does not merely function as linguistic ornamentation, but actively contributes to the construction of the narrative atmosphere and the introduction of the main character. Each figurative device is deliberately employed to instill specific emotional nuances from the very beginning of the story. A gloomy, alienating, and psychologically tense atmosphere is developed through the careful and recurrent use of figures of speech. This demonstrates that figurative language serves as a primary instrument in the narrative strategy of modern popular novels (Keraf, 1984; Nurhayati, 2022; Gurdzu, 2022).

Metaphor plays a central role in symbolically and implicitly representing the inner condition of the main character. Feelings of discomfort, alienation, and emotional pressure are conveyed through conceptual comparisons that are non-literal in nature. This strategy allows readers to grasp the character's emotions without lengthy explanatory narration. Such a metaphorical approach has been widely discussed in stylistic studies as an effective means of expressing subjective experience (Goatly, 2011; Anwar et al., 2023; Jamaung et al., 2025).

Personification functions to animate the physical setting, enabling the environment to assume an active role in shaping the character's experience. Cities, weather, and inanimate objects are depicted as possessing energy, movement, and emotional pressure. This technique ensures that the narrative space is not neutral, but instead contributes to the psychological atmosphere of the story. Stylistic studies indicate that personification is often used to strengthen the relationship between characters and their social environment (Sendang Rezeki, 2021; Nurfirrah et al., 2022; Ahmed et al., 2022).

Hyperbole in Chapter One serves to intensify emotional states and situational tension. Exaggerated expressions emphasize anxiety, fear, and social discomfort experienced by the character. This use of hyperbole creates a gap between objective reality and the character's subjective perception, thereby enriching the psychological dimension of the narrative. This function aligns with the view that hyperbole operates as a dramatic device in narrative literature (Keraf, 1984; Nurhayati, 2022; Rofiq & Khasanah, 2022).

Simile contributes to the construction of concrete visual and sensory imagery through explicit comparison. Similes help readers visualize physical conditions, sounds, and atmospheres in a more direct and accessible manner. Their presence also smooths the transition between objective description and the character's emotional experience. In stylistic studies, simile is regarded as an effective means of clarifying meaning in literary texts (Nurhasanah, 2012; Goatly, 2011; Jamaung et al., 2025).

Functionally, each type of figurative language contributes differently yet complementarily to the construction of the narrative atmosphere. Metaphor strengthens psychological depth, personification animates the setting, hyperbole sharpens emotional intensity, and simile clarifies imagery. This combination produces an emotionally rich narrative without sacrificing coherence of meaning. Such a pattern is commonly found in novels that place inner experience at the center of storytelling (Nurfirrah et al., 2022; Gurdzu, 2022; Yakymets, 2025):

**Table 2. Stylistic Functions of Figurative Language in Chapter One of *Twilight***

Type of Figurative Language	Frequency	Dominant Stylistic Function
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Metaphor	7	Representation of emotions and psychological conditions
Personification	3	Reinforcement of atmosphere and narrative setting
Hyperbole	3	Intensification of emotional states and conflict
Simile	3	Clarification of visual and sensory imagery

The data in Table 2 indicate that metaphor is not only dominant in quantity but also exhibits the broadest stylistic function. Metaphor enables the author to convey complex emotional meanings without explicit explanation, thereby enhancing reader engagement in the interpretive process. These findings are consistent with studies on the function of metaphor in literary and translation contexts (Dermawan, 2023; Darmapratwi & Pratiwi, 2024; Shahmar, 2023).

Personification and hyperbole demonstrate more situational yet still significant functions in shaping narrative dynamics. Personification emphasizes the emotional relationship between character and environment, while hyperbole highlights emotional responses to particular social situations. Both function as balancing devices that prevent the narrative from becoming overly abstract. This approach reflects the author's stylistic awareness in managing linguistic variation (Sendang Rezeki, 2021; Nurhayati, 2022; Ahmed et al., 2022).

Simile, although less frequent, plays an important role in reinforcing imagery that is easily accessible to readers. Similes function as a point of convergence between figurative language and everyday sensory experience. This role helps readers construct clear mental images of characters and settings. Literary linguistic studies suggest that similes are often used to maintain a balance between aesthetic quality and textual readability (Nurhasanah, 2012; Goatly, 2011; Jamaung et al., 2025).

Overall, the stylistic functions of figurative language in Chapter One of *Twilight* demonstrate the strategic role of language in simultaneously constructing atmosphere and character. Each figure of speech contributes to the creation of an emotional and immersive reading experience. This pattern confirms that figurative language is not merely decorative, but constitutes a core structure in the formation of narrative meaning. These findings reinforce the importance of stylistic approaches in the analysis of modern novels (Keraf, 1984; Tukhtarova et al., 2021; Chavez, 2025).

### Integration of Figurative Language into Narrative Meaning and Its Implications for Literary and Translation Studies

Figurative language in Chapter One of *Twilight* does not function as an isolated stylistic element, but is fully integrated into the construction of narrative meaning. Each figure of speech contributes to the relationship between the character's inner experience, the setting, and the evolving emotional trajectory of the story. This integration positions language as the primary medium for meaning construction rather than merely a vehicle for storytelling. Such an approach aligns with the view that literary language operates through interconnected layers of implicit meaning (Keraf, 1984; Jamaung et al., 2025; Gurdzu, 2022).

Metaphor functions as the core of narrative meaning integration, as it encapsulates complex emotional experiences within concise linguistic symbols. Through metaphor, the character's inner experiences are unified with perceptions of space and social situations. This allows readers to comprehend psychological conflict without explicit exposition. In literary studies and cognitive linguistics, metaphor is regarded as a conceptual mechanism that shapes how readers interpret narratives (Goatly, 2011; Anwar et al., 2023; Dermawan, 2023).

Personification strengthens meaning integration by positioning the environment as an active participant in the emotional narrative. The setting does not merely function as a backdrop, but contributes to the psychological pressure experienced by the character. This integration creates the impression that conflict arises not only from interpersonal interactions, but also from the character's relationship with social space. Such patterns are frequently found in modern novels that emphasize

subjective experience as the core of storytelling (Sendang Rezeki, 2021; Nurfitrah et al., 2022; Ahmed et al., 2022).

Hyperbole intensifies narrative meaning by highlighting the disparity between the character's perception and objective reality. Exaggerated expressions reflect unstable or pressured psychological conditions, guiding readers to interpret situations through an emotional lens. The integration of hyperbole enriches narrative dynamics and pacing. This function aligns with stylistic perspectives that regard hyperbole as a dramatic tool for intensifying meaning (Keraf, 1984; Nurhayati, 2022; Rofiq & Khasanah, 2022).

Simile connects narrative meaning with readers' sensory experience through explicit and recognizable comparisons. Its integrative role lies in clarifying abstract imagery into concrete and communicative expressions. This helps maintain a balance between linguistic aesthetics and textual readability. In literary studies, simile is often viewed as a device that bridges figurative imagery and readers' everyday experience (Nurhasanah, 2012; Goatly, 2011; Jamaung et al., 2025).

The integration of figurative language in Chapter One also carries important implications for literary translation studies. Figurative expressions often contain cultural, emotional, and symbolic meanings that are difficult to transfer literally into the target language. Understanding the narrative function of each figure of speech becomes fundamental in determining appropriate translation strategies. Translation studies indicate that failure to recognize integrated figurative meaning may result in distortion of message and narrative nuance (Dermawan, 2023; Darmapratwi & Pratiwi, 2024; Shahmar, 2023):

**Table 3. Integration of Figurative Language into Narrative Meaning and Translation Implications**

Type of Figurative Language	Frequency	Narrative Meaning Contribution	Translation Implications
Metaphor	7	Symbolization of emotions and psychological conflict	Conceptual meaning adaptation
Personification	3	Strengthening character–setting relationships	Cultural imagery adjustment
Hyperbole	3	Intensification of emotional perception	Meaning reduction or reinforcement
Simile	3	Clarification of imagery and sensory experience	Selection of explicit equivalents

The data in Table 3 show that metaphor presents the most complex translation implications due to its conceptual and contextual nature. Translators are required to understand not only literal meaning, but also the symbolic relationships that structure the narrative. This positions metaphor as a primary challenge in literary translation. These findings are consistent with research on figurative translation in popular and modern literary works (Dermawan, 2023; Darmapratwi & Pratiwi, 2024; Saputra, 2025).

Personification and hyperbole demand translator sensitivity to emotional nuance and aesthetic effect in the target language. Failure to preserve stylistic impact may weaken the atmosphere and intensity of the narrative. Their integration illustrates that literary translation involves not only semantic accuracy but also the recreation of reading experience. This view aligns with cross-linguistic and cross-cultural studies of *Twilight* translations (Tukhtarova et al., 2021; Shahmar, 2023).

Simile is relatively easier to translate than other figurative forms, yet still requires adjustment to maintain aesthetic effect. The choice of comparative markers must consider linguistic and cultural conventions of the target language. The integration of simile into narrative meaning underscores the importance of balancing fidelity and linguistic flexibility. Stylistic and translation studies emphasize

that simile helps preserve readability without sacrificing literary value (Nurhasanah, 2012; Goatly, 2011; Jamaung et al., 2025).

The integration of figurative language in Chapter One of *Twilight* forms a cohesive and layered narrative meaning structure. Figurative language functions as a bridge between character emotion, narrative atmosphere, and reader interpretation. Its implications for literary and translation studies demonstrate that figurative language analysis is an essential step in understanding and transferring literary meaning comprehensively. These findings reaffirm the relevance of stylistic approaches in the study of modern and cross-linguistic novels (Keraf, 1984; Tukhtarova et al., 2021; Chavez, 2025; Dinu et al., 2025).

## CONCLUSION

This study demonstrates that the use of figurative language in Chapter One of the novel *Twilight* plays a central role in constructing narrative meaning, emotional atmosphere, and character development from the outset of the story. Metaphor emerges as the most dominant figure of speech, functioning as a means of symbolizing the character's psychological condition and inner conflict, while personification, hyperbole, and simile serve to reinforce atmosphere, emotional intensity, and imagery clarity. The integration of these figurative devices produces a cohesive meaning structure that enriches the reading experience both emotionally and aesthetically. These findings confirm that figurative language is not merely decorative, but an intrinsic element that determines narrative strength and carries significant implications for stylistic and literary translation studies.

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