

The Analysis of Figurative Language in *The Chronicles of Narnia: The Last Battle*, Book 7 by C. S. Lewis

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Abstract

This research aims to identify and interpret the figurative language in *The Chronicles of Narnia: The Last Battle Book 7*. The research methodology used in this study is qualitative descriptive. The researcher gathers the data from C. S. Lewis's novel *The Chronicle of Narnia: The Last Battle Book 7*. Based on the results found by the researcher, there is figure of resemblance or relationship with four personifications; the figure of emphasis or understatement with five paradoxes and the explanation of the climax; the figure of sounds with 35 onomatopoeias, 74 repetitions, assonance with repetition of the oo (u) sound, repetition of the ou sound, repetition of the ā (ei) sound, repetition of i long sound, repetition of the ə sound, repetition of the ē (i) sound, and repetition of the ai sound; and 17 imageries. The most common use of figurative language categories in this study is the figure of sounds with 35 onomatopoeias and 74 repetitions.

Keywords: fantasy fiction, figure of sound, literature, novel, the Chronicle of Narnia

INTRODUCTION

Figurative language is terminology that goes beyond the literal meaning of words to convey a message or make a point. It refers to significant, but not literally factual, words or phrases. Figurative language deviates from literal meaning by emphasizing secondary or extended meanings. While all of these forms convey symbolic connotations, it is also true that not all are often employed by individuals. People use figurative language in daily conversation, particularly in literature such as poetry and fiction stories. Euphemism, metaphor, metonymy, repetition, oxymoron, puns, simile, personification, irony, imagery, and onomatopoeia are examples of figurative language (Colston, 2015; del Pilar Salas-Zárate et al., 2020; MasterClass, 2022; Merriam-Webster Dictionary). Using figurative language allows a writer to be fun while yet efficiently communicating information to readers. It gives a writer a device to paint a picture with words. In other words, figurative language is used by writers and poets to create pictures and make words have a greater impact.

Figures of speech in European languages are typically categorized into five primary groups: (1) figures of resemblance or relationship, (2) figures of emphasis or understatement, (3) figures of sound, (4) verbal games and gymnastics, and (5) errors. The first category includes simile (involving the comparison of one item with another thing of a different sort, used to emphasize or vividly describe something); metaphor (a metaphor is a comparison or analogy formed between two objects that are not often addressed as if they have anything in common); kenning (the words used to describe something); parallelism (where words, sentences, and paragraphs are structured in such a way that one element is balanced with another of equal value and comparable language); personification (used in the arts to describe the representation of a non-human object as if it were human); metonymy (that refers to something or someone by naming one of its attributes), synecdoche (created to represent the

entire or vice versa); and euphemism (making things sound sweeter than they are for example the use of passed away instead of died). Figures of emphasis or understatement fall under the second type. Examples include hyperbole, litotes, rhetorical question, antithesis (strongly opposing concepts set in stark contrast), climax (the grouping of a set of ideas in ascending order of importance), bathos, paradox (a statement that contradicts itself, or that must be both true and untrue at the same time); and irony (where the true meaning of a statement is hidden or denied). The third category consists of figures of sound, e.g., alliteration (the repetition of consonant sounds at the beginning of words or stressed syllables); repetition (use of the same word or phrase again and again for emphasis); onomatopoeia and anaphora (the repetition of a word or phrase at the beginning of several sentences or clauses). The fourth category comprises verbal games and gymnastics. These include pun (a humorous use of a word in such a way as to suggest different meanings or applications or a play on words) and anagram (the transposing of the letters of a word or group of words to produce other words that possess meaning). The fifth category consists of errors, including malapropism (verbal blunder in which one word is replaced by another similar in sound but different in meaning; and periphrasis (a roundabout or indirect manner of writing or speaking. Other errors include spoonerism (a reversal of the initial letters or syllables of two or more words) and figures involving a change in sense, such as metaphor, simile, and irony, which are called tropes (Britannia, 2021; Dancygier & Sweetser, 2014; Deignan et al., 2013).

Imagery is a literary device that uses figurative language to evoke a sensory experience or create a picture with words for a reader. Therefore, imagery is not limited to visual representations or mental images but includes physical sensations and internal emotions. Visual senses appeal to the sense of sight by describing colour, light, size, and pattern. Auditory senses appeal to the sense of hearing or sound by including melodic sounds, silence, harsh noises, and even onomatopoeia. Kinesthetic senses appeal to a reader's sense of motion or movement by describing the sensations of moving or the movements of an object. Organic senses appeal to and communicate internal sensations, feelings, and emotions, such as fatigue, thirst, fear, love, loneliness, despair, etc (Reisberg, 2014; Glath, 2023).

The Chronicles of Narnia: The Last Battle is a high fantasy fiction novel for children by C.S. Lewis in 1956. This book is the seventh and final Chronicles of Narnia series novel. C. S. Lewis was the best-known author of The Chronicles of Narnia. However, he is equally famous for his other works of fiction, such as *The Screwtape Letters* and *The Space Trilogy*, and for his non-fiction Christian apologetics, including *Mere Christianity*, *Miracles*, and *The Problem of Pain*. Lewis wrote over 30 novels, translated into more than 30 languages, and sold millions of copies worldwide. The Chronicles of Narnia books have sold the most copies and have been widely adapted for theatre, television, radio, and film. He taught English literature at Oxford University (Magdalen College, 1925-1954) and Cambridge University (Magdalene College, 1954-1963). Lewis and *The Last Battle* were awarded the Library Association's annual Carnegie Medal, which recognizes the year's outstanding children's book by a British author. *The Chronicles of Narnia: The Last Battle* novel takes place around 200 Narnian years after the Silver Chair and approximately 2500 years (and 49 Earth years) after the foundation of the world described in *The Magician's Nephew*. A counterfeit Aslan is established in the northwestern borders, and the fight between real and false Narnians combines with the conflict between Narnia and Calormen, whose inhabitants worship Tash. It closes with Aslan destroying the world after a "last battle" essentially lost. The main characters in *The Chronicles of Narnia: The Last Battle* are:

- Tirian, the last King of Narnia, leads Narnia's fight against the Calormenes.
- Eustace Scrubb, a friend of Narnia and cousin to the Pevensie siblings, fights for the Narnians.
- Jill Pole, a friend of Narnia, fights for the Narnians.

- Jewel the Unicorn, retainer to King Tirian, also his best friend.
- Shift is an ape who allies with Calormen and creates the "Tashlan" hoax. (The Narnian form of the False Prophet and the Antichrist).
- Puzzle, a donkey who Shift tricks. (The Narnian form of the Beast and an allusion to "The Ass in the Lion's Skin").
- Rishda Tarkaan, Calormene captain leading the battle against Narnia, was taken away by Tash during the destruction of Narnia.
- Ginger, a cat, is in league with Rishda Tarkaan.
- Tash, the patron God of the Calormenes and evil counterpart to Aslan.
- Gruffle, a black Dwarf, is the leader of a group of Dwarfs who have lost faith in both Aslan and Tash.
- Emeth, a righteous soldier of Calormene, discovers his true devotion to Aslan.
- Aslan, the God of Narnia, son of the Emperor-over-the-Sea, takes the form of a lion.

Therefore, this study focuses on figurative language in *The Chronicles of Narnia: The Last Battle* based on the figure of speech categories and the imagery. However, this study will focus on three figures of speech categories. First is the figure of resemblance or relationship. Second is the figure of emphasis or understatement, and third is the figure of sounds. Furthermore, four research questions were formulated in this study:

1. What is the figure of resemblance or relationship found in *The Chronicles of Narnia: The Last Battle*, and the interpretation of each figure of resemblance or relationship?
2. What is the figure of emphasis or understatement found in *The Chronicles of Narnia: The Last Battle*, and the interpretation of each figure of emphasis or understatement?
3. What is the figure of sounds found in the novel *The Chronicles of Narnia: The Last Battle*, and the interpretation of each figure of sounds?
4. How many imageries are found in the novel *The Chronicles of Narnia: The Last Battle*, and what is its meaning?

Related Studies

Some previous studies have been conducted on the use of figurative language in literature work. Babu and Vishnuvardhan 2022 studied the "Impact of Fantasy and Symbolism in C. S Lewis' *The Chronicles of Narnia*." This study showed that the author of *The Chronicles of Narnia* uses a bizarre universe to create conflicting stages, causing one to run from the existing reality and inflict harm on the modern world. Another study was conducted about using euphemisms in the novel by Tarigan & Marpaung, 2023 entitled "The Use of Euphemisms in the Book of *The Alchemist* by Paulo Coelho". They found out that *The Alchemist* has various euphemisms that aim to improve the general tone and atmosphere of the tale. Euphemisms are words intended to soften descriptions of physical features, mental states, and skills. Euphemisms are used to make unpleasant conditions more bearable. Euphemisms are used in business, as well as in other areas. The findings revealed that the most prevalent euphemism employed in the novel was used to make things sound more pleasant. Sinaga & Marpaung, 2023 conducted a study about the metaphorical expression used in the poetry book with the title of the study, "Metaphorical Expression Used in Poetry in the book *The Everyday Poet* by Deborah Alma." In this study, they found six metaphors used: one animal metaphor, two abstract to-concrete metaphors, and three synesthetic metaphors. Khairunisa, Dirgeyasa, and Putri in 2020 were conducted a study that focused on the figurative language in poems entitled "Figurative Language in Amir Hamzah's Poems." The study identified 22 figurative languages, including three metaphors, seven hyperboles, five personifications, and seven similes. Amir Hamzah's poetry uses metaphorical language to convey his love and need for his mother.

METHODOLOGY

Research Design and Data Collection

This study employs a qualitative descriptive research method. The researcher obtained the data from the novel by C. S. Lewis, *The Chronicle of Narnia: The Last Battle*. Data collection methods in qualitative descriptive research are diverse and aim to discover phenomena 'who, what, and where' (Sandelowski, 2000). The researcher conducted some steps to collect the data. The first step was choosing a fiction novel. Second, read the novel from the beginning to the end to look for the figurative language and focus on the figure of emphasis or understatement, the figure of resemblance, the figure of sounds, and the imagery. The researcher used the novel pdf file to conduct this study. After reading the novel, the researcher put the data in a table and classified it based on the categories of the figurative language. The third step is classifying the figures of emphasis or understatement, figures of resemblance, figures of sounds, and imagery contained in *The Chronicles of Narnia: The Last Battle Book 7* and identifying the meaning of each figurative language category, and the last step is recognizing the data gathered from the novel *The Chronicle of Narnia: The Last Battle* to interpret the meaning of each figure of speech found in the novel. This research's data has been presented in written form, and it describes the findings of the analysis related to the figurative language categories found in the novel.

RESEARCH FINDINGS AND DISCUSSION

Data Analysis and Result

In *The Chronicle of Narnia: The Last Battle* by C. S. Lewis, the researcher found one figure of resemblance or relationship: personification. Two figures of emphasis or understatement are climax and paradox. Two figures of sounds that are onomatopoeia and repetition as well as imagery.

The Figure of Resemblance or Relationship

The novel *The Chronicles of Narnia: The Last Battle*, written by C. S. Lewis, contains four personification sentences.

Personification

Personification is a figure of speech in which non-living objects are depicted so that they appear to be people. Personification is a term used in the arts to describe depicting a non-human item as if it were human. Metaphor personifies human features and attributes such as sentiments, wishes, sensations, movements, and expressions. Personification is occasionally employed in the visual arts (Ward, 2019). In literature, examples are "the leaves waved in the breeze," "the ocean sighed," and "the Sun shone at us." Personification is the use of a live entity to symbolize a non-living item. "The wind yelled." Non-human things, in these cases, are given human qualities.

Table 1. Personification

No.	Personification
1.	"Oh, Trees, wake, wake, wake . Don't you remember it? Don't you remember me? Dryads and Hamadryads, come out, come to me." (p. 131).
2.	Their hearts leaped , and a wild hope rose within them. (p.160). Hearts Leaped, meaning one feels a flutter in one's chest or stomach from happiness or excitement.
3.	The light ahead was growing stronger . (p)
4.	The creatures came rushing on, their eyes brighter and brighter as they drew nearer and nearer to the standing Stars . (p.134)

Table 1 shows four personifications found in the novel *The Chronicles of Narnia: The Last Battle*.

The Figure of Emphasis or Understatement

The researcher found five paradoxes in *The Chronicles of Narnia: The Last Battle* and elaborated on the novel's climax. The result of the paradoxes is shown in Table 2.

Paradox

A paradox is a statement that contradicts or must simultaneously be true and false. It is a statement that leads to a seemingly self-contradictory or logically undesirable conclusion despite apparently solid reasoning from factual premises (Britannica, 2024). As an example, If I know one thing, it is that I know nothing. It refers to the beginning of the end. Nobody goes to Murphy's Bar anymore—it is too crowded.

Table 2. Paradox

No.	Paradox	Interpretation
1.	I maybe not be very clever, but I know that much. (p. 8)	In this sentence, Puzzle says he is not very clever, but then he says he knows that much. These two contradictory words, but they make sense.
2.	I can think of nothing. (p. 10)	It is a simple paradox. It means the person cannot think of anything.
3.	“Like a terrible, great Lion, to be sure,” (p. 23)	Terrible and Great are two contradictory words. Those words explain the lion's character, who is awful but also a great lion.
4.	“For gladly would I die a thousand deaths if I might look once on the face of Tash” (p. 63)	The first phrase, "die a thousand deaths' does not make any sense because how come one died when they are already dead, but the real meaning of this paradox is that he would die all over again just to be able to see Tash.
5.	“So afraid of being taken in that they cannot be taken out” (p. 83)	The dwarfs are stuck in their minds and are too afraid to be taken in by Aslan to his new country, where they cannot escape their prison-like minds.
6.	“Because of the greatness and terror of Tash” (p. 90-91)	Two contradictory words, Greatness and Terror, explain how Emeth feels when he sees god, Tash.

The paradoxes in *The Chronicle of Narnia: The Last Battle* are mainly about two contradictory words or a logically unacceptable statement.

Climax

The climax is one of the story's most intriguing sequences. Climax organizes a set of concepts in ascending order of significance. The story's climax in *The Chronicles of Narnia: The Last Battle* occurs when Tirian appears in front of all Narnians and adversaries. Tirian and his comrades fight before the combat begins. Narnians support Tirian and his allies in their struggle against the foes. Tash devours Ape and captures Rishda, but Tirian, Peter, Edmund, Digory, Lucy, and Polly stop him when Tash approaches. So, after the climax, Aslan arrives and praises Tirian, and the animals who still believe in Aslan travel to the true Narnia. Tirian, Jill, Peter, and the others travel to the real Narnia, where they encounter their Narnia friends, such as Roonwit and the former Kings and Queens. Finally, Aslan informs Peter, Edmund, and the other children that in their world, save for Susan, they all died in a true train accident and spent their years in Narnia, where they all lived happily ever after.

The Figure of Sounds

This book contains two figures of sounds: onomatopoeia and repetition. There are 35 onomatopoeias, assonance, and 74 repetitions.

Onomatopoeia

Onomatopoeia is when a word describes a sound and mimics the sound of the object or action it refers to when spoken. Onomatopoeia attracts the sense of hearing, and writers use it to bring stories to life in the reader's head. The following table shows the onomatopoeias that the researcher found in the novel.

Table 3. Onomatopoeia

No.	Onomatopoeia	Meaning
1.	"Hoofs, sire," said Jewel.... (p. 11)	To express sigh
2.	"hail, King," it cried in a voice as deep as a bull's (p. 11; p. 51)	A voice as deep as a bull's cry
3.	"ho, there!" said the King.... (p. 11)	To express the sound of happiness when finding something
4.	"A-a-a-a-hh," gasped the dryad.... (p. 12)	To express the sound of a shuddering in pain
5.	When it was almost dark, Tirian heard a light pitter-patter of feet... (p. 22)	To express the sound of the light of feet
6.	Before long, they could hear the hack-hack-hack of axes failing on timber (p. 14)	To express the sound of the hack of axes failing on timber
7.	"gosh!" said the boy... (p. 28)	An expression of wonder when someone is surprised
8.	"Nay," said Tirian. (p. 30, 31; p. 51; p. 63)	To correct what has just been said by replacing a word with one that is more accurate or appropriate
9.	"Ha!" cried Tirian (p. 30)	To express sad feelings
10.	"Ugh!" she said... (p. 30; p. 80 and 82)	To express the sound of disgust, aversion, horror
11.	"aye, lad," said Tirian. (p. 32)	A slang word means yes.
12.	"Oh, hurrah!" said Jill. (p. 32)	Expressing happiness
13.	"S-s-s-h, less noise." Said Jill (p. 35)	To tell the code to be quiet or to reduce noise

14.	“Hush!” he said.... (p. 36)	To call someone in the quiet night with a small voice or whisper with the purpose of not being heard by others
15.	...even Puzzle lifted his head and gave a grand Haw- hee-hee-hee, a thing the Ape hadn't allowed him to for days. (p. 39)	To express a satirical voice that no one likes it
16.	“Curl,” cried Tirian.... (p. 42)	To express the sad, crying voice
17.	“phew!” gasped Eustace. (p. 44)	It expresses relief, fatigue, and disgust if an unpleasant odor exists.
18.	"ho, ho, ho!" chuckled the Dwarf,... (p. 48; p. 60; p. 64)	To express the sound of a chuckle, mocking your opponent
19.	“Hail, farsight,” said Tirian. (p. 51)	To call someone another way instead of a name
20.	“gosh. I never thought of that.” (p. 55)	An expression of wonder used when someone is surprised
21.	“Ugh!” said Jill. (p. 55)	To express the sound of disgust, aversion, horror
22.	Miaow-miaow. Count on me!” said Ginger (p. 57)	To make a sound just like a cat
23.	“Grr!” came the growls. (p. 58)	To express the sound of a growling wild animal
24.	“Aii-aii-aouwee!—“ ...(p. 61)	To express a screaming sound
25.	“O-o-omph,” grunted the Boar (p. 64)	A sound of grunting, like a pig who was rising heavily on the feet
26.	“Ha!” said Farsight to himself (p. 66)	When someone is asking for something to replace the word "what."
27.	“Ee-auh-auh-oh is it”? gasped Puzzle (p. 6)	Stuttering sound when someone is unsure of something
28.	Then he heard Twang—and-zipp on his left ... (p. 67)	To express the sound of something falling on the ground
29.	“Yah!” sneered the Dwarf. (p. 67)	To sneered someone
30.	Boom-boom-ba-baa-boom went the horrible drum (p. 67 & 68)	To express the sound of the drum being played
31.	“Ow! ow!” what d’you that for ... (p. 82)	Expression of wonder used when someone was banging something
32.	... and the clack-clack of light little hoofs from the thunder of great ones (p. 85)	An expression sound of stomping or rattling sound of feet
33.	“Eh? What’s that? (p. 92)	Convince something when asking

34.	“S-s-ssh!” said the old Og (p. 92)	To give a code to ask someone/people to stop talking
35.	Bree-hee-hee! (p. 95)	The sound of horse

Repetition

Repetition is distinctive and may be seen in many stories, particularly in *The Chronicles of Narnia: The Last Battle*. Without a doubt, repeated statements have a special meaning for which they are repeated. Repetition is the repetition of a word or phrase (brookevitale.com/blog/repetition-meaning, 2022). It is the figurative sound component utilized to emphasize and highlight in writing and speaking. That is why certain words or phrases appear twice or three times. It makes the scenario more exciting by reiterating what the character believes and sees. There are other sorts of repetition. There are four types of repetition; the explanation is below.

1. Epizeuxis
Epizeuxis is the repetition of a word in sequence. For example, “**Look, look!**” (p. 62).
2. Anaphora
Anaphora is a word's repetition in the first phrase or clause. For example, “**And** you won't say thank you—**and** you won't even look at the coat—**and** you don't care—**and—and—**” (p. 8).
3. Mesodiplosis
Mesodiplosis is repeating a word in the middle of each phrase or clause. For example, this is still Narnia, and it is **more real and more beautiful** than the Narnia down below, just as it was **more real and more beautiful** than the Narnia outside the stable door! (p. 100).
4. Epistrophe
Epistrophe is the repetition of a word at the end of each phrase or clause. For example, “It's all a **plant**, all a blooming **plant**”. (p. 41).

Furthermore, table 4 shows the repetition and interpretation.

Table 4. Repetition

No.	Repetition	Interpretation
1.	“There were very few Talking Beasts or Men or Dwarfs, or people of any sort, ...” (p. 4).	Give an opinion
2.	“ But—but, ” said Puzzle (p. 5).	He was doubtful while stuttering.
3.	“ Please don't, please don't, please don't, ” said Puzzle, half braying and half talking. (p. 5).	To ensure Shifts that he should not be braying and talking, he heard a little bit (draws gesture).
4.	And when Puzzle heard that he said, “ No, no. You promised. I'm in now,” and in he went. (p. 5).	To make sure Shifts that he should not do it.
5.	“Now I wonder... I wonder... I wonder, ” said Shift to himself, for he was thinking very hard. (p. 6).	He said the same words three times to raise the idea and emphasize that he was wondering.

6.	“Then he swung himself up from branch to branch , ...” (p. 7).	To make clear what he is to do and where. Then, he passed lots of branches.
7.	“ And you won't say thank you— and you won't even look at the coat— and you don't care— and — and —” (p. 8).	The continuation
8.	You look wonderful, wonderful ,” said the Ape. (p. 8).	Make sure what he looks like.
9.	“ But I don't want to tell them anything.” “ But you think of the good we could do!” said Shift. (p. 8).	Talk about the continuation.
10.	“ No, no, no ,” said Puzzle. (p. 8).	He did not want to do it.
11.	“ No, no ,” said the Ape ...” (p. 9).	He did not want to do it.
12.	“ Well said, well said , Jewel,” cried the King. “(p. 11).	Shows that he agreed with him.
13.	“ Please, please ,” said the high voice of wooly lamb, ...” (p. 20)	Begged so badly
14.	“ You lie damnably. You lie like a Calomene. You lie like an Ape.” (p. 21)	Focus on one object and what is done
15.	“ Take him away. Take him away... ” (p. 21).	What have to do.
16.	“ Lord King! Dear Lord King ,” said their shrill voices (p. 22).	Talk to whom.
17.	“ You needn't, you needn't ,” said the little voices. (p. 23).	He should not do it.
18.	“Oh yes, yes ,” said the Rabbit. (p. 23).	Agree with.
19.	“ Aslan! Aslan! Aslan! ” cried the Beasts. (p. 24).	Talk to whom.
20.	“ Children! Children! (p. 26).	Talk to whom.
21.	“Oh don't , please don't ,” said Jill (p. 38). Meaning:	Emphasize that you should not do it.
22.	“ That's right, that's right ,” growled the other Dwarfs. “It's all a plant , all a blooming plant .” (p. 41).	It shows that he agrees with what he said before. To emphasize that that is a 'plant'.
23.	“ You must think we're blooming soft in the head, that you must ,” said Gruffle. (p. 41).	It would help if you did that.
24.	“Where's he ? Who's he ? Show him to us!” said several Dwarfs. (p. 42).	Focus on character.
25.	“... No more Aslan, no more Kings, no more silly stories about other worlds. (p. 42).	Emphasize that it will not happen.
26.	“... The Dwarfs are for the Dwarfs .” (p. 42).	Emphasizing the character.
27.	“ Look! ” he cried. “ Look at it! Look, look! ” (p. 46).	It would be best if you did it because there is an important thing.
28.	Ho, rumble, rumble, rumble, Rumble drum belaboured. (p. 50).	It has a very noisy sound.
29.	“ No, no, no ,” said Jill (p. 53).	He did not want to do it.
30.	“I was going to say I wished we'd never come. But I don't, I don't, I don't . Even if we are killed. (p. 55).	He never says that, emphasizing.

31.	“Who is he ? Where is he ? (p. 58).	Focus on character.
32.	“ We will, we will... ” (p. 58).	Action that will do (future), persuasive.
33.	Cursed, cursed cleverness!” said Poggin. (p. 58).	He should get it (emphasize).
34.	“... Beware, beware. ” (p. 59).	Something would happen (dangerous), you should be careful!
35.	“ No, no, ” shouted most of the crowd. (p. 59).	He disagreed.
36.	“Oh, thank you, thank you, thank you, ” said dozens of voices. (p. 60).	He was so thankful because someone could help him.
37.	“ Dilly, dilly, come and be killed!” sneered Griffle. (p. 60).	An amazing person.
38.	“ My head, my head, ” (p. 61).	An expression so that he got an idea forced his brain to think.
39.	“ Look, look! ” said the voice of the Bear. (p. 62).	It would be best to do it (look) because that is important.
40.	“ Mercy! Mercy! ” wailed the Beasts. (p. 62).	Desperately need mercy.
41.	“ We will, we will, ” said the poor Beasts. (p. 63).	Action that will do (future), persuasive.
42.	“ To me, to me, warriors of The Tisroc, may he live forever. To me, all loyal Narnians, lest the wrath of Tashlan fall upon you!” (p. 65).	Focus on the object.
43.	“ Welcome! Welcome! We'll help, we'll help, help, help. Show us how to help, show us how, how. How-how-how? ” (p. 66).	Show interest, and be persuasive.
44.	“ See, see... ” (p. 66).	Should do it (see) because that is an important thing.
45.	“ To me! To me! ” he called. (p. 66).	Focus on an object.
46.	“ We've seen, we've seen, ” squealed the Mice. (p. 66).	Shows interest while giving something.
47.	“Oh well done. Well done! ” shouted Jill. (p. 69).	They finished and calmed down.
48.	“... The Dwarfs are for the Dwarfs. ” (p. 71).	Emphasizing the character.
49.	“ Tash! Tash! The great god Tash! Inexorable Tash! ” (p. 71).	What a great and important name he is, contrast.
50.	“ Tash, Tash! ” (p. 74).	What a great and important name he is, contrast.
51.	And the High King raised him and kissed him on both cheeks as a High King should. (p. 75).	Focus on an object.
52.	“But I can see you, ” said Lucy. “I'll prove I can see you... ” (p. 81).	Emphasizing himself that he can see someone, said the true one.
53.	“... And now —even now... ” (p. 82).	Emphasizing the adverb of time.
54.	“Now it is time! ” then louder, “ Time! ”; then so loud that it could have shaken the stars, “ TIME. ” The Door flew open. (p. 83).	Emphasizing the adverb of time.
55.	“It came nearer and nearer. ” (p. 85).	Give a piece of clear information about someone's sounds that come closer.

56.	“ Come further in! Come further up!” he shouted over his shoulder...” (p. 88).	An action to move forward.
57.	“... night after night ...” (p. 90).	Focus on the adverb of time.
58.	“... must pass one by one into the hovel” (p. 90).	A step to get there.
59.	Therefore, if any man swears by Tash and keeps his oath for the oath's sake, it is by me that he has truly sworn, though he knows it not, and I reward him. (p. 91).	Lots of promises that someone has made, and it must happen.
60.	I must go further up and further in. (p. 92).	He commended where he must go and how far it is.
61.	That had a beginning and an end . (p. 94).	Focus on the adverb of time.
62.	“... which has always been here and always will be here ...” (p. 94).	Here, it talks about the presence; it is always the same.
63.	“... And of course it is different ; as different as a real thing is from a shadow or as waking life is from a dream.” (p. 94).	To make it clear.
64.	“It's all in Plato, all in Plato : bless me, what do they teach them at these schools!” (p. 94).	Focus on someone.
65.	And the sea in the mirror, or the valley in the mirror, were in one sense just the same as the real ones, yet at the same time, they were somehow different—deeper, more wonderful, more like places in a story: in a story you have never heard but very much want to know. (p. 94).	Draw an object and how it is.
66.	Faster and faster , they raced, but no one got hot or tired or out of breath. (p. 95).	How big is the speed and the step?
67.	And helter-skelter behind him, with splash after splash , all the others did the same. (p. 96).	Many splashes.
68.	“You went on, up and up , with all kinds of reflected lights flashing at you from the water and all manner of colored stones flashing through it...” (p. 97).	To contrast the destination.
69.	“ Do you remember? Do you remember? ” they said—and said it in steady voices, without panting, though the whole party was now running faster than an arrow flies. (p. 97).	To make sure that he remembers
70.	“Certainly,” said Digory. But the Dogs barked, “ Faster, faster! ” (p. 97).	Invites to run faster and faster.
71.	“And they went through winding valley after winding valley and up the steep sides of hills and, faster than ever, ...” (p. 97).	There are lots of valleys that are passed.
72.	“... and at the foot of that tree were two thrones and in those two thrones a King and Queen so great and beautiful that everyone bowed down before them.” (p. 99).	Emphasizing that he talks about those two thrones.
73.	This is still Narnia, and more real and more beautiful than the Narnia down below, just as it was more real and more beautiful than the Narnia	Emphasizing how it looks like and the position.

	outside the stable door! I see... world within world, Narnia within Narnia..." (p. 100).	
74.	And far out to sea, she could discover the islands, island after island to the end of the world, and, beyond the end, the huge mountain which they had called Aslan's country. (p. 100).	Lots of islands are passed.

Table 4 shows the total number of repetitions in *The Chronicles of Narnia: The Last Battle*, which is 74 repetitions from the novel.

Assonance

Assonance is a repetition of vowel sounds at the beginning, middle, or end of at least two words. Assonance (or vowel rhyme) is the repetition of a vowel sound in a sentence to create an internal rhyme. The sound can be at the beginning of a word. There are seven repetitions of sound found in this novel.

Table 5. Assonance

Assonance	Sentences
Repetition of the \bar{o} (u) sound	Come and try on your beautiful new lion-skin coat (p. 3)
	If it were only the Ape and the Calormenes who were against you , we would have fought till we were cut into pieces before we'd let them tie you up. (p. 14)
Repetition of the ou sound	When you have been whispering for hours , the mere sound of anyone talking out loud has a wonderfully stirring effect. (p. 23)
Repetition of the \bar{a} (ei) sound	No more at all," said the Calormene, looking the Cat straight in the face . (p. 12)
	...with his tail straight up in the air ... (p. 37)
	Their coming was like the breaking of a great wave on the seabeach (p. 41)
Repetition of i long sound	He held the needle between his lips and took the scissors in his left paw. (p. 3)
	King Tirian and the two Beasts knew at once that she was the nymph of a beech tree . (p. 6)
	It cheers my heart to meet thee among all these beasts and devils of Narnians. (p. 22)
	...even Puzzle lifted his head and gave a grand Haw- hee -haw- hee - hee ... (p. 24)
Repetition of the \bar{e} sound	Caldron Pool is the big pool right under the cliffs at the western end of Narnia. (p. 1)
	Perhaps I'd better do it after all, Puzzle. (p. 2)
	He flung it down in front of Shift and stood dripping and shivering and trying to get his breath back. (p. 3)
	Silly little bleater . (p. 12)

Repetition of the ē (i) sound	I mean, the other Beast might think (p. 3)
	Leave me at once, dear Beasts ," said Tirian. (p. 14)
Repetition of the ai sound	You lie like a Calormene (p. 12)

The table above shows the assonance found in the novel: repetition of the oo (u) sound, repetition of the ou sound, repetition of the ā (ei) sound, repetition of i long sound, repetition of the ə sound, repetition of the ē (i) sound, and repetition of the ai sound.

Imagery

Imagery is a literary method that uses figurative language to evoke a sensory experience or to paint a picture with words for the reader (Deguzman, 2021). As a result, imaging encompasses more than just visual representations or thoughts; it also involves bodily experiences and emotional emotions. There are seven senses of imagery, and Table 6 shows the imagery found in the novel *The Chronicles of Narnia: The Last Battle*, the senses, and the interpretation.

Table 6. Imagery

No.	Imagery	Sense	Interpretation
1.	The great waterfall pours down into it with a noise like everlasting thunder (p. 5)	Auditory sense	The sound of the waterfall was really loud
2.	The waterfall keeps the pool always dancing, bubbling, and churning round and round as if it were on the boil , and that, of course, is how it got its name: Caldron Pool. (p. 5)	Kinesthetic sense	The waterfall was flowing profusely
3.	I'm feeling cold enough already in this cruel wind. (p. 6)	Tactile sense	The temperature is cold
4.	It was just on the tip of my tongue. Only the sign itself came before I could get the words out. (p. 9)	Organic sense	To communicate internal sensation with emotion and uplifting feeling.
5.	The stars say nothing of the coming of Aslan, nor peace, nor joy. (p. 11)	Visual sense and a parable sentence	No hint
6.	Then, all at once, she fell sideways as suddenly as if both her feet had been cut from under her. (p. 12)	Organic sense	The feeling of fear
7.	His eyes were red , and he was covered with foam. (p. 16)	Visual sense	Describing color
8.	The room began to swim before Tirian's eyes. (p. 26)	Kinesthetic sense	The sense of motion or movement
9.	The wood was full of the pale, dreary light that comes before sunrise, and she was soaking wet with dew; it was nearly morning. (p. 26 - 27)	Visual sense	Describing color
10.	Dew-drops were twinkling on every branch (p. 29)	Visual sense	Many dew drops fell at that time

11.	You must think we're blooming soft in the head, that you must" (p. 41)	Organic sense	The words are mentally deficient, silly, and foolish. It tells about emotion or feeling.
12.	Immediately, the sky became full of shooting stars. (p. 84)	Visual sense	What they saw at that time
13.	As it was, the crowd of stars behind them cast a fierce, white light over their shoulders. (p. 85)	Organic sense	To communicate internal feeling
14.	Poggin remained, shaking hands with everyone and grinning all over his honest face. (p. 86)	There are two senses: visual sense and organic sense.	Happy feeling
15.	Till at last, his long flames licked round her, and the two ran together and became one huge ball like a burning coal. (p. 87)	Visual sense	Describe what it looked like at the time
16.	And though my heart was turned into water inside me. (p. 90)	Organic sense	To overcome a situation with a positive emotion
17.	And since then, O Kings and Ladies, I have been wandering to find him and my happiness is so great that it even weakens me like a wound. (p. 92)	Organic sense	Tells about emotion and happy feeling

Table 6 shows 17 imageries with one auditory, two kinesthetic, one tactile, seven organic, and seven visual senses. The most common senses found in this novel are organic sense and visual sense.

DISCUSSION

The results show that some figurative languages are found in C. S. Lewis's novel *The Chronicles of Narnia: The Last Battle*.

Categories	Figurative language	Total	
The figure of resemblance or relationship	Personification	4	
The figure of emphasis or understatement	Climax	see. page 6	
	Paradox	5	
Figure of sounds	Onomatopoeia	35	
	Repetition	74	
	Assonance	Repetition of the oo (u) sound	
		Repetition of the ou sound	
		Repetition of the ā (ei) sound	
		Repetition of the i long sound	
		Repetition of the ə sound	
Repetition of the ē (i) sound.			
Repetition of the ai sound.			
Imagery	Auditory sense	1	

	Kinesthetic sense	2
	Tactile sense	1
	Organic sense	7
	Visual sense	7

Based on the study that has been undertaken, there is the figure of resemblance or relationship with four personifications; the figure of emphasis or understatement with five paradoxes and the explanation of the climax; the figure of sounds with 35 onomatopoeias, 74 repetitions, assonance with repetition of the oo (u) sound, repetition of the ou sound, repetition of the ā (ei) sound, repetition of i long sound, repetition of the ə sound, repetition of the ē (i) sound, and repetition of the ai sound; and 17 imageries.

The most common use of figurative language categories is the figure of sounds, with 35 onomatopoeias and 74 repetitions.

CONCLUSION

In essence, figurative languages communicate greater levels of meaning, making the language more colourful and emotional. Personification makes the narrative more engaging, draws the reader's engagement, and makes readers empathize with the characters. Paradoxes are utilized to catch the reader's attention and spark fresh thoughts. Using the figure of sound, such as onomatopoeia and repetition, may attract the sense of hearing, which the writer uses to bring the stories alive in the reader's mind. It excites the scene by repeating what the character believes and sees. Furthermore, a writer who uses figurative language in their literary work may form imagery, and imagery in written works may determine the story's setting, eliciting empathy for a character's perspective and immersing them in a predicament. Thus, figurative language makes the story more pleasurable, giving the reader greater comprehension of the author's attempt to express.

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