

**AN ANALYSIS OF FIGURATIVE LANGUAGES USED
IN RICK RIORDAN’S NOVEL ENTITLED “THE
HEROES OF OLYMPICS, BOOK THREE: THE
MARK OF ATHENA”**

**A THESIS
Submitted in Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra (S.S) in
English Language**



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PAGE OF APPROVAL

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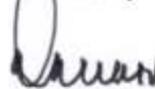
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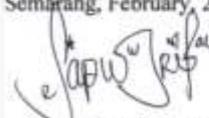


Achmad Basari, S.S., M.Pd.

STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis, opinions or findings of others are cited with respect to ethical standard.

Semarang, February, 2014

A handwritten signature in black ink, appearing to read 'Eva Ervina Widi Saputri', written in a cursive style.

Eva Ervina Widi Saputri

MOTTO

- “With God, all things are possible”. (Matthew 19: 26)
- “God’s grace is more than enough for me”. (Eva Ervina W.S)
- “God will make a way when there seems to be no way”. (Don Moen)
- “Never give up till the finish line”. (Eva Ervina W.S)

DEDICATION

For :

- My God, Jesus Christ for His everlasting love and His grace, thank you because you never give up on me. All glory, honor and praises to You alone.
- My beloved parents, thank you for the unlimited love and blessing, guidance and prayer. God knows how much I Love You!
- My dearest brother, Johan, thank you for the big love and support.
- My greatest friends in everywhere.

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At this happiest moment, I wish a prayer to the Almighty who has blessed me during the writing of this thesis.

I would like, furthermore, to express my sincere thanks to:

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5. The librarians of the central Library of Dian Nuswantoro University for their permission for me to use some valuable references in writing this thesis;
6. The last but not least, my beloved family who have supported my study and given me the best care with unlimited love and blessing, guidance, and prayers.

Finally, I hope this study will be useful for the readers. I do realize that due to my limited ability this study must have shortcomings. I welcome any suggestions and criticisms.

Semarang, February, 2014

Eva Ervina Widi Saputri

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ABSTRACT

The title of this study is, “An Analysis of Figurative Language Used in Rick Riordan’s Novel Entitled “The Heroes of Olympics, Book Three: The Mark of Athena”. The objectives of the study are to describe the types of the figurative language found in the novel and to identify the contextual meaning of the figurative language. The method used in collecting the data related to the subject of this research is documentation method because the researcher collected the data from novel. This study was conducted by collecting any relevant data and information about the topic or problem of the study from books and internet that are available for the analysis. The data collection used the following steps: reading the full novel, and then selecting the data that used the types of figurative language. While the steps to analyze the data are identifying the types of figurative language according to Leech, identifying the contextual meaning of the figurative language, and the last is interpreting the data.

The result shows that they are 93 sentences that have figurative language. From 94 sentences, there are 52 items or 55.9% of simile, 18 items or 19.4% of personification, 16 items or 17.2% of hyperbole, 6 items or 6.4% of metaphor, and 1 item or 1.1% of metonymy. It can be indicated that the dominant type of figurative language in the novel is simile. The author uses simile to explain circumstances, to describe the characters, to express emotion of the characters, and to make his writing more vivid and entertaining.

It can be concluded that figurative language has important roles in this novel. That’s why the author used so many sentences that have figurative language in the novel. Using figurative language makes the novel more interesting to read, and helps the readers to imagine the story, the character based on the illustration that the author has already given in the story. So that the imagination created by the reader is still in context of the story.

Keywords : *contextual meaning, figurative language, hyperbole, metaphor, metonymy, personification, semantics, sentence, simile*

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language can be defined as a means of communication of human life. People need language to communicate, to interact and to get information from the other people. Language is also used to express someone's feelings or emotion and also to express their ideas, their thoughts and their imaginations, it can be spoken or written. Written language can be found in the novel, newspaper, poem, and magazine. Spoken language can be found in the song, speech, and conversation. As human beings, we cannot separate ourselves from involvement of social communication and interaction, which certainly makes ourselves impossible to live without language.

In linguistics, the study that relates to meaning is called semantics. Semantics is one of linguistics branches, which studies about language meaning, or it can be said that meaning as the main study in semantics term. According to what has long been the most widely accepted theory of semantics, meanings are ideas or concepts, that can be transferred from the mind of the speaker to the mind of the hearer by embodying them, as it were, in the form of one language or another. (Lyons, 1984: 136)

Literal and non-literal meaning is a part of semantic studies. Literal meaning is the opposite of non-literal meaning. Literal meaning is when the speaker says something that has natural meaning or does not have other

meaning. While, non-literal meaning is when the speaker says something that has different meaning of what his/her words or has hidden meaning.

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language is used in any form of communication, such as in daily conversation rarely, articles in newspaper, advertisements, novels, poems, etc. Figurative language is the use of words that go beyond their ordinary meaning. It requires the readers to use his/ her imagination to figure out the author's meaning. It makes figurative meaning is difficult to understand because we cannot find the meaning of the figurative language in dictionary just like the other vocabulary words that we usually use in our daily conversation. To know the meaning of figurative language we need to use our imagination to imagine what the words are said or what the words refer to.

There are four main reasons of using figurative language (Perrine, 1982: x). First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass.

In this thesis, the researcher is interested in analyzing the figurative expressions that are found in novel. As we all know that when we read a novel sometimes we will find some terms that are difficult to understand because there

will be so many figurative expressions and some idioms that we will never find in our daily conversation. It is important for us to know the meaning of the figurative language found in a novel so we can imagine what happens in the story, and we can feel the emotion of the story in the novel.

In this thesis, the researcher would analyze the figurative language from Rick Riordan's novel entitled "The Heroes of Olympics, Book Three: The Mark of Athena". The researcher chooses this novel because there are so many figurative expressions found in this novel that are sometimes difficult to understand. The researcher is also interested in finding out what the meaning of the figurative expressions found in that novel.

1.2. Statements of the Problem

The researcher wants to limit the problem of this study by presenting the following problems as follows:

1. What types of figurative language used in the novel entitled "The Heroes of Olympics, Book Three: The Mark of Athena"?
2. How does the contextual meaning explain each figurative language?

1.3. Scope of the Study

The study of semantic covers the figurative language. This study only focuses on the sentences that used figurative language in the novel "The Heroes of Olympics, Book Three: The Mark of Athena". The researcher limits the analysis on the description of types of figurative language and the contextual

meaning of the figurative language used in the novel. The framework of the analysis is using Leech's types of figurative language, there are personification, simile, metaphor, hyperbole, irony, litotes, metonymy and oxymoron.

1.4. Objective of the Study

The objectives of this study are :

1. To find out the types of figurative language used in novel entitled "The Heroes of Olympics, Book Three: The Mark of Athena".
2. To describe the contextual meaning of figurative language used in novel entitled "The Heroes of Olympics, Book Three: The Mark of Athena".

1.5. Significance of the Study

The result of this research is expected to give a valuable contribution to:

1. The researcher, to add knowledge about Semantics, especially figurative language .
2. Dian Nuswantoro University, particularly for English Department students. By reading this research, they can learn the types of figurative language more clearly.

1.6. Thesis organization

This thesis consists of five chapters as follows:

The first chapter provides six sub-chapters. They are background of the study, statements of the problem, scope of the study, objective of the study, significance of the study, and thesis organization.

The second chapter presents review of related literature. It consists of theories underlying the writing of the study. They are Semantics, Figurative Language, Types of Figurative Language, Meaning and Contextual Meaning.

The third chapter deals with research method. This chapter covers five sub chapters. They are research design, unit of analysis, source of the data, technique of data collection, and technique of data analysis.

The fourth chapter is discussion. It consists of finding and discussion.

The last chapter is fifth chapter deals with conclusion and suggestion based on the result of data analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

This research is conducted to find out the types of figurative meaning. That is why; the researcher needs some theories to accelerate in conducting it. The references are essential for the researcher, to reach the purpose of the study. This study would consist of the following theories:

2.1. Semantics

The study of the linguistics meaning or morphemes, words, phrases and sentences is called “semantics”. Semantic is concerned with aspects of meaning in language. Work in semantic dealt with the description of word and sentence meaning. There are certain kinds of meaning or certain aspects of meaning in linguistics (Lyons, 1981: 139).

Geoffrey Leech (1974:9) explains that semantics as the study of meaning is central to the study of communication, and as communication becomes more and more pressing. Katz (1972: 1) also states that semantics is the study of linguistic meaning. It is concerned with what sentence and other linguistics object express, not with the arrangement with their syntactic parts or with their pronunciation.

The term of *Semantics* is the recent addition to the English language. Semantics is the philosophical and scientific study of meaning. The word semantics is derived from the Greek verb “*semaino*” (to signify or to mean).

Semantics is part of the larger study of signs, semiotics. It is the part that deals with words as signs (symbols) and language as a system of signs (words as symbols). (Hipkiss, 1995:IX)

Semantics has been variously described as the science of sign, of symbolic behavior or of communication-system. It focuses on the scope of the term "communication". There are certain concepts relevant to the investigation of all communication-systems, human and non-human, natural and artificial. A *signal* is transmitted from a sender to a receiver (a group a receivers) along a channel of communication. The signal will have a particular form and will convey a particular meaning (or message). The connection between the form of the signal and its meaning is established by what (in a rather general sense of the term) is commonly referred to Semiotics as the code: the message is coded by the sender and decided by the receiver.

Semantics is one of branches of linguistics studying about the meaning, and it is considered as a major branch of linguistics devoted to the study of meaning in language (Crystal, 1991: 310). From this definition, we have to know what is meant by meaning. For thousand years, philosophers have been pondering the meaning of meaning, speakers of a language can understand what is said to them and can produce strings of words that are meaningful to other speakers (Fromkin, 1983: 151). According to the story of semantics, meanings are ideas or concepts that are able to be transferred from the speaker's mind to the hearer's mind by embodying them, as it were, in the forms of one language or another.

There are three main ways in which linguists and philosophers have attempted to construct explanations of meaning in natural language:

1. By defining the nature of word meaning. It describes that the word meaning is taken as the construct in terms of which sentence meaning and communication can be explained;
2. By defining the nature of sentence meaning. It is a sentence meaning which is taken as basic with words characterized in terms of systematic contribution they make to sentence meaning;
3. By explaining the process of communication. It means that both sentence and word meaning are explained in terms of the ways in which sentence and words are used in the act of communication (Kempson, 1977: 11).

Leech (1977: IX) states that semantics (as the study of meaning) is central to the study of communication; and as communication becomes more and more a crucial factor in social organization, the need to understand it becomes more and more pressing. Semantics is not only the center of communication study but also the center of the study of the human mind-thought processes, cognition, conceptualization-all these are intricately bound up with the way in which we classify and convey our experience of the world through language.

2.2. Figurative Language

2.2.1. Definition

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language is rarely used in our daily conversation. Figurative language is often found in literary works, such as: articles in newspaper, advertisements, novels, poems, etc. Figurative language is the use of words that go beyond their ordinary meaning. It requires you to use your imagination to figure out the author's meaning. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. Figurative language is commonly used in literary works, such as: poem, prose and nonfiction writing as well.

Figurative language refers to words, and groups of words, that exaggerate or alter the usual meaning in figures of speeches of the component of words. A figure of speech may be said to occur whenever a speaker or writer, from the sake of freshness or emphasis, departs from the usual denotations of words (Kennedy, 1983: 479).

Beckson and Ganz (1975:80) state, “Figurative language is language which makes us of certain devices called ‘figure of speech’, most of which are techniques for comparing dissimilar objects, to achieve effects beyond the range of literal language.” As stated by Crystal (1999:116), “Figure of Speech is an

expressive use of language where words are used in a non literal way to suggest illuminating comparisons and resemblances.”

The Webster’s New World College Dictionary (1996: 571) explains that figurative speech is an expression (as metaphor or euphemism) that substitutes a variation of points of view by which things or notions which is referred to as if it is different in some ways (in identify, degree, shape) from what it actually is or seems to be but so related to the expression successfully implies an intended meaning of effect either or greatly different from what is utterly said.

Figurative meaning and vocabulary have a great relationship that is reciprocal relationship. Figurative meaning and semantic also have a great relationship because without the knowledge of the meaning of the word, even connotative meaning, it is difficult to understand figurative meaning, sometimes people read the newspapers, the magazines or novel, overlooked non – literal expressions and read them literally. Of course, the meaning of the expression becomes odd or not understandable. Therefore, figurative language becomes essential in the learning of vocabularies. While, learning of vocabularies support the learning of semantics (Tarigan, 1995:113).

2.2.2. Types of Figurative Language

There are many kinds of figurative meaning. Leech in Dewi (2010:2) has classified figurative meaning into eight types. They are: personification, simile, metaphor, hyperbole, irony, litotes, metonymy and oxymoron.

2.2.2.1. Personification

Personification consists of giving human characteristics to an object. Actually, personification is the transfer of human characteristic to an object, animal, or abstract idea. It makes the animals and the animate objects talk or behave as humans do.

Shaw (1972: 283) says, “A personification is figure of speech in which abstraction, animals, ideas, and inanimate objects are having human form, character, traits or sensibilities. Leech (1969: 158) states “Personification whereby an abstraction is figuratively represented as human ... actually combines all three categories – the concreteness, the animistic and the humanizing.”

Examples:

From A Linguistic Guide to English Poetry (Leech 1969: 158):

- (1) An *angry* sky.
- (2) Grave *yawned*.
- (3) The *shoulder* of the hill.
- (4) This *friendly* river.
- (5) *Laughing* valleys.
- (6) His appearance and manner *speak eloquently* for him.

2.2.2.2. Simile

Simile is a kind of figurative meaning comparing two essentially unlike things. Simile expresses a direct comparison between things, which

have one or more points in common and be recognized by the use of the word 'like' and 'as'. Macmillan (1984:187) says "A simile is a figure of speech that directly compares two apparently unlike things".

Barnhart (1995: 118) says, "A simile is figurative of speech in which two quite different things are compared because they appear to be similar in at least one characteristic". Simile is also used to add clarify to the language or make it more careful.

Leech (1969: 156) says "Metaphor is an overt, and metaphor a covert comparison. This means that for each metaphor, we can devise a roughly corresponding simile, by writing out tenor and vehicle side by side, and indicating (by *like* or some other formal indicator) the similarity between them."

Example:

Taken from "A Linguistic Guide to English Poetry" by Leech (1969: 156):

- (7) The ship goes through the waves like a plough ploughing the land.
- (8) The sky looks bright at dawn, like someone rejoicing in a birth.
- (9) The city now doth, like a garment wear

The beauty of the morning

(From: Sonnet composed upon Westminster Bridge)

2.2.2.3. Metaphor

Metaphor is a kind of figurative meaning which is an implicit comparison in which two unlike objects are compared by identifying or

substituting one with other. Macmillan (1987:702) says, “A figure of speech that makes a comparison between two seemingly unlike things is called metaphor”.

Barnhart (1995: 118) says, “A metaphor is figure of speech in which a word or phrase is taken out of its usual setting and placed with another word to suggest a likeness”. It is made more vivid by transferring to it the name or attributes of some other objects.

“Metaphor ... – making believe that tenor and vehicle are identical. But as many writers have observed, the pretence often seems more serious and more real than the ‘real’ world of literal understanding ... Nevertheless, from a linguistic point of view, the literal meaning is always basis, and the figurative meaning derived.” (Leech, 1969: 151)

Example:

Taken from “A linguistic Guide to English Poetry” by Geoffrey Leech (1969: 151):

(10) Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (Macbeth V.v)

At face value, this purports to be a series of definitions of *life*, but they are plainly not the definitions for that term we would expect to find in a dictionary. In the literal parts of our minds, we know well enough that life is *not* a walking shadow, *nor* a poor player, *nor* a tale told by an idiot. We therefore realize that either the one or the other, the *definiendum* or the

definition, is to be taken in a figurative sense. With the aid of the metaphoric rule, we actually understand ‘Life is a walking shadow’ as ‘Life is like a walking shadow’, or ‘Life is, *at it were*, a walking shadow’. In national terms, ‘life’ is the tenor of the metaphor – that which is actually under discussion – and the purported definition ‘a walking shadow’ is its vehicle – that is the image or analogue in terms of which the tenor is presented.

2.2.2.4. Hyperbole

Hyperbole is a figurative for exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive.

Leech (1969: 168) states “Hyperbole, like the other two figures, is frequently concerned with personal values and sentiment; that is, with making subjective claims which, however exaggerate, we could not verify unless we were somehow able to get inside the cranium of the person about whom the claims are made.”

Example:

Taken from the book “A Linguistics Guide to English Poetry” by Geoffrey Leech (1969: 168):

(11) When Cob, in *Every Man in His Humour* (IV.ii) says “I do honour the very flea of his dog”,

He maintains that his esteem for the man is so great that it extends also to the man’s dog, and not only to the dog, but even to the flea battenning on the dog’s blood. No one could take it upon himself to refute such an extravagant

claim which can be neither proved nor disproved. But if we change the issues from a question of truth into a question of belief, then clearly the most credulous of mortals would treat it as absurd.

2.2.2.5. Irony

H.W Fowler in Leech (1969: 171) describes “Irony as a mode of expression which postulates a double audience, one of which is ‘in the know’ and aware of the speaker’s intention whilst the other is naive enough to take the utterance at its face value.

There is some argument about what qualifies as ironic, but all senses of irony revolve around the perceived notion of an incongruity between what is said and what is meant, or between an understanding or expectation of a reality and what actually happens.

Example:

Taken from “A Linguistic guide to English Poetry” by Leech (1969: 172):

- (12) His designs were strictly honorable, as the saying is;
that is, to rob a lady of her fortune by way of marriage.
(Fielding, *Tom Jones*, XI, 4)

Fielding here offers a definition of honorable which blatantly conflicts with any definition that would be countenanced by a dictionary-maker. Since we cannot take what he says seriously, we infer that it is an exaggeration, to the point of ridicule, of a point of view which he wishes to disparage, there is

an ironic contrast between the word *honorable*, and a dishonorable conduct it is held to stand for.

(13) Thrift, thrift, Horatio! The funeral baked meats
Did coldly furnish forth the marriages table.
(Hamlet, Lii)

In this speech Hamlet gives an ostensible motive for his mother's hasty remarriage after his father's death. What he suggests is that she wanted to save the cost of a marriage banquet by using the left-overs of the funeral repast. But this is so preposterous that no one could take it seriously for a minute. Hamlet's unconcerned worldly *wisdom*, his apparent acceptance of the monstrously thick-skinned behavior he attributes to his mother, is a mask which conceals his true sense of horror.

2.2.2.6. Litotes

Litotes is a form of understatement, always deliberate and with the intention of subtle emphasis. However, the interpretation of litotes can depend on context, including cultural context. In speech, it may also depend on intonation and emphasis.

Leech (1969: 169) says "The term "litotes" is sometimes reserved for a particular kind of understatement in which the speaker uses the negative expression where a positive one would have been more forceful and direct."

The use of litotes appeals specifically to certain cultures including the northern Europeans and is popular with the British. It is a feature of Old

English poetry and of the Icelandic sagas and is a means of much stoical restraint.

Examples:

Taken from “A Linguistic guide to English Poetry” by Leech (1969: 169):

- (14) He was a man, take him for all in all,
I shall not look upon his like again.
(Hamlet, Lii)

From what we learn by Hamlet’s behavior throughout the play, it is clear that these words do not do justice to his feelings. It is not that the statement is untrue: rather, it is true in the manner of a platitude – it reveals nothing of the emotion that Hamlet expresses elsewhere.

2.2.2.7. Metonymy

Metonymy is a figurative meaning in which the name of one object or idea is substituted for that of another closely associated with it. Webster’s Third New International Dictionary in Leech (1969: 152) says “Metonymy is a figure of speech that consists in using the name of one thing for that of something else with which it is associated.”

Halliday (1985: 319) says “It is a word which is used for something related to that which it usually refers to.”

Example:

Taken from the book “Semantics: The Study of Meaning, 2nd Edition” by Geoffrey Leech (1981: 217-218)

- (15) The neighborhood objected to his plans.
(Neighborhood= 'the people in the neighborhood')
- (16) The whole town turned out to welcome us.
(Whole town= 'all the people living in the town')
- (17) I enjoy Shakespeare immensely.
(Shakespeare= 'the works of Shakespeare')
- (18) That sounds like early Beethoven.
(early Beethoven= 'the early works of Beethoven')
- (19) Nothing like it has happened since Napoleon.
(Napoleon= 'the time of Napoleon',
'the time when napoleon lived')
- (20) After the bomb, nothing could be the same again.
(The bomb= 'the invention of the bomb')

2.2.2.8. Oxymoron

An *oxymoron* (plural: *oxymora*) is a figure of speech that combines two opposing or contradictory ideas. Oxymoron appears in a variety of contexts, including inadvertent errors such as *ground pilot* and literary oxymoron crafted to reveal a paradox. The most common form of oxymoron involves an adjective-noun combination of two words.

Leech (1969:132) states "Oxymoron is the yoking together of two expressions which are semantically incompatible, so that in combination they can have no conceivable literal reference to reality."

Example:

One case where many oxymora are strung together can be found in Shakespeare's *Romeo and Juliet*, where Romeo declares:

- (21) "O heavy lightness! Serious vanity!

Mis-shapen chaos of well-seeming forms!
Feather of lead, *bright smoke, cold fire, sick health!*”

Here is the example taken from “A Linguistic Guide to English Poetry”
by Geoffrey Leech (1969: 141-142):

- (22) Party in such *sweet sorrow*. (Romeo and Juliet II.ii)
- (23) Thou art to me a *delicious torment*. (Emerson, ‘Friendship’,
Essays)
- (24) To live a life half-died, a *living death*. (Milton, Samson
Agonistes)
- (25) And love’s the *noblest frailty* of the mind. (Dryden, The Indian
Emperor, II.ii)

Example (20) and (21) testify the humanity’s ability to experience pleasure mingled with pain: a type of apparent absurdity which has classical precedent of Catullus well-known paradox ‘Odi et amo’ (‘I hate and I love). We probably interpret them as ‘a mixture of sweetness and sorrow’, ‘a mixture of delight and torment’, although it could be argued that it is a mysterious merging of contrary emotions that is imaginatively realized in such expressions rather than their coexistence.

Milton’s oxymoron (22) ‘a living death’, referring to Samson’s blindness, can be resolved by construing *death*, by metaphorical extension as ‘a condition which seems like death’.

Dryden’s ‘noblest frailty’ (23) is not so much a logical absurdity as a contradiction of accepted values. Nobility is associated with strength, and ignobility with weakness. Hence ‘noblest frailty’ argues a reassessment of our moral assumptions, by telling us that nobility and weakness are

compatible. Another possible interpretation would be to construe 'frailty' as emotional vulnerability rather than moral weakness.

2.3. Meaning

2.3.1. Definition

The term meaning is simply derived from the word mean. The word 'meaning' has a number of definitions as suggested by semanticist, for instance, Leech in Dewi (2010:16) notes three points of meaning. They are as follows:

1. Meaning involves the speaker's intention to convey a certain meaning that may or may not be evident from the message itself.
2. Consequently, interpretation by the hearer is likely to depend on the context.
3. Meaning in the sense is something, which is performed rather than something that exists in static way. It involves action (the speaker produces and effects on the hearer) and the interaction (the meaning being negotiated between the speaker and the hearer on the basis of their mutual language).

There are some opinions about meaning according to semanticist:

1. Lyons in Dewi (2010:17) says, "The meaning can be distinguished by the technique of substituting other words in the same context and enquiry whether the resulting sentences are equivalent."

2. Crystal in Dewi (2010:17) states, “This basic notion is used in linguistics both as a datum and as a criterion of analysis: linguists study meaning, and also use meaning as a criterion for studying other aspects of language.”
3. Bloomfield in Dewi (2010:17) cities, “meaning of a linguistics form as a situation in which the speakers utter it and response which it calls forth in the hearer.”

By the definitions above, semantics meaning depends on the grammatical structure of the sentence. The meaning that the speakers say have to express their ideas, minds and feelings.

2.3.2. Contextual Meaning

Lyons in Manik (2013:8) says “Contextual meaning is the meaning of words according to the situations in which they are used”. Different situations give different meaning. On the other hand, in the particular situations the sentences will be equal in meaning. In addition, Crystal says “Contextual meaning is also defined as the information signaled about the kind of use a linguistic unit has in its social context.” (Manik, 2013:8).

Longman in Manik (2013:8) says that “context means the part of speech of words and the things denote”. It can be said that contextual meaning have meaning according to the text. It involves the function of word in sentence formation since different arrangement of the same word can convey different context. So, we can conclude that the contextual meaning is the

meaning of the words according to the situation in which they are used.

Different situation may give different meaning in a sentence.

For example:

Taken from “Semantic Analysis of Slang Used in Paul Movie Script” by

Wilda Rahmawati Manik (2013:8):

(26) Hair on my grandfather’s *head* is white.

(27) As *head* officer, she has to be on time.

CHAPTER III

RESEARCH METHOD

In a study, a method is needed to get a valid result. This chapter discusses about research design, unit of analysis, source of the data, technique of data collection and technique of data analysis.

3.1. Research Design

This research deals with two main problems to find out the figurative language in novel. The researcher used a descriptive research method, in which the data are described systematically to get an accurate and factual result. Isaac and Michael (1981: 46) state, "Descriptive qualitative method describes the population and the evidence of the data systematically, factually and accurately. The purpose of descriptive research is to describe systematically the facts and characteristics of a given population or area of interest, factually, and accurately. One of the characteristics of descriptive research is used in the literal sense of describing situations or events."

This study used a descriptive qualitative method to study the problem because this study has purpose to describe and analyze the types of figurative language used in Rick Riordan's novel "The Heroes of Olympus, Book Three: The Mark of Athena". This study is carried out by formulating problem, collecting data, classifying data, and analyzing data.

3.2. Unit of Analysis

The unit of analysis of the study is the sentences from the novel entitled “The Heroes of Olympics, Book Three: The Mark of Athena” by Rick Riordan. The researcher focuses on sentences that used the figurative language to be analyzed.

3.3. Source of the Data

The source of data of this study were taken from the novel entitled “*The Heroes of Olympics, Book Three: The Mark of Athena*” written by Rick Riordan which was published by Disney, Hyperion Books, New York in 2012. It is the third book of The Heroes of Olympics series. The length of the book is 604 pages (contains the covers and glossary).

3.4. Technique of Data Collection

The method used in preparing the data related to the subject of this research is documentation method because the researcher collected the data from a novel. The data were collected by using the following steps :

1. Reading the novel entitled “The Heroes of Olympics, Book Three: The Mark of Athena” by Rick Riordan, there are fifty-two chapters and 574 pages in the novel.
2. Finding sentences that have figurative language from fifty-two chapters and 574 pages in the novel.

3.5. Technique of Data Analysis

The data were analyzed by using the following steps:

1. Identifying the types of figurative language on each sentence.
2. Identifying the contextual meaning of those figurative language.
3. Interpreting the data.

CHAPTER IV

DATA ANALYSIS

This chapter describes the result and the data analysis. The analysis of the sentences of the novel is presented based on each type of the figurative language. The data of this study were segmented into sentences according to their types of figurative language on the first step. The analysis also presents the contextual meaning of figurative language of each sentence.

The mark of Athena is the third series of The Heroes of Olympics which throws the Greek and Roman mythologies together. This is a fictional book about seven demigods. They are Percy Jackson (Son of Poseidon), Annabeth Chase (Daughter of Athena), Leo Valdez (Son of Hephaestus), Jason Grace (Son of Jupiter), Piper McLean (Daughter of Aphrodite), Hazel Levesque (Daughter of Pluto) and Frank Zhang (Son of Mars and legacy of Poseidon), who are trying to save the world from the earth goddess Gaea. Gaea has been asleep for thousands of years, but her evil minions are set on waking her up – much to the misfortune of the world – and when awake, Gaea will destroy the world. They have to face the quests that may get them killed and will test their powers. They only have six days to save Nico Di Angelo, Hazel's brother, who is caught by Gaea's twin giant sons, Otis and Ephialtes when he try to find the Doors of Death. They sealed him in a bronze jar and he only has six days left to live and Annabeth have to fulfill the prophecy, she must follow the

mark of Athena to avenge her mother, Athena. It will lead her to a statue of Athena which will help them to reunite Greek and Roman.

In this novel, the author uses figurative languages to make the story alive and more entertaining so that the readers do not get bored while reading the novel. These figurative languages can also help the readers to imagine the story so the readers can understand what the story tells about.

4.1 Finding of Figurative Language on Novel Entitled “*The Heroes of Olympics, Book Three: The Mark of Athena*” Written by Rick Riordan

Table 4.1
Summary of Figurative Language occurred in the novel

Types of Figurative Language	Frequency	Percentage (%)
Personification	18	19.4
Simile	52	55.9
Metaphor	6	6.4
Hyperbole	16	17.2
Metonymy	1	1.1
Total	93	100

Table 4.1 above describes the summary of the figurative language which occurred in the novel entitled *The Heroes of Olympics, Book Three: The Mark of Athena* written by Rick Riordan.

There are 93 sentences that used figurative language in the novel. From the table above we can see that simile is the most frequent type of figurative language used in the novel. The total number of simile is 52 or 55.9%. The second type of figurative language is personification with a total number of 18

or 19.4%. There is also hyperbole category with 16 items or 17.2%, metaphor category with 6 items or 6.4%, and metonymy category with 1 items or 1.1%. However, the researcher didn't find litotes, oxymoron and irony in the novel.

In the novel, the author mostly used figurative language to describe the situation or the setting of the story, to describe what the characters look like, and to describe the character's feelings, so the reader can imagine what the character looks like, what expression the character make when they are angry, sad, etc., what the situation or the setting of a place where the story happens look, etc.

4.2 The Discussion of the Finding

This section discusses the analysis of types of figurative language and the contextual meaning of each figurative language. The explanation is described below.

There are 93 sentences that used figurative language found in in the novel entitled *The Heroes of Olympics, Book Three: The Mark of Athena* written by Rick Riordan. The researcher only took six sentences for each type of figurative language as the data representative to be described in this section. For metonymy, the researcher only gave one sentence for each type as the data representative. These figurative languages were listed and classified based on Leech's theory about the types of figurative language.

The researcher would discuss 5 types of figurative language found in the novel. There are: Personification, Simile, Metaphor, Hyperbole, and Metonymy.

4.2.1 Personification

Personification means giving human characteristics to an object. Actually, personification is the transfer of human characteristic to an object, animal, or abstract idea. It makes the animals and the inanimate objects talk or behave as humans do.

In the novel, the author mostly used inanimate object that is personified, by attributing human traits and qualities to it. For example: the author gives wind human ability, heart to do human activity, etc.

Below are some examples of sentences using personification that are taken from the novel.

Excerpt 1:

Annabeth's **heart did a gymnastics routine**. (Data #7, p.11, line 15)

From the situation based on the novel, Annabeth and friends is in journey to Rome. When the Argo II arrives at Camp Jupiter, Annabeth looks down in the valley where the legion reinforcements are half-way to the city and she scan someone's face. She is so surprised that it is Percy. She sees that Percy is walking towards the ship with his arms around two other kids like they were best buddies—a stout boy with a black buzz cut, and a girl wearing a Roman cavalry helmet. Percy looked so at ease, so happy. He wore a purple

cape just like Jason's—the mark of a praetor. Then she asks Leo to stop the ship.

The sentence above is considered as personification because it considers heart as an inanimate thing which can do human activity like a gymnastics routine. The author personifies the object “heart” by giving it human activity which makes heart seem alive. Heart is the vital organ in the left chest that sends blood around the body. Gymnastic routine is a routine relating to gymnastics, such as running, jumping and many more. When someone does gymnastic routine, commonly his/ her heart will beat faster than usual. It just like what Annabeth feels in her heart.

The author uses this personification to describe Annabeth's feeling when she saw Percy again after eight month being apart. The author wants to show how happy Annabeth was to see Percy again, but she is also worried about what if he did not remember her because he's losing his memory.

In the context, why the author chooses “gymnastic routine” to explain Annabeth's heart can be explained, as we know that the heart is located on the inside of the human body so that we cannot see the shape or the activity inside our body, except using an X-ray tool. We can only feel the heartbeat by putting our hands to the upper left chest. That is why the authors describe the heart by comparing it to gymnastic routines in which the activities can be seen clearly with our eyes. So that the reader can imagine the visual about what the effect of Annabeth's feeling to her heart when she was so happy to see Percy again. Gymnastic routines also consist of various kinds of

movements changing, it describes that Annabeth's heart beats fast when she met Percy.

Excerpt 2:

Leo's legs trembled. The way Percy had looked at him made him feel the same as when Jason summoned lightning. **Leo's skin tingled, and every instinct in his body screamed, Duck!** (Data #26, p.57, line 1)

From the novel, we know that Leo made a terrible thing that he did fire the ballista to destroy the Romans because he was under control of the eidolons. When Percy asked him about that, he said to Percy that he doesn't understand how it happened. The way Percy looked at him was so scary which made him afraid.

The sentence "*Leo's skin tingled, and every instinct in his body screamed, Duck!*" is considered as personification because it considers "every instinct in his body" as an inanimate thing which has human's activity to scream. The author personifies the object "instinct" by giving it human activity to scream which makes instinct seems alive. Instinct is a natural or intuitive way of acting or thinking. Instinct is a natural desire or tendency that makes you want to act in a particular way. Scream is to give a long, loud, piercing cry or cries expressing excitement, great emotion, or pain.

The author uses this personification to describe Leo's feeling when Percy looks at him. The author wants the readers to know that Leo is afraid and gets worried because of what he has done to Roman. That's why the

author uses the expression of personification. It is like Leo screamed “Damn!” he was so sorry of doing that.

In the context, the author chooses the word “screamed” to personify the instinct. Here, the instinct didn’t really scream, because we know that instinct doesn’t have a mouth so it can’t speak, it has no shape so it can’t be seen. Why the author uses the word “scream” and doesn’t use the word “speak” or maybe “whisper”, it is because scream in here as the reflex of his fear. The author uses personification to show the readers about the internal conflict that happens inside Leo.

Excerpt 3:

“Eidolons...?” **Piper’s mind raced.** She’d studied all sorts of monsters at Camp Half-Blood, but that term wasn’t familiar. “You’re—you’re some sort of ghost?” (Data #47, p.132, line 35)

From the situation based on the novel, Leo, Jason and Percy were controlled by Eidolons. Piper tried to communicate with the eidolons. And when they told Piper what they really are. Piper tried to remember what the eidolons are. She tried to remember all of the monsters at Camp-Half Blood, but she couldn’t find anything named Eidolons. Then finally she realized that Eidolons are the spirit from the Underworld.

The sentence *Piper’s mind raced* is considered as personification because it considers words as an inanimate thing. The author personifies the object “mind” by giving it human activity to race which makes water seems alive. Mind is the element of a person that enables them to be aware of the

world and their experiences, to think, and to feel; the faculty of consciousness and thought. Race is to [move](#) or go [fast](#). The author uses this personification to show the readers about what happens to Piper. The author wants to describe that Piper tries to remember what the eidolons really are. “Piper’s mind raced”, it shows that Piper tries so hard to flashback her memory to find what the eidolons really are. She’s sure that she has known it in Underworld.

In the context, the author chooses the word “race” to describe Piper’s mind, it is because mind is something that we can’t see by our eyes, and how the mind works to remember something or to think about something it can only be known by someone who has it. So the author tries to compare it to “race”, something well-known. So the readers can understand how it works.

Why the author uses the word “race” and doesn’t uses the word ”walk” or “run”, it is because the author want to show the readers that Piper is trying hard to flashback her memory as fast as possible to remember about what the eidolons are. It shows how fast she remembers about that thing. She raced against the time, before the eidolons could make a trouble again with them as what he has already done to Roman through Jason’s body.

Excerpt 4:

..... He thought about getting back to Annabeth. He thought about destroying this horrible prison for sea creatures. He thought about shoving Phorcys’s microphone down his ugly throat. **Fifty thousand gallons of water responded to his anger.** (Data #62, p.204, lines 20-21)

From the situation based on the novel, Percy called on the water to obey him, tried to destroy the sea creature which attacked them. He tried to

save Annabeth from them. So he called on the water to obey him. Then he felt all the pent-up pressure inside the tank, and he put it to use. Then suddenly the water responded him as his will.

The sentence “*Fifty thousand gallons of water responded to his anger*” is considered as personification because it considers “water” as an inanimate thing which has human activity to respond something. The author personifies the object “water” by giving it human ability to respond someone’s command which makes water seems alive. Water is a colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms. Respond is act or behave in reaction to someone or something. The author uses this personification to show the readers of what happens in the story. This expression show that the water is like doing of what Percy has command to it. Because when Percy’s done of saying his command to the water, the water crashed Phorcy as soon as possible. Just like a servant, he will respond what the master asks him to do as soon as possible after the master finish his words.

The author chooses the word “responded” to show that the water is not moving as usual and without a purpose. But the water is moving by Percy’s command and with a purpose to attack Phorcy. The water responded because in the story, Percy was the Son of Poseidon, God of Sea, the sea is his territory and he has an ability to control the water to do what he wants it to do according to his will. The water really responded to his command because the

water started to move after Percy finished his word. Then suddenly the water moved to attack Phorcys.

Excerpt 5:

The corridor she'd come from was filled with hissing noises. **Cobwebs trembled and danced as the first of the spiders appeared: no larger than gumdrops, but plump and black, skittering over the walls and the floor.** (Data #83, p.429, lines 9-11)

From the novel, we all know that Annabeth must face the weaver to find the mark of Athena so that the Greek and the Roman don't get into war. When she come to the place where she had to find the Mark of Athena, the spiders that lived in there was realized her coming. When the spiders are coming through the cobwebs, they walk on the cobwebs, it made the cobwebs trembled and made it look like they are dancing.

The sentence "*Cobwebs trembled and danced as the first of the spiders appeared: no larger than gumdrops, but plump and black, skittering over the walls and the floor*" is considered as personification because it considers cobwebs as an inanimate thing which has human activity to tremble and to dance. The author personifies the object "cobwebs" by giving it human ability to dance which makes cobwebs seems alive. Cobwebs are the spider's web, especially when old and covered with dust. Tremble means shake involuntarily, typically as a result of anxiety, excitement, or frailty. Dance means to move rhythmically to music, typically following a set sequence of steps.

The author wants to describe of what happens in the story to the readers. From the story, we know that the spiders are coming through the cobwebs when they realize Annabeth's coming. They walks on the cobwebs, it made the cobwebs tremble and made it look like they are dancing.

In the context, the author chooses the word "tremble" and "dance", because as the effect of the spider's movement above the cobwebs which produces small vibrations, and when it sees from a certain perspective, it would look like they are dancing as the spiders walk on it. Despite the fact cobwebs can't dance, because it doesn't have legs.

Excerpt 6:

Piper ran her hand along the bottom of another niche. Jason was right. The alcove was studded with cowries, conches, and scallops. **The seashells seemed to dance in the watery light.** They were ice-cold to the touch. (Data #85, p.484, lines 21-22)

From the novel, Piper, Jason and Percy were in the room which looked like Piper had seen in Katoptris's blade, except there was no water. Piper looked at the seashells which seemed to dance in watery light.

The sentence "*The seashells seemed to dance in the watery light*" is considered as personification because it considers seashells as an inanimate thing which has human activity to dance. The author personifies the object "seashell" by giving it human ability to dance which makes seashell seems alive. Seashell is the shell of a small creature that lives in the sea. Dance means to move rhythmically to music, typically following a set sequence of steps.

The author wants to describe of what happens in the story to the readers. In the context, the author chooses the word “dance”, because the effect of the seashell’s reflection, it would make the seashell looks like they are dancing in watery light. Despite the fact seashell can’t dance, because it doesn’t have legs.

4.2.2 Simile

Simile is a kind of figurative meaning comparing two essentially unlike things. Simile expresses a direct comparison between things, which have one or more points in common and be recognized by the use of the word ‘like’ and ‘as’.

In the novel, the author uses simile to describe something by comparing two different things, it can be human characteristic, action, object, etc. For example: She noted that the greyhounds had teeth like steel arrowheads. It compares two different objects, the Greyhounds’ teeth to the arrowheads.

Below are some examples of sentences used simile that are taken from the novel.

Excerpt 7:

Again, Annabeth got the feeling it wasn’t really a request. **She noted that the greyhounds had teeth like steel arrowheads.** Maybe weapons weren’t allowed inside the city, but Reyna’s pets could still tear her to pieces if they chose. (Data #17, p.34, lines 16-17)

In the novel, Reyna invites Annabeth to take a walk together and have a conversation with her. Reyna also brings her pets, two metal dogs named Aurum and Argentum. They have teeth like steel arrowheads.

The sentence “*She noted that the greyhounds had teeth like steel arrowheads*” above is categorized as simile. The word “like” at the sentence is pointing a simile. The author compares two different objects, greyhounds’ teeth to the arrowheads to describe what the greyhounds look like. From the dictionary, we know that teeth are a set of hard, bony enamel-coated structures in the jaws of most vertebrates, used for biting and chewing. Steel arrowheads are the pointed end of an arrow, typically wedge-shaped, made from steel, sharp. Both greyhounds’ teeth and arrowheads have certain features in common, such as the shape (triangle shape) and sharp. The author wants to tell that the reader that what the greyhounds look like terrified Annabeth. It makes her scared.

In the context, the author uses the phrase “steel arrowheads” because steel is strong, sharp, and it can pierce a thick material. It is to show the readers that the greyhounds have strong-sharp teeth that can rip their victim into pieces.

Excerpt 8:

Hazel blinked like she’d gotten salt in her eyes. “Nico...he found me in the Underworld. He brought me back to the mortal world and convinced the Romans at Camp Jupiter to accept me. I owe him for my second chance at life. If Nemesis is right, and Nico’s in danger...I *have* to help him.” (Data #31, p.77, line 14)

From the novel, we know that in moment, Leo asks Hazel about what Nemesis said about her brother, Nico. When Hazel tries to answer his question, she remembers all that happens to her and Nico, and then she blinks her eyes like she'd gotten salt in her eyes. It looks like she was trying to not cry. She tries to hold her tears so they don't fall down as she remembers her brother.

The sentence "*Hazel blinked like she'd gotten salt in her eyes*" above is categorized as simile. The word "like" at the sentence is pointing a simile. The author compares the way she blinks to the effect of having salt in her eyes. Blink means to shut and open the eyes quickly. Salt is a white crystalline substance that gives seawater its characteristic taste and is used for seasoning or preserving food.

On average the human's eyes will blink once in every five seconds to make the eyes stay wet. But when someone has something in her/his eyes that hurts her/his eyes, she/he will blink her/his eyes repeatedly and quickly to remove that. Or when she/he tries to hold his/her tears by shutting and opening the eyes quickly so they're not falling down.

Through this simile, the author wants to describe Hazel's feeling, when she tries to tell her friends about her brother. What he has done for her, and now that what happens to him makes her sad, it makes her want to cry, but she tries to hold her tears. She doesn't want to make her friends worry about her.

In the context, the author uses the clause “*like she’d gotten salt in her eyes*” because the author wants to show the readers that Hazel’s eyes don’t blink normally, but she blinks like she tries to remove something from her eyes or to hold something so it doesn’t fall.

Excerpt 9:

Frank’s face looked like it was being infused with cranberry juice. “That’s like asking why you don’t bench-press your maximum weight every time you lift. Because it’s hard, and you’d hurt yourself. Turning into a dragon isn’t easy.” (Data #42, p.118, lines 5-6)

From the novel, Frank has the limited ability to change himself into any animal he wishes, mythical or real. However this ability is easier to use during times of danger and battle. The animal itself is also much stronger if Frank knows it well. When Leo knew that Frank could change himself into a dragon, he asked why he didn’t turn into a dragon every time. When Frank heard that he would be so angry with Leo, he told him that turned himself into a dragon is hard, and it would hurt himself. Turned into a dragon is not easy.

The sentence above “*Frank’s face looked like it was being infused with cranberry juice*” above is categorized as simile. The word “like” at the sentence is pointing a simile. The author compares two different object, “face” and “cranberry juice” to describe the character. Face is the front part of a person’s head from the forehead to the chin. Cranberry juice is a drink made from cranberry, has blood color. Both “face” and “cranberry juice” have certain features in common, such as dark red color. Through this simile, the

author tries to describe Leo's expression when he is angry. As we all know that someone's face will turn into red, it means that she/he is angry.

In the context, the author uses "cranberry juice" to describe Leo and doesn't use the other fruit like strawberry or cherry because cranberry has a strong color, a deep red like blood color, whereas strawberry or cherry only has soft color, red. The author wants to strengthen the Leo's feeling by strengthen the effect.

Excerpt 10:

"Never seen Jason fly before," Percy grumbled. **"He looks like a blond superman."** (Data #64, p.243, lines 7-8)

From the novel, Jason had an ability named *Aerokinesis*. He could control, and generate very powerful winds and air currents, powerful enough to knock the giant Otis down. He also could ride air currents, making him fly.

The sentence "*He looks like a blond superman*" above is categorized as simile. The word "like" at the sentence is pointing a simile. As we all know that "he" that refers to Jason and "superman" is absolutely different. Jason is a demigod, son of Jupiter, has blonde hair, have an ability to control the winds which makes him fly. Superman is a superhero from planet Krypton. He has black hair. He has abilities including flight, super-strength, invulnerability to non-magical attacks, super-speed, vision powers (including x-ray, heat-emitting, telescopic, infra-red, and microscopic vision), super-hearing, super-intelligence, and super-breath, which enables him to blow out air at freezing temperatures, as well as exert the propulsive force of high-speed winds.

Superman could fly to other worlds and galaxies and even across universes with relative ease. He would often fly across the solar system to stop meteors from hitting the Earth or sometimes just to clear his head. Both Jason and Superman have certain features in common, such as they can fly. Through this simile, the author wants to describe the character, in this context, he refers to Jason.

The author wants to tell the reader that Jason has an ability which Superman has too, can fly. But there's one thing that makes them different, it is the color of their hair. Jason has blonde hair which is different from Superman, who has a black hair.

In the context, the author uses "a blond superman" not only to tell the readers that Jason could fly, but there is also an implicit meaning that Jason looks impressive and amazing.

Excerpt 11:

Jason shot out of the water like a human cannonball. He broke through the branches of an olive tree and tumbled onto the grass. That couldn't have felt good, but he struggled to his feet, gasping and coughing. He raised his sword, and the dark clouds thickened over the river. (Data #78, p.346, line 7)

From the novel, we know that it happened when Jason and piper try to break Achelous's horn, as a quest that Hercules gave to them. Jason fought with Achelous. He tries to shoot out himself to Achelous to make him fall down. Instead he broke through the branches of an olive tree and tumbled onto the grass.

The sentence “*Jason shot out of the water like a human cannonball*” is categorized as simile. The word “like” at the sentence is pointing a simile. The author compares the way Jason shoot to the object, human cannonball. Human cannonball is a person (the "cannonball") ejected from a specially designed "cannon". The author wants to explain to the reader that Jason was thrown away from where he was. The author wants the reader to know that the effect of Jason is being shot is like people who shoot out from a cannonball.

The author chooses to use “human cannonball” because the author wants to show the readers how Jason was thrown. When a human is shot out from cannonball, he/ she will be thrown away to the top with high speed then they will fall and will bump very hard and painful.

4.2.3 Metaphor

Metaphor is a kind of figurative meaning which is an implicit comparison in which two unlike objects are compared by identifying or substituting one with other.

In the novel, the author tries to describe something by comparing two different objects. The metaphor that the author used in the novel is a person to an object (example: Hercules to the Starbucks), a part of body to an object (example: knees to marshmallow) and the universe to a color (example: the sky to color blue).

Below are some examples of sentences used metaphor that are taken from the novel.

Excerpt 12:

“Echo,” the girl agreed. She shifted, her dress changing with the landscape. **Her eyes were the color of the salt water**. Leo tried to home in on her features, but he couldn’t. (Data #34, p.81, line 15)

From the novel, we know that Echo was a nymph who was cursed by Hera to only being able to repeat the words of other. Jason mentions that she was pretty, but not memorable. He finds himself having a hard time actually remembering what it looks like. However, when she kisses him later, he could see her face clearly and marveled at her blue eyes.

The sentence “*Her eyes were the color of the salt water*” above is categorized as metaphor because the author is describing Echo’s eyes with the color of the salt water. Literally, “eyes” are not “the salt water”. The author tries to compare someone’s eyes to the salt water to convey understanding about what the character looks like.

The tenor of the metaphor is “eyes” and the vehicle is “the salt water”. The common association of eyes is vision, shape, expression and color (it can be green, blue, brown, gray and hazel). The common association of salt water is color (blue), taste and scenery. From the explanation above, we know that the common ground (the similarities that can be shared) between two items is the color. The salt water that is well known as sea water and it has a blue color that is similar to the color of the eyes that is blue.

Through this metaphor, the author wants the reader to know that Echo has beautiful blue eyes. The author uses the word “the color of salt water” not only to tell the reader that Echo has blue color in her eyes but it

also has an implicit meaning that blue means clear, stainless, bright, beautiful. So the author wants to describe that Echo has beautiful eyes that make everyone who has seen them love her.

Excerpt 13:

“I know!” another nymph shrieked. “Like, who could stand that? Just the other day, I told Cleopeia—you know she lives in the boulder next to me?—I said: *Stop gossiping or you’ll end up like Echo. **Cleopeia is such a big mouth!*** Did you hear what she said about that cloud nymph and the satyr?” (Data #35, p.86, line 10)

From the novel, when Hazel Levesque and Leo Valdez run into a group of nymphs, one comes forward and explains how Echo got cursed and says that Cleopeia is a nymph that lives in the boulder next to her and gossips a lot. She states that if Cleopeia keeps gossiping she will end up like Echo.

The sentence “*Cleopeia is such a big mouth!*” above is categorized as metaphor because the author is describing Cleopeia’s characteristic. Literally, “Cleopeia” is not “a big mouth”. “Cleopeia” is a person and a “big mouth” is a part of the speech organ whose size is big. The author tries to compare someone to a big mouth to convey understanding about what kind of nymph Cleopeia is.

The tenor of the metaphor is “Cleopeia” and the vehicle is “big mouth”. The common association of Cleopeia is nymph, and like gossiping. The common association of big mouth is one who talks a lot, is untrustworthy, and cannot keep secret. From the explanation above, we know that the

common ground (the similarities that can be shared) between two items is both like gossiping.

In the novel, the author wants to tell what kind of nymphs Cleopeia is. Cleopeia is a nymph who likes gossiping and what she told is lie.

The author chooses to use the noun phrase “big mouth” not to tell the readers that Cleopeia really has a big mouth which makes her looks terrible. But it has an implicit meaning that big mouth means that she likes gossiping, likes to spread bad news to the others, and lies to everyone.

Excerpt 14:

One nymph rolled her eyes. She was holding an autograph pen and a crumpled poster of Narcissus. “Echo was a nymph like us, a long time ago, but **she was a total chatterbox!** Gossiping, blah, blah, blah, all the time.” (Data #37, p.86, lines 4-5)

From the novel, Echo was a young and beautiful nymph that would sometimes help Zeus when he came down from Olympus. While Zeus was off flirting and consorting with other nymphs, Echo would tell stories or songs to his wife Hera to distract her. Eventually, Hera discovered the trickery and cursed Echo to only ever be able to repeat the words of others. Because of her curse, Echo can only say the last thing she hears that the others say, but can’t say anything on her own. However, the curse also allows her to hide very easily as her body will blend into whatever she is standing on or in front of. She has some control over how much she repeats and can control her tone of voice to effectively communicate. In the context, the other nymphs want to tell Leo and Hazel that Echo is a normal nymph like the other before, but she’s

being punished for being a gossip and helping Zeus to distract Hera by telling her stories while Zeus was off flirting and consorting with other nymphs. It makes her only able to repeat the last words that the others say.

The clause “she was a total chatterbox!” above is categorized as metaphor because the author is describing Echo’s characteristic to the chatterbox. Literally, “Echo” is not “chatterbox”. Echo is a person and chatterbox is a chat room where people can leave a message without registration, usually found in the blog or website. The author tries to compare someone to the chatterbox to convey understanding about the characteristic of Echo.

The tenor of the metaphor is “she” which refers to Echo and the vehicle is “chatterbox”. The common association of Echo is beautiful nymph, talkative, like chatting. The common association of chatterbox is blog/website, talkative. From the explanation above, we know that the common ground (the similarities that can be shared) between two items is chatting, talkative, liar.

In the context, the author chooses to use the word “chatterbox” not to tell the readers that Echo is like a chatterbox. But it has an implicit meaning that she lies to others, likes chatting, gossiping and to spread bad news to the others, because we know that chatterbox is chat room which can be found in the blog or website. Commonly, on the internet, people don’t use real identity when they have a conversation in chat room, and most of them are liar. That’s why the author used the word “chatterbox” to describe Echo.

Excerpt 15:

It was true. Leo's fingers felt like they had turned to stone. His eyes burned from staring at the horizon. **His knees were marshmallows.** Coach Hedge managed to pry him from the wheel. (Data #67, p.257, lines 12-13)

From the novel, on that day, Leo is standing to steer the ship for two hours.

The sentence "*His knees were marshmallows*" above is categorized as metaphor because the author is describing the knees with marshmallows. The author tries to compare the condition of knees to the marshmallow to describe what Leo feels to his knees.

The tenor of this metaphor is knees and the vehicle is marshmallow. "Knees" are the joint between the thigh and the lower legs in humans. If someone is standing for a long time usually his knees will get tired and shaken or trembled, and the person feels like his knees are limp and soft. "Marshmallows" are soft items of confectionery made from a mixture of sugar, albumen, and gelatin, and chewy. If it is pressed and then released, it will be back to the original shape. From the explanation above, we know that the common ground (the similarities that can be share) between two items is limp and soft, weak.

The author uses "marshmallow" to describe the condition of Leo's knees with the texture of the marshmallows that are soft which means that Leo's knees trembled and weak because he's tired of standing too long.

In the context, the author uses the word “marshmallow”, because Leo is standing for a long time and his knees get tired and shaken or trembled, and he feels weak like his knees are limp and soft.

Excerpt 16:

“Hercules, huh?” Percy frowned. “**That guy was the Starbucks of Ancient Greece.** Everywhere you turn—there he is.” (Data #73, p.321, line 24-25)

From the novel, Leo Valdez steers the Argo II into the entrance to the Mediterranean Sea. However they cannot go any further as an island shimmers into existence. They see Hercules standing on the beach of the island from the ship.

The sentence “*That guy was the Starbucks of Ancient Greece*” above is categorized as a metaphor because Percy is describing Hercules as a Starbucks. The author tries to compare Hercules to the Starbucks of Ancient Greece to convey understanding about who Hercules is.

The tenor of the metaphor is “Hercules” and the vehicle is “Starbucks”. Hercules is a famous Greek & Roman Mythology of a hero of superhuman strength and courage which performed twelve immense tasks or “labours” imposed on him and who after death was ranked among the gods. Starbucks is a famous US coffeemaker, cafe owned by the Starbucks Coffee Company and its restaurants and shops are around the world. From the explanation above, we know that the common ground (the similarities that can be share) between two items is that they are famous because everyone recognizes them and they can be found everywhere.

In context, the author uses the phrase “the Starbucks of Ancient Greek” does not only to explain who Hercules is, but it also contains the implicit meaning which explains about the popularity of Hercules indirectly, because he is so popular just as the Starbucks that we can find everywhere. Both are easily recognized and found.

4.2.4 Hyperbole

Hyperbole is a figurative for exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive.

In the novel, the researcher mostly finds numerical expressions and expressions of accumulation and quantity seems to generate very rich hyperboles. The researcher finds that the author uses phrasal hyperbole, clausal hyperbole and numerical hyperbole. The type of hyperbole that is mostly used by the author is numerical hyperbole, in particular words denoting accumulation of things, such as a tumor of, a dozen, a million, a thousand, a ton of and tons of.

By using hyperbole, the author makes common human feelings remarkable and intense to such an extent that they do not remain ordinary.

Below are some examples of sentences using hyperbole that are taken from the novel.

Excerpt 17:

Annabeth put her knee on Percy’s chest. She pushed her forearm against his throat. She didn’t care what the Romans thought. **A white-hot lump of anger expanded in her chest—a tumor of worry and bitterness that she’d been carrying around since last autumn.** (Data #15, p.16, lines 15-16)

From the novel, we know that finally Annabeth could meet Percy again in Rome. She vented all her anger on Percy. She put her knee on Percy's chest. She pushed her forearm against his throat. He threatened Percy to never leave her alone again.

The sentence “*A white-hot lump of anger expanded in her chest—a tumor of worry and bitterness that she'd been carrying around since last autumn*” is categorized as hyperbole. A clause “*A white-hot lump of anger expanded in her chest*” is hyperbole form. The author uses this phrasal hyperbole to describe the character's feeling. This clause exaggerates the statement to emphasis Annabeth's feeling. The author wants to show how Annabeth hates Percy because of what he has done to her that he left her alone.

A phrase “*a tumor of worry and bitterness*” is hyperbole form. The author uses this phrasal hyperbole to describe the character's feeling. This clause exaggerates the statement to emphasis Annabeth's feeling. The author wants to describe Annabeth's feeling when she separated from Percy. How bitter Annabeth's heart is, when she knows that Percy is gone, that she misses him all the time. She is also worried that she would never meet him again, that Percy would forget her and never back to her again.

Excerpt 18:

This is dumb, he told himself. ***I've been underwater a million times.*** *And I'm not even in the water.* (Data #55, p.183, lines 12-13)

From the novel, we've already known that Percy was a son of Poseidon, the God of the sea. So the sea was his territory. So it was usual things for him to be often underwater. Water is his strength. With the power of the sea within him, Percy can control every form and great volumes of water, being even able to summon and heal his wounds and cure himself of most poisons with it. Percy can control water in order to make it explode, or use it to grab something.

The sentence above "*I've been underwater a million times*" is categorized as hyperbole. The phrase "a million times" is a numerical hyperbole form. This phrase exaggerates the statement to emphasis Percy's ability. Through this hyperbole, the author wants to show the reader that Percy, as the son of Poseidon, the Sea Goddess, he has an ability that is to breath underwater. The water is the source of his strength. So it is usual for him to be underwater for so many times.

The author chooses the phrase " a million times" not only to tell the reader that it is usual for Percy to be underwater because he is the son of Poseidon, God of Sea, but it also has an implicit meaning, that the author wants to show the reader about the arrogance of Percy indirectly. He is proud of himself, that he is able to be underwater in a long time.

Excerpt 19:

Annabeth's eyes stung. **She thought of a thousand horrible things she wanted to say, but she couldn't.** She had turned and fled. (Data #63, p.221, lines 7-8)

From the novel, we know that Athena, mother of Annabeth, had an argument with Annabeth. She asked her to find the Mark of Athena, but she didn't want to do it. She wanted to ask her mother's help to find Percy because he's missing. Her mother was angry with her, she told her that she is no child of hers and she already failed her. She forced Annabeth to find the mark of Athena. When heard of her mother's words, Annabeth started to think about how many horrible things she would face to find the mark of Athena. She can't imagine what she will face to fulfill the quest.

The sentence "*She thought of a thousand horrible things she wanted to say, but she couldn't*" above is categorized as hyperbole. A phrase "a thousand horrible things" is a numerical hyperbole form. This phrase exaggerates the statement to emphasis Annabeth's feeling. The author wants to show that Annabeth is worried about what will happen to her, what challenge she must face for the quest. How if she has to face the spider, the most frightened animals she's scared of.

In the context, the author chooses that sentence not only to exaggerate the statement that Annabeth thought of so many horrible things in her minds but it also has an implicit meaning that the author wants to show the readers that Annabeth has internal conflict in her minds.

Excerpt 20:

"Well!" he said. "**Good pep rally, but there's still a ton of things to fix on this ship before we get to the Mediterranean.** Please report to Supreme Commander Leo for your superfun list of chores!" (Data #72, p.313, lines 23-24)

From the novel, we know that they were attacked by the monsters in the sea that made the ship has a serious damage. And they had to repair it before they get to Mediterranean. Piper and Jason took charge of cleaning the lower deck, which had been thrown into chaos during the monster attack. They are reorganizing sickbay and battening down the storage almost in a day.

The sentence “*Good pep rally, but there’s still a ton of things to fix on this ship before we get to the Mediterranean*” is categorized as hyperbole. A phrase “*a ton of things to fix*” is a numerical hyperbole form. This phrase exaggerates the statement to emphasis how bad the condition of the ship is. The author wants to tell the reader that the ship is in a serious damage because of the monster’s attack.

The author chooses the phrase “a ton of things” not only to exaggerates the statement that the ship needs to be fixed, but it also has an implicit meaning that by telling this, the readers would know that the ship was in serious damage, and if it isn’t fixed soon, it will lead them into big trouble.

Excerpt 21:

Piper had heard tons of stories about Hercules. She’d seen several cheesy movies and cartoons. Before today, if she had thought about him at all, she’d just roll her eyes and imagine some stupid hairy dude in his thirties with a barrel chest and a gross hippie beard, with a lion skin over his head and a big club, like a caveman. She imagined he would smell bad, belch, and scratch himself a lot, and speak mostly in grunts. (Data #74, p.324, line 17)

For the novel, we know that Hercules looked different from the movies or cartoons she’s already watched. She imagined some stupid hairy

dude in his thirties with a barrel chest and a gross hippie beard, with a lion skin over his head and a big club, like a caveman. He also would smell bad, belch, and scratch himself a lot, and speak mostly in grunts. She was not expecting that his feet were bare, covered in white sand. His robes made him look like a priest, though Piper couldn't remember which rank of priest wore purple. His beard was fashionably scruffy. He was well built, but not too stocky. His ebony hair was close-cropped, Roman style. He had startling blue eyes like Jason's, but his skin was coppery, as if he'd spent his entire life on a tanning bed. The most surprising thing: he looked about twenty. He was handsome in a rugged but not-at-all-caveman way.

The sentence "*Piper had heard tons of stories about Hercules*" above is categorized as hyperbole. A phrase *tons of stories* is a numerical hyperbole form. This phrase exaggerates the statement to emphasize the character, Hercules. The author wants to show that Hercules is a famous Greek hero. There are so many versions of Hercules stories. This can be found in books, movies, cartoons, etc.

In context, the author chooses the phrase "tons of stories" not only to explain the explicit meaning to exaggerate the statement, but it also explains the implicit meaning about the popularity of Hercules indirectly. Because he is so popular, He is easy to be found everywhere. Hercules stories have been made into so many versions of book, novel, movies, comic, etc. It is proved by the next sentence which states Hercules appearance.

4.2.5 Metonymy

Metonymy is a figurative meaning in which the name of one object or idea is substituted for that of another closely associated with it.

Below is the example of sentence using metonymy that is taken from the novel.

Excerpt 22:

The Argo II definitely did not look friendly. Two hundred feet long, with a bronze-plated hull, mounted repeating crossbows fore and aft, a flaming metal dragon for a figurehead, and two rotating ballistae amidships that could fire explosive bolts powerful enough to blast through concrete...well, it wasn't the most appropriate ride for a meet-and-greet with the neighbors. (Data #1, p.4, line 7)

In the novel, the Argo II was a fantastical ship with one sail and a few banks of aors built by Leo, which can both sail and fly. It is 200 feet long (61 meters). It has Festus's bronze dragon head as its figurehead for the journey of the seven demigods of the second Great Prophecy. The ship is decorated with flames and its masthead was the head of the metal dragon, Festus. Leo built the ship with eight cabins—seven for the demigods of the prophecy, they are Percy Jackson (Son of Poseidon), Annabeth Chase (Daughter of Athena), Leo Valdez (Son of Hephaestus), Jason Grace (Son of Jupiter), Piper McLean (Daughter of Aphrodite), Hazel Levesque (Daughter of Pluto), and Frank Zhang (Son of Mars and legacy of Poseidon), and a room for Coach Hedge, living room, etc. It also has weapons.

The sentence "*The Argo II definitely did not look friendly*" above is categorized as metonymy. In that sentence the author used the label "Argo II"

to describe or to replace the original term “warship”. The Argo II was the name given by Leo to his warship.

In the context, the ship was named The Argo II, because it symbolizes the strength and the size of the ship. It has the head of the metal dragon that means the ship is very strong.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After the analysis has been done, the researcher concludes that the novel entitled *The Heroes of Olympics, Book Three: The Mark of Athena* written by Rick Riordan consists of 94 sentences that used figurative language. The analysis has two objectives; the first is to identify the types of figurative language that occurs in the novel, and the last is to explain the meaning of figurative language that occur in the novel.

The sentence that has figurative language in the novel entitled *The Heroes of Olympics, Book Three: The Mark of Athena* written by Rick Riordan are 52 or 55.9% of simile, 18 or 19.4% of personification, 16 or 17.2% of hyperbole, 6 or 6.4% of metaphor, and 1 or 1.1% of metonymy.

It can be indicated that the dominant types of figurative language in the novel is simile. By using simile in the novel, it means that the novel entitled *The Heroes of Olympics, Book Three: The Mark of Athena* written by Rick Riordan contains of delineation to the objects or circumstances. The author tries to describe something by comparing the objects to the something that we have already known. The author uses simile to explain circumstances, to describe the characters, to express emotion of the characters, and to make their writing more vivid and entertaining. The second dominant clause is personification, the novel also uses hyperbole metaphor and metonymy. In

the novel, the author mostly used figurative language to describe what the character looks, the character's feeling, the character's actions, and to describe internal conflict that happens to the characters.

From the analysis, it can be concluded that figurative language has important roles in this novel. That is why the author used sentences that have figurative language in the novel. It makes the novel more interesting to read, and also helps the readers to imagine the story, to imagine the character based on the illustration that the author has already given in the story. So that the imagination created by the reader is still in context of the story.

5.2 Suggestion

Based on research that has been done, it is known that in the novel, there are many sentences that used figurative language. In this study, the researcher is limited by theory that the researcher used to analyze the novel so there is only a few types of figurative language that can be discussed in this thesis. Whereas there are also other types of figurative meaning found in the novel such as onomatopoeia, symbolism, imagery and idiom which are not found in the theory that the researcher used.

From the explanation above, the researcher can suggest for future research that researchers can use different theories with the same data so that all types of figurative meanings found in the novel can be discussed totally. Researchers can also conduct research on different data with different theories so that readers know the difference of the roles of figurative language in a

literary work such as a novel, to the figurative language used in advertisements, songs, etc. So, the readers can understand the figurative language, the types of figurative language and understand the function and the roles in a literary work well. Furthermore the readers will no longer have difficulty to interpret the meaning of the sentences that used figurative language.

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APPENDIX 1
FIGURATIVE LANGUAGE

NO.	SENTENCE	PAGE	LINES	FIGURATIVE LANGUAGE
1	The <i>Argo II</i> definitely did not look friendly.	4	7	Metonymy
	Analysis: In that sentence the author used the label “Argo II” to describe or to replace the original term “warship”. The name “Argo II” symbolizes the strength and the size of the ship.			
2	On the stern quarterdeck, Leo rushed around like a madman , checking his gauges and wrestling levers.	4	26-27	Simile
	Analysis: The author compares Leo to a madman. The sentence means that Leo is busy with himself. He doesn’t care about the others and focus to check his gauges and wrestling levers.			
3	He acted too perfect— always following the rules, always doing the honorable thing.	6	5-6	Hyperbole
	Analysis: The author exaggerates Jason’s action by using the phrase “too perfect”. It has an implicit meaning that Jason is never made a mistake.			
4	The cold pressed closer.	7	13	Personification
	Analysis: The author personifies cold to press. It means that the temperature starts to cold.			
5	A small river snaked around one side and curled toward the center like a capital G , emptying into a sparkling blue lake.	7	21-23	Simile
	The author compares the river to the capital G. The author wants to show the readers that the river’s shape is like alphabet of capital G.			
6	The explosion almost knocked her overboard.	8	24	Personification
	The author personifies the explosion to knock. The author wants to tell the readers that the explosion is so strong.			
7	Annabeth’s heart did a gymnastics routine.	11	15	Personification
	The author personifies the object “heart” by giving it human activity gymnastic routine which makes heart seem alive. The author uses it to describe that Annabeth’s heart beats erratically when she met Percy. It means that she is very happy to see Percy again.			
8	His dark hair was swept to one side, like he’d just come from a walk on the beach.	15	3-4	Simile
	The author compares how the hair swept to the effect of someone who’d just come from a walk on the beach. The author wants to tell the readers that the hair is so messy.			
9	She felt that if she got any closer to him, all the molecules in her body might combust.	15	6-8	Hyperbole
	The clause “ <i>all the molecules in her body might combust</i> ” is hyperbole. The author uses the clause to exaggerate Annabeth’s feeling that she was so nervous when she nears Percy.			
10	She spoke the word <i>colleague</i> like it was a	15	19-20	Simile

	dangerous thing.			
	The author compares the way she spoke to the dangerous thing. It has an implicit meaning that she was scared.			
11	An asteroid could have hit the planet and wiped out all life, and Annabeth wouldn't have cared.	15	26-28	Hyperbole
	A clause " <i>An asteroid could have hit the planet and wiped out all life</i> " is considered as hyperbole. The author wants to tell the readers that Annabeth really enjoy the moment with Percy, So she doesn't care about anything else.			
12	A white-hot lump of anger expanded in her chest—a tumor of worry and bitterness that she'd been carrying around since last autumn.	16	15-16	Hyperbole
	Phrases " <i>a white-hot lump of</i> " and " <i>a tumor of</i> " are considered as hyperbole. The author uses phrases to exaggerate Annabeth's feeling that she's so worried about Percy.			
13	She kept frowning in Piper and Leo's direction, like she recognized one of them and the memory was painful.	17	23-24	Simile
	The author compares the way Reyna's frowning to the moment when she remembered the painful memory. It has implicit meaning that the author wants to tell the reader about the internal conflict inside Reyna.			
14	A dozen more questions crowded into Annabeth's head, but it was already spinning like Leo's pinwheel.	25	14-16	Hyperbole
	The phrase "a dozen more questions" is a numerical hyperbole form. The author wants to describe how surprise Annabeth is when she knows that Nico is Hazel's brother. It also has an implicit meaning that Annabeth has internal conflict in her minds.			
15	The effect was like someone dropping a flash grenade on the table.	28	26-27	Simile
	The author compares the effect of Ella's words to the effect that caused someone to drop a flash grenade on the table. It means that they're so surprised hearing Ella's words.			
16	Annabeth's heart was pounding.	28	28	Personification
	The author personifies heart to pounding. It means that Annabeth's heart beat fast and hard. So it feels like it's pounding on her chest.			
17	She noted that the greyhounds had teeth like steel arrowheads.	34	16-17	Simile
	The author compares teeth to steel arrowheads. The author wants to show the readers that the greyhounds have strong-sharp teeth that can rip their victim into pieces.			
18	Octavian had acted like Annabeth's very existence was an insult.	35	5-6	Simile
	The author compares the way he acts to the way someone acts to an insult. It means he doesn't have respect on Annabeth. He underestimates Annabeth.			
19	Annabeth's hot chocolate suddenly tasted like dust.	36	1-2	Simile
	The author compares the taste of hot chocolate to dust. It is not to tell that the hot chocolate tastes bad, but it has an implicit meaning that Annabeth is so surprised when Reyna told her that it is impossible for Athena/ Minerva is having children. Because if they broke their vows and fell in love with anyone, they would be buried alive.			

20	The hurt in her voice was as sharp as broken glass.	39	6	Simile
	The author compares voice to the glass. The author wants to describe how painful Reyna's heart is. Losing someone she'd loved, makes her hard to trust someone.			
21	She talked about her dad and stepmom and her two stepbrothers in San Francisco, and how she had felt like an outsider in her own family.	39	21-24	Simile
	The author compares how someone treats family to an outsider. The author wants to tell the readers that they rarely talks to each other. They act like he's never existed.			
22	She felt like she might shatter into a million frozen pieces.	46	8-9	Hyperbole
	The author wants to tell the readers how shocked Annabeth is, when she heard that Leo is attacked the Roman with his weapon.			
23	It had rough gray skin like a Komodo lizard's and leathery bat wings.	48	6-7	Simile
	The author compares the skin to komodo lizard's and bat wings. The author wants to describe that the dragon skin has the same texture with komodo lizard's and leathery bat wings, hard and rough.			
24	Leo felt like he was trying to swallow a marble.	51	16	Simile
	The author compares Leo's feeling to swallow a marble. Leo is trying to remember of what has happened to him.			
25	Leo's heart stumbled.	56	16	Personification
	The author wants to tell the readers that Leo is surprised by Annabeth and Leo's coming suddenly.			
26	Leo's skin tingled , and every instinct in his body screamed, Duck!	57	1	Personification
	The author personifies the object "instinct" by giving it human activity to scream. The author uses this personification to describe Leo's feeling when Percy looks at him. The author uses personification to show the readers about the internal conflict that happens inside Leo.			
27	Leo's question's died in his throat.	58	24	Personification
	The author personifies the question to die. The author wants to tell the readers that Leo's losing his question. He forgets the question that he wanted to ask.			
28	Hazel was looking at him strangely, the way she had during the feast in the forum— like she was searching for something in his face.	59	2-4	Simile
	The author compares the way Hazel looks at someone to searching for something. The author wants to tell the readers that She observed him seriously.			
29	Leo put his hand against the horse's side and felt the muscles working like a well-oiled machine.	64	4-5	Simile
	The author compares horse's muscles to machine. The author wants to tell the readers that how the horse's muscles work is the same with how the machine works. The horse runs fast.			

30	Leo's mouth tasted like calcium carbonate.	72	20	Simile
	The author compares the mouth to calcium carbonate. It has an implicit meaning that Leo was so surprised that Gaea has seen that the war's coming, with his help.			
31	Hazel blinked like she'd gotten salt in her eyes.	77	14	Simile
	The author compares the way she blinks to the effect of having salt in her eyes. The author wants to show the readers that Hazel's eyes don't blink normally, but she blinks like she tries to remove something from her eyes or to hold something so it doesn't fall.			
32	Even his two best friends, Piper and Jason, often treated him like an outsider.	79	13-15	Simile
	The author compares how someone treats friends to an outsider. The author wants to tell the readers that they rarely talks to each other. They act like he's never existed.			
33	Her voice sounded weary, like she was tired of answering that question.	80	28-29	Simile
	The author compares the way she talks to tired of answering question. It means that she talked in the high tone and angrily.			
34	Her eyes were the color of the salt water.	81	15	Metaphor
	The author tries to compare someone's eyes to the salt water. The author wants to describe that Echo has beautiful eyes that make everyone who seen them love her.			
35	Echo was a nymph like us, a long time ago, but she was a total chatterbox.	86	4-5	Metaphor
	The author compares someone to the chatterbox But it has an implicit meaning that she lies to others, likes chatting, gossiping and to spread bad news to the others			
36	I said: <i>Stop gossiping or you'll end up like Echo.</i>	86	9-10	Simile
	The author compares Cleopeia to Echo. It means that is she doesn't stop gossiping, she would be cursed to be able only to repeat the word's of the other say.			
37	Cleopeia is such a big mouth!	86	10	Metaphor
	The author tries to compare someone to a big mouth. It has an implicit meaning that big mouth means that she likes gossiping, likes to spread bad news to the others, and lies to everyone.			
38	The ship listed again, and Hazel hugged her stomach like she was going to be sick.	106	1-2	Simile
	The author compares the way she hug the stomach to sick. Hazel hugged her stomach tightly. It has implicit meaning that she's worried.			
39	His T-shirt looked like it had been caught in an escalator and chewed to shreds.	106	18-19	Simile
	The author compares how Leo's t-shirt looks to something caught in an escalator and chewed to shreds. It means he looked terrible.			
40	But he grinned like a madman and announced that they were safely under way.	106	20-21	Simile
	The author compares the way he grins to a madman. He smiles alone like there's no one besides him.			

41	It seemed like only a few seconds had passed before she woke to the breakfast bell.	114	9-10	Simile
	The author compares how long someone's sleeping to the time in second. The author wants to show the readers that the time goes so fast.			
42	Frank's face looked like it was being infused with cranberry juice.	118	5-6	Simile
	The author compares face and cranberry juice. The author tries to describe Leo's expression when he is angry. By using this simile, the author wants to strengthen the Leo's feeling by strengthen the effect.			
43	Today, the sky was so blue , Piper didn't see how it could work.	120	11	Metaphor
	The author compares the sky to the color blue. The author wants to describe the weather, that sky is bright. It also has implicit meaning that it was in afternoon time.			
44	The sunflowers turned to look at them.	129	5	Personification
	The author personifies sunflower to look. The sunflower always facing toward the sun. Maybe at the time they were walking in the same position with the sun so it looks like the sunflowers looks at them.			
45	The wheat bent toward them like a million scythes.	129	6	Simile
	The author compares the wheat to scythes. The author wants to describe the shape of the wheat is like scythes. It also has implicit meaning that that was a harvest time.			
46	Piper's heart raced.	129	19	Personification
	The author personifies the object "heart" by giving it human activity to race. The author wants to describe Annabeth's feeling. It means that her heart beats fast.			
47	Piper's mind raced.	132	25	Personification
	The author personifies the object "mind" by giving it human activity to race. The remember wants to show how fast she remembers about that thing. She raced against the time, before the eidolons could make a trouble again with them as what he has already done to Roman through Jason's body.			
48	You smell like you've been run by an electric horse.	137	3-4	Simile
	The author compares Percy's smell to the effect of someone's been run by an electric horse. It means that he smelled burnt/ he smelled bad.			
49	Frank swallowed a bite of burrito like it had turned to cardboard in his mouth.	139	10-11	Simile
	The author compares the way Franks swallowed a bite of burrito to cardboard. He swallowed hardly.			
50	The guy could eat like a satyr.	139	21-22	Simile
	The author compares the way Percy eats to a satyr. It means that he eats a lot.			
51	After the eidolon was gone, he felt as if a hot spike had been removed from his forehead.	163	27-29	Simile
	The author compares the eidolon to a hot spike. It means that he feels comfort. It's like he has no burdens.			

53	Annabeth's ears were as red as strawberry.	169	17	Simile
	The author compares ears to strawberry. The author wants to show that Annabeth was angry to Frank.			
54	Annabeth stared at him like he was speaking a foreign language.	176	3-4	Simile
	The author compares the way Coach Hedge speaks, to a foreigner. It means that she looks at him surprisingly. She can't believe that he could say that.			
55	I've been underwater a million times.	183	12-13	Hyperbole
	The phrase "a million times" is a numerical hyperbole form. It has an implicit meaning that the author wants to show the reader about the arrogance of Percy indirectly. He is proud of himself, that he is able to be underwater in a long time.			
56	They have over a thousand teeth.	187	7-8	Hyperbole
	A phrase " <i>a thousand teeth</i> " is numerical hyperbole. It's not only means that the monsters have so many teeth, but it also has an implicit meaning that the monsters look so scary.			
57	He walked sideways on bowed legs like a crab, his back hunched, his arms raised on either side like he was holding invisible plates.	187	23-25	Simile
	The author compares the way he raise his hands to the way he's holding plates. He raised his hands with the arms are opened.			
58	He didn't sound like he was kidding.	188	16	Simile
	The author compares the way he sounds to the way someone's kidding. It means that he is meant every word that he said.			
59	Father of a thousand monsters!	190	11	Hyperbole
	The phrase "a thousand monsters" is hyperbole. It means that he had so many children.			
60	I've been surrounded by water thousands of times.	197	6-7	Hyperbole
	The phrase "thousands of times" is hyperbole. It has an implicit meaning that he was proud of himself that she has an ability to breathe underwater.			
61	A sense of dread trickled down Percy's throat like cough syrup.	198	14-15	Simile
	The author compares the sense of dread to cough syrup. It means that he worried and he has bad feeling.			
62	Fifty thousand gallons of water responded to his anger.	204	20-21	Personification
	The author personifies the object "water" by giving it human ability to respond someone's command. This expression show that the water is like doing of what Percy has command to it.			
63	She thought of a thousand horrible things she wanted to say, but she couldn't.	221	7-8	Hyperbole
	A phrase "a thousand horrible things" is a numerical hyperbole form. The sentence not only to exaggerate the statement that Annabeth thought of so many horrible things in her minds but it also has an implicit meaning that the author wants to show the readers that Annabeth has internal conflict in her minds.			

64	He looks like a blond superman .	243	7-8	Simile
	The author compares Jason to Superman. The author wants to tell the reader that Jason has an ability which Superman has too, can fly. It also has an implicit meaning that Jason looks impressive and amazing.			
65	Her eyes were almost as scary as the spiders .	247	18-19	Simile
	The author compares the eyes of Annabeth's stepmother to spiders. It means that she looks so scary.			
66	It seemed like forever, but finally the sea calmed and the winds dead .	257	2-3	Personification
	The author personifies the sea to calm and the wind to dead. It means that there's no wave in the sea. There's no wind. It has implicit meaning that they enjoyed the trip peacefully.			
67	His knees were marshmallows .	257	12-13	Metaphor
	The author compares the condition of knees to the marshmallow. It means that his knees get tired and shaked or trembled, and he feels weak like his knees are limp and soft			
68	He saw no sign of air conditioning, which meant it must have been a thousand degrees in there.	265	13-14	Hyperbole
	A phrase "a thousand degrees" is hyperbole. It uses to exaggerate the weather. It means the weather is so hot.			
69	The hull groaned .	278	23	Personification
	The author personifies hull to groan. The hull groaned is the effect of the ship that rammed by the monster. It made a noisy sound.			
70	The water hit Leo's face like a brick wrapped in sandpaper , and he sank into darkness.	283	8-9	Simile
	The author compares the way water hit to the way a brick wrapped in sandpaper. It means that the water hit Leo so hard which makes him unconscious then he sank underwater.			
71	Annabeth's face turned as white as printer paper .	313	8	Simile
	The author compares Annabeth's face to printer paper. It has implicit meaning that she was shocked that she has to face the spider. She is afraid to face the spider because the spider is the most frightened animal that she scared of.			
72	Good pep rally, but there's still a ton of things to fix on the ship before we get to Mediterranean.	313	23-24	Hyperbole
	A phrase "a ton of things to fix" is a numerical hyperbole form. This phrase exaggerates the statement to emphasis how bad the condition of the ship is. The author wants to tell the reader that the ship is in a serious damage because of the monster's attack.			

73	That guy was the Starbucks of Ancient Greece . Everywhere you turn--there he is.	321	24-25	Metaphor
	The author tries to compare Hercules to the Starbucks of Ancient Greece. It also contains the implicit meaning which explains about the popularity of Hercules indirectly, because he is so popular just as the Starbucks that we can find everywhere. Both are easily recognized and found.			
74	Piper had heard tons of stories about Hercules.	324	17	Hyperbole
	A phrase <i>tons of stories</i> is a numerical hyperbole form. This phrase exaggerates the statement to emphasis the character, Hercules. The author wants to show that Hercules is a famous Greek hero. There are so many versions of Hercules stories. This can be found in books, movies, cartoons, etc.			
75	She felt like a thousand ants were crawling up her back .	327	4-5	Simile
	The author comparing Piper's feeling to a thousand ants were crawling up her back. It has implicit meaning that Piper feels so scared when Hercules looked at him.			
76	Just when she thought she had lost it and Jason would tell her so, the river spoke : <i>forgive me. Singing is one of the few pleasures I have left.</i>	335	15-16	Personification
	The author personifies the river to speak. In the context, the river didn't really speak, but who spoke to them is Achelous, the River God. Because he lived under the river, it made the river could speak to them.			
77	His skin was as blue as the water .	335	20-21	Simile
	The author compares the skin to the water. It to show the readers that Achelous has blue skin.			
78	Jason shot out of the water like a human cannonball .	346	7	Simile
	The author compares the way Jason shot out to the human cannonball. The author wants the reader to know that the effect of Jason is being shot is like people who shoot out from a cannonball. When a human is shot out from cannonball, he/ she will be thrown away to the top with high speed then they will fall and will bump very hard and painful.			
79	A gust of wind caught her and carried her safely over the bank.	346	26-27	Personification
	The author personifies wind to catch and carry. The wind can catch and carry someone because it was controlled by Jason.			
80	Half a coconut was stuck on his noggin like a war helmet .	351	9-10	Simile
	The author compares half a coconut to war helmet. The author wants to describe that the coconut has the same shape with war helmet.			
81	Percy's heart did jumping jacks while Chrysaor walked back and forth, inspecting them, like prized cattle.	365	1-2	Personification
	The author personifies heart to jumping jacks. It means that his heart beats fast because he was afraid of Chrysaor.			

82	The sky was brilliant blue, as if the stormy weather had never happened.	382	10-11	Simile
	The author compares the sky to the color blue. The author wants to describe the weather, that sky is bright, clear. It also has implicit meaning that it was in afternoon time.			
83	Cobwebs trembled and danced as the first of the spiders appeared: no larger than gumdrops, but plump and black, skittering over the walls and the floor.	429	9-11	Personification
	The author personifies the object “cobwebs” by giving it human ability to dance. The author wants to describe of what happens in the story to the readers. Spider’s movement made the cobwebs tremble and made it look like they are dancing.			
84	Hazel stared at him like he was an alien.	438	20	Simile
	The author compares Leo to alien. It has an implicit meaning that she looks at him surprisingly.			
85	The seashells seemed to dance in the watery light.	484	21-22	Personification
	The author personifies the object “seashell” by giving it human ability to dance. Dance is the effect of seashell’s reflection in watery light.			
86	The man heard sounds from the other side of a hill— like thousands of people laughing and dancing —but when he raced to the top, alas, down below he saw nothing except bones littering the ground— thousands of skeletons of all the people who had died in the flood.	492	9-13	Simile
	A phrase “a thousand of” is numerical hyperbole. It has implicit meaning that the hill sounds so noisy.			
87	The man heard sounds from the other side of a hill—like thousands of people laughing and dancing—but when he raced to the top, alas, down below he saw nothing except bones littering the ground— thousands of skeletons of all the people who had died in the flood.	492	9-13	Hyperbole
	A phrase “thousands of” is numerical hyperbole. The author uses this hyperbole not only to tell the readers that there are so many people who died. But it also has implicit meaning that the place looks so scary.			
88	Her leg muscles trembled like she’d been running for miles.	495	15-16	Simile
	The author compares the way her legs tremble to the effect after running for miles. It has implicit meaning that she was scared.			
89	The words just poured out of her, like the water from the cornucopia.	499	6-7	Simile
	The author compares the word to the water. It means that she keeps speaking the words.			

90	Percy's mouth tasted like bad nymph water.	510	1	Simile
	The author compares the mouth to the bad nymph water. It has implicit meaning. Percy is afraid that something bad could happen to Annabeth.			
91	I have mountains of style.	523	15-16	Hyperbole
	The author uses a phrase "a mountain of" to show how many style he had. It has implicit meaning that he was so fashionable.			
92	He'd always been pale, but now his skin looked like powdered milk.	536	17-18	Simile
	The author compares the skin to powdered milk. The author wants to show that her skin is white.			
93	Annabeth's mouth tasted like rust.	546	29	Simile
	The author compares the mouth to rust. It has implicit meaning that Annabeth was so scared.			

The majority of figurative language types used in poetries by Jalaluddin Rumi is metaphor which has 16 out of 37 (43.24%). Meanwhile, (2) the meanings of figurative language there are 56.76% of suggestion meaning, 10.81% of command meaning and 32.43% of prohibition meaning. The majority of figurative language meanings used in poetries by Jalaluddin Rumi is suggestion which has 21 out of 37 (56.76%). Keywords: figurative language, poetries, Jalaluddin Rumi, types. 1. (2014). "An Analysis Of Figurative Language Used In Rick Riordan's Novel Entitled "The Heroes Of Olympics, Book Three: The Mark Of Athena". Thesis. Semarang. The Mark of Athena. Author : Rick Riordan. Genres : Fantasy, Young Adult. Series : The Heroes of Olympus #3. Published : October 2nd 2012. Views : 52974. Narrated by four different demigods, The Mark of Athena is an unforgettable journey across land and sea to Rome, where important discoveries, surprising sacrifices, and unspeakable horrors await. Climb aboard the Argo II, if you dare. List Chapter or Page: 1. Page 1. 2. Page 2. 3. Page 3. 4. Page 4.