

**METAPHORS AND SIMILES IN PETER LERANGIS' NOVEL
THE CURSE OF THE KING**

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Abstract: This study aims to reveal the writing style in the novel *The Curse of the King* by Peter Lerangis, especially in its figurative speech namely metaphor and simile. The classification of metaphors analyzed uses Newmark's classification and the simile classification used in this study is the classification described by Fromilhague. A qualitative method was used to answer the problem of the study. The research showed that there were thirteen metaphors and fifty-two similes. The metaphor compositions found were one Dead Metaphor, two Recent Metaphors, Three Stock metaphors, seven Original Metaphors, and no Cliche Metaphors. The similes found were five Explicit Similes and forty-seven Implicit Similes. Metaphors and similes in the novel use many popular references such as the words of Donald Trump, party guest, Children of the Corn, Velcro, Ninja, props in a movie, Soprano, Pizza, Flashmob, a dancer on steroids, Looney Tunes, and ET. The combination of past history with a writing style that uses popular figures of speech becomes an interesting mix that makes the novel gain many fans in the world. The novelty of this type of research is still very broad, especially in research on new words in historical fiction such as in the work of Peter Lerangis.

Keywords: *metaphor, similes, stylistics*

INTRODUCTION

The language used in literary works is special because it is different from the language used in other fields. Defining the form of a literary language in literary works is not always easy. Literary language often fluctuates between the two extremes. On the one

hand, there are literary works that use languages that are no longer used in everyday communication. On the other hand, there are also literary works that express everyday words (Candria, 2019).

Butler explained that a literary work is artistic writing written originally by an author which can be in the form of poetry or drama scripts (Butler, 2020). In its development, literary works are a combination of the creative works of several generations, the wealth of language, and imagination to form a literary work (Xoshimova & Tadjibayev, 2020). Authors of literary works use language to express creativity, beauty, values, and messages in literary works. On the other hand, readers of literary works enjoy and interpret literary works using language. Therefore, it can be concluded that the creation and meaning of literary works use language. Because literature uses language, literary works can be analyzed using linguistic theory. Linguistic analysis of literary works simplifies literary works into a compilation of language units.

Linguistic analysis that is popularly used in literary works is the study of style or what is commonly referred to as stylistics. The word style comes from the Greek `stylos` which meant a short stick sharp at one end and flat at the other end utilized by the Romans for writing on wax tablets (Shawa, 2015). Styles are consistent patterns that appear in a text either in the form of items or structures. Stylistics relate the constituent linguistic units to their meaning or interpretation. Linguistics also tries to explain the relationship between linguistic elements and their meanings. Stylisticians must analyze literary works in detail and systematic way.

One of the elements of literary works that can be analyzed using stylistics is figurative language or figures of speech. Figures of speech are creative apparatuses in both writing and conventional communications utilized for clarifying discourse past its regular utilization. Journalists of writing need to communicate his/her message of the novel in an understood and circuitous way (Hussain, 2014). The creator of books needs to communicate his message in an understood and circuitous way, so he must utilize more sorts of figures of discourse which have metaphorical meaning past their actually meaning (Fadaee, 2011). Metaphor, simile and analogy give cases of the ways in which typical dialect can be utilized inventively. The neural representations of these forms hence give a

implies to decide the neurological premise of imaginative dialect. Neuro-imaging has illustrated that whereas metaphor, simile and analogy actuate a few ranges of the brain in common, they too each actuate diverse ranges. This proposes that inventive dialect has had adequate developmental significance to be handled inside more than one neural framework. Also, the neuro-imaging information proposes that typical dialect actuates zones past the dialect centers and so is encoded utilizing sensorimotor representations (Riddell, 2016). Literature is a manifestation of the author's observations of life conveyed through literary results (Lumbantobing et al., 2021). To convey his ideas from observations of life, the author uses beautiful and charming language. Metaphors can make something ordinary extraordinary (Ganiwati, 2020).

Peter Lerangis is the author of more than 175 books and his books have been translated in more than 35 languages worldwide. Novels written by Peter Lerangis are based on an enigmatic fantasy world that often creates 'aha' moments that fans love (Bush, 2017). Lerangis' novels also contain a lot of puzzles, trivia, and bits of historical places or events (Martaus, 2019). He also received nine New York Times best sellers, which all books in the Seven Wonders series also received (Lerangis, 2021). *The Curse of the King* is the fourth of five books in the Seven Wonders series. The book is a sequel to *The Tomb of Shadows*, *Lost in Babylon*, and *Colossus Rises*. The book tells about the adventures of Jack McKinley in dealing with the missing statue of the god Zeus. The main character in the novel is trying to uncover the secrets of the wonders of the ancient world and trying to save the world (Fantasticfiction, 2021).

The writings of Peter Lerangis raise the question of why writing from a fantasy world and full of trivia can attract readers around the world. The researchers suspect that there is a correlation between the content of Peter Lerangis' novels and the way the novels are written, giving rise to an interesting mix of stories and writing styles. Therefore, the researchers want to examine the writing style of Peter Lerangis, especially in the novel *The Curse of the King*. To limit the analysis, the researchers limit the analysis to figure of speech analysis, especially metaphors and similes. The limitation on metaphor and simile was chosen because the researchers believe that they contributed greatly to the writing style of Peter Lerangis.

REVIEW OF LITERATURE

Metaphor is a part of comparative figure of speech that does not use comparative words, such as, like, like, like and so on (Ganiwati, 2020). Metaphor is a style of language that compares two things implicitly without using connecting words that are short and dense (Sitorus et al., 2020). Metaphor can increase figurative expressiveness in language. (Aqromi, 2020) gives an example of this in the case of newspaper headlines that use metaphorical language style (Manurung et al., 2020).

Similar to metaphor, simile is a figure of speech that compares two things. The difference is that similes use comparative words like “like, as”. A simple example is "he eats like a horse". Simile is much less investigated the metaphor, although it occurs frequently in discourse. “Like metaphor, it is a semantic figure, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres”. It can may have an affirmative or a negative form: the affirmative form asserts likeness between the entities compared, as “the sun is like an orange” and the negative one denies likeness, as “the sun is not like an orange”.

Metaphors and Similes (figurative language) have different features from everyday language (nonfigurative language). Metaphors and Similes have different meanings from nonfigurative language and tend to exaggerate. These differences can be seen from the following examples:

Table 1. Example of Figurative Language and Nonfigurative Language

| Figurative language | Nonfigurative language |
|---|------------------------------------|
| Jane is a swan (metaphor) | That animal is a swan |
| The bag is as heavy as an elephant (simile) | The bag is as heavy as my suitcase |

Swan in figurative language can mean someone who is very graceful and gentle while in nonfigurative language, swan is an animal. The expression very heavy can be expressed in words as heavy as an elephant while an elephant in ordinary language is an animal. In ordinary language, the expression of the weight of an object can be measured by a measure of weight or compared with similar objects, but in figurative language, the

expression can be compared with very different objects that can express the weight of the object.

Newmark in (Telaumbanua, 2020) offers five comprehensive types of metaphors, namely dead, cliché, stock, recent, and original. Dead metaphor is a metaphor that loses its connotative meaning which is then used like nonfigurative language. This category includes concepts of space and time, major body parts, and human activities. The three groups of this type of metaphor are metaphorical imagery, metonymy, and non-technical words used metaphorically. An example of metaphorical imagery is the word 'shining' which can mean superior. Metonymy can be in the form of the word 'crown' which can mean power. An example of the last group is 'a matter of life and death' which can mean very important matters. Cliché metaphor is a type of metaphor that is used too much so that it is difficult to carry a figurative meaning. The cliché metaphor tries to reveal to the reader that an expression is an unusual one. An example is the expression 'a transparent lie' which can mean a lie that is already known to anyone. Stock metaphors are metaphors that are commonly used in a particular culture. In western culture, especially those that speak English, it is common to find the expression 'he sees fear in my heart' to show one's understanding of one's psychological state. Recent metaphors are dynamic metaphors and come from a community. This type of metaphor uses a lot of colloquial and informal language such as 'groovy' which means fashionable and exciting. Original metaphors are metaphors that arise from the creativity of the author or speaker. Therefore, the metaphors used are new and fresh. An example is 'I hear the sound of gardens breathing' which can mean that nature is dynamic and alive.

Simile has several functions in language. The first function is as a tool to communicate briefly and efficiently. The second function, simile, serves as a cognitive tool to understand language alternatively. Simile requires the individuation of the source and target of a concept and evaluation of the similarities between the two concepts. Simile has several types and classifications ranging from the most stereotypical to the most creative. Between the stereotypical standard of simile and the fresh and original simile, the simile can be settled.

Fromilhague in (Isgandarova, 2019) describes two main classifications of similes, namely explicit and implicit similes. In explicit similes, the point of similarity is expressed directly using the words 'as...as' as in the expression 'as hot as fire'. On the other hand, the difference in implicit similes is not directly stated. An example is in the expression 'swim like a fish' which means to be able to swim very well. The clear similarity contains vehicle, tenor, connector, (like, as such, etc) and the details of the similarity. Whereas unclear similarity has vehicle, tenor, connector (like, as such, etc.), but do not contain the details of the similarity (Padillah et al., 2016).

Numerous scholars have treated metaphors and similes as rises to any metaphor can be reworded as a simile, and vice-versa. This property of metaphors is the establishment of standard comparison hypotheses of representation comprehension. On this see, representations such as “my work could be a jail” are actually wrong, and so cannot be straightforwardly deciphered. Instep, such “irrational” statements are changed over to likenesses (i.e., my work is like imprisonment) and caught on as any exacting comparison would be. Comparison hypotheses depend on three suspicions: (1). Exacting elucidations have unlimited need; (2). Metaphor translation is optional, triggered at whatever point a strict translation falls flat to form sense in setting; (3). Taking after suspicions (1) and (2), metaphor preparing isn't as it were more troublesome than strict, but includes distinctive handling instruments. The distinctive shapes of a metaphor – the comparison and categorical shapes – have distinctive referents. In the comparison frame, the metaphor vehicle alludes to the exacting concept, e.g., in my attorney is like a shark, the term “shark” alludes to the exacting angle. In categorical frame, my attorney may be a shark, “shark” alludes to a theoretical (allegorical) category of savage animals. This distinction in reference makes it conceivable for a representation and its comparing analogy to contrast (a) in interpretability and (b) in meaning. Since a representation cannot continuously be caught on in terms of its comparing analogy, the researchers conclude that comparison speculations of representation are on a very basic level imperfect. Metaphors can be handled specifically as categorization attestations.

METHOD

The object of this research is a book entitled *The Curse of The King*, which is one of the Seven Wonders series by Peter Lerangis. The book was published in 2014 which contains 307 pages. The data in this study are in the form of words and sentences in the novel *The Curse of The King* (Lerangis, 2014) which were collected using qualitative data collection, namely the selection and production of linguistic or visual elements to analyze or understand phenomena (Flick, 2018). Because the data of the research are words in a novel, this research was designed using a qualitative method. This research is a type of qualitative research with the data obtained are words and not numbers. (Tavakoli, 2012) said that qualitative research is a research method that focuses on small and selected samples and does not try to reveal contextual factors (Purba et al., 2022). This study seeks to find out from the perspective of the informant and seek an in-depth picture of a phenomenon. (Taylor et al., 2016) added that qualitative research methods refer to research that produces descriptive data, written and spoken works, and behavior that can be observed.

The technique of the collection in this study is to find words and sentences that match the formulation of the problem, namely to find data that contains figures of speech, metaphors and similes. Then the data is grouped according to the type of metaphor and the type of simile. The classification of metaphors analyzed uses Newmark's classification, namely Dead Metaphor, Cliche Metaphor, Stock Metaphor, Recent Metaphor, and Original Metaphor. The simile classification used in this study is the classification described by Fromilhague, namely Explicit Simile and Implicit Simile. After that, the data groups were discussed in a discussion to find out the correlation between the stories in the novel and the author's writing style.

FINDINGS AND DISCUSSION

Findings

In the novel *The Curse of the King*, the author finds one Dead Metaphor, two Recent metaphors, three Stock metaphors, seven Original metaphors, and the author does

not find cliché metaphors. The percentage of metaphors can be seen from the following pie chart:

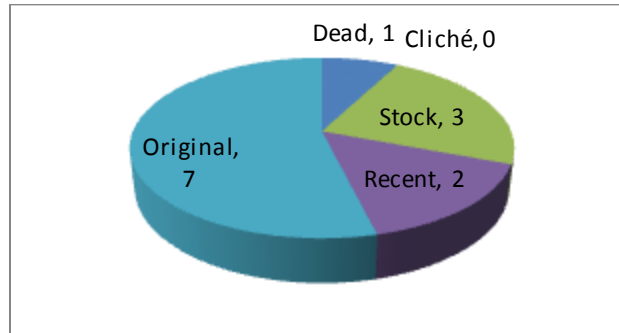


Figure 1. Types and Frequency of Metaphor

Stock metaphors are metaphors that are commonly used in a particular culture (Fadaee, 2011). In this case, Peter Lerangis uses western culture as a reference. An example is in “Sandals?” Cass said. “Camels? I don’t know. We’re just sitting ducks here.” The expression 'sitting duck' is a common metaphor used to express the feelings of someone who feels unprotected and in danger. Another example is “instead he wiped his forehead with a handkerchief, shaking his head in disbelief. “I thought we’d already take care of that ape.” The phrase 'ape' is a metaphor that describes someone who is stupid so as to be compared to primates.

Recent metaphors are found in the expression “having less than a year to live doesn’t feel great, but it’s worse when you’re in a cop car that smells of armpits, cigarettes, and dog poop.” The sentence is included in a recent metaphor because it compares something new like the smell in a police car with a combination of the smell of armpits, cigarettes, and dog droppings.

The most interesting thing about *The Curse of the King* is the use of Original metaphors that often make you laugh. one of the example is “PHONE HOME.....?” Zeus growled. Oh great. E.T. He was stomping closer to me now.” The metaphor in the quote compares the character of the god Zeus to the character in the film E.T. which is a film about extraterrestrials. Another reference which is the source of the metaphor in the novel is in the following sentence “Jack, is he going looney tunes on us? Should we be calling nine-one-one?” Looney Tunes is an animation work that features funny animated characters

because it can be concluded that in this sentence the characters want to express that they are being made fun of. It is smart to express this using a metaphor with reference to an animated film. The next reference regarding the film can be found in the following sentences “I reached down and hauled her into the air and onto the ledge with one hand—as if I were lifting a rag doll. She sprawled in the dust. “Curb your enthusiasm, Superboy,” she said.” The term Superboy is a reference from a film that describes a little boy who has super powers. The relationship between metaphor and movie reference is clearly seen in the sentence “Is that his only English?” I said, “Aly, you’re an old movie geek. Can you give him an answer he’ll understand?” The sentence illustrates that the characters in the novel are movie geeks, namely someone who is very interested in films and knows a lot about films.

In terms of similes, the researchers found 57 similes with a distribution of five explicit similes and 47 implicit similes. The comparison of the proportions of these similes can be seen from the following pie chart:

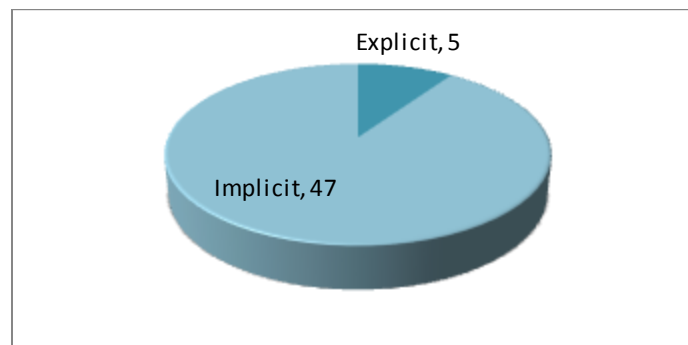


Figure 2. Types and Frequency of Simile

Explicit simile is a simile that compares two or more objects directly, often using as....as (Fadaee, 2011). In the novel there are several similes of this type, for example “Cass’s eyes were as wide as baseballs.” In this example the eyes are wide compared to a baseball. This shows that the comparison used is a popular sports tool, namely a white ball and quite large in size. The next example is to compare activities that are considered easy, such as walking by holding a sacred object called Loculus. This can be seen in the sentence “holding the Loculus in one hand, I used the other hand to scrabble up the side of a rocky

cliff. The Loculus was making this as easy as walking.” The reference that the author compares uses popular cultures with one example being the use of jack-o-lantern objects which are objects used in Halloween. The sentence that shows that is as follows: “It was as fake as a plastic jack-o-lantern.” The next comparison that shows the explicit simile is “the guy’s head was as hard as granite.”

In line with the explicit simile, the implicit simile in this novel also uses references from popular cultures. One of them is in the sentence “Reese is like the Donald Trump of Belleville,” I said. References referring to Donald Trump show that the character who uses the simile is aware of popular figures such as Donald Trump, who is the president of the United States which is full of controversy. This controversy often turns the character of Donald Trump into products of popular culture such as caricatures and memes.

The film *Children of the Corn* also entered into the reference implicit simile in this novel. “Over time the eyeballs had eroded, so it looked like grown-up Child of the corn.” The sentence describes the eyes of shining like the eyes of children in a horror film titled *Children of the Corn*. The picture below is the film poster which describes the equation between the eroded eyes described in a novel with the eyes of children in the film *Children of the Corn* (Wiki, 2021).



Figure 3. *Children of the Corn* Movie Poster
Source: https://villains.fandom.com/wiki/Children_of_the_Corn

It indicates that popular films are used to reference implicit simile which indicates that figures in the novel are products of a certain period. In addition, there is a possibility

that the author of the novel wants to describe the contradiction between the myths traversed by figures in the story is very different from the daily lives of these characters.

The simile reference using popular culture continues in the sentence “Lifting that staff, leaping like a ninja—it wasn’t adrenaline that let me do those things.” The word 'ninja' comes from Japanese culture which means an assassin. However, the word is more famous because of the film produced by Hollywood so that the word is a suitable equivalent for a word that represents a person who is agile. The expression 'leaping like a ninja' can be interpreted as moving nimbly like a hitman. The following sentences in the novel “Cass crowed like a demented soprano.” describes a loud screeching that is uncomfortable for the ears. References using a 'soprano', which is the highest voice type of female singers (Park & Bae, 2017), illustrate that the screeching is very unpleasant to the ear.

There is a unique comparison in the sentence “Mount Onyx in search of the rebels, my head throbbed and my ankles looked like the surface of a pizza.” The uniqueness that exists is in the comparison between the ankle and the surface of a pizza. The uniqueness that exists is in the comparison between the ankle and the surface of a pizza which is the most famous fast food in the world (Miller, 2021). There is indeed a clear image of the surface of a rough pizza with an injured ankle. The way of comparison using foods that are popular in the community is the hallmark of this novel *The Curse of the Kings*.

There are unclear similarities in the sentence “I felt like we’d walked into a flash mob of mosquitoes.” The ambiguity is due to the comparison between mosquitoes and flash mobs which is a human activity. Flash mob is a group of people who arrange, by email or mobile phone, to come together in a place at the same time, do something funny or silly, and then leave (Cambridge, 2021). Popular activities in flash mob activities are dancing together, singing together, or playing music together. Usually these activities are a form of respect and appreciation for famous musicians or songs of an era. It is very clear that flash mob activities are a popular activity recently because usually videos about these activities are uploaded on YouTube and get appreciation from the audience of the video sharing platform.

Discussion

Broadly speaking, the researchers find thirteen metaphors and fifty two similes which can be seen from the following table. Of course these findings can be debated because of the vague definition of each type in metaphor and simile.

Table 2. Frequency of Metaphor and Simile

| Types of Metaphor | Frequen cy | Types of Simile | Frequen cy |
|--------------------------|-------------------|------------------------|-------------------|
| Dead | 1 | Explicit | 5 |
| Cliché | 0 | Implicit | 47 |
| Stock | 3 | Total | 52 |
| Recent | 2 | | |
| Original | 7 | | |
| Total | 13 | | |

The categorization between Dead Metaphor, Cliche Metaphor, and Stock Metaphor is difficult to distinguish or difficult to find in the novel. The difference between the three types of metaphors is very thin so that the researchers find it difficult to enter the data into definite categorizations. Recent Metaphors tend to be easier to find in the novel because of the clarity of the differences when compared to the three previous types of metaphors. What is certain about the novel is that it is easy to find metaphors with the original type because the author of the novel includes many elements of popular culture as a comparison.

Difficulties in identifying between metaphors and similes also occur as stated by Haught: some novel tropes are privileged in metaphor over simile form, and others may express different interpretations in simile and in metaphor form (Haught, 2013). Barnden once stated that Comparison-based sees of ostensible representation (metaphor in A-is-B fashion where A and B are thing expressions) have regularly been characterized as casting such metaphor as circular, compressed or certain comparison. This characterization, whereas valuable for a few purposes, is by the by a deceiving paradox. It redirects consideration from two things: from the plausibility of representation and analogy being handled by distinctive shapes of comparison, and from the part of other preparing happening between surface shape and mental comparison forms. Both things, when taken into thought, seriously influence the way that the comes about of mental tests on metaphor and analogy understanding are deciphered. Another, related, error that has been current

may be a set of claims around whether likeness and/or exacting comparisons can be summarized into copular frame or bad habit versa. This paradox has, for occurrence, been utilized to back a qualification between comparison and strict comparison (Barnden, 2012).

The most interesting thing about the novel *The Curse of the King*, according to the author, is that the use of words that refer to popular cultures is widely used as a comparison of Simile and Metaphor. Words like Donald Trump, party guest, Children of the Corn, Velcro, Ninja, props in a movie, Soprano, Pizza, Flash mob, dancer on steroids, Looney Tunes, and E.T. become a reference in the figurative language in the novel. The poetic fact that these words are spoken by the main character and the supporting character who is a teenager shows something bigger than the study of stylistics. The possibility that can be drawn is that these figures are representatives of American youth who are happy with popular culture so that they do not respect past cultures. Drawing conclusions like that seems too early and needs to be proven by further studies.

CONCLUSIONS AND SUGGESTIONS

Conclusions

The author's suspicions about the relationship between the contents of the novel *The Curse of The King* and the writing style of Peter Lerangis were indeed proven. Peter Lerangis' writing style that uses Figure of Speech which refers to popular culture can attract readers to enter a world full of imagination and bits of history. Based on the analysis that has been done, it is found that there are 13 metaphors and 52 similes. The metaphor compositions found are one Dead Metaphor, two Recent Metaphors, three Stock Metaphors, seven Original Metaphors, and no Cliche Metaphors. The similes found were five Explicit Similes and 47 implicit similes. Metaphors and similes in the novel *The Curse of the King* use many popular references such as the words of Donald Trump, party guest, Children of the Corn, Velcro, Ninja, props in a movie, Soprano, Pizza, Flashmob, dancer on steroids, Looney Tunes, and ET. The combination of past history with a writing style that uses popular figures of speech becomes an interesting mix in a literary work. Therefore, the researchers believe that it is this mixture that makes Peter Lerangis' work, especially in the novel *The Curse of The King*, gained many fans in the world.

Suggestions

Stylistic research on popular novels written today still receives less attention from literary researchers even though these types of novels have a treasure trove of data that can be used to develop the science of stylistics in the world of literature. Therefore, the author invites literary researchers to write stylistic research using contemporary literary works that are liked by many people in the world. The novelty on this type of research is still very broad, especially on research on new words formed from dialogues and narratives in historical fiction literary works such as the work of Peter Lerangis.

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