



Connotative Meaning in the Novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo (A Semantic Study)

Filla Fitria Amini^{1*}, Laila Tri Lestari², Anisa Ulfah³

¹²³Prodi Pendidikan Bahasa Indonesia, Universitas Islam Darul Ulum Lamongan, Jawa Timur, Indonesia

*E-mail: fillafitriaamini@gmail.com

ABSTRACT

This study aims to describe the forms of positive and negative connotative meanings and to analyze the functions of connotative meaning in the novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo, based on the theory of J. D. Parera. A descriptive-qualitative method was employed, utilizing "read-and-note" data collection techniques and content analysis for data processing. The research data consisted of excerpts from the novel containing connotative meanings. The results indicate that the novel *Archipelagos 3: The Power of Imang in Nusantara* contains both positive and negative connotative meanings manifested in words and phrases. Furthermore, the study identified connotative meaning functions consistent with Parera's theory, specifically: stimulating and evoking the senses, stereotypes, popular beliefs, and personal interests.

Keywords : *connotative meaning, novel, semantic study*

INTRODUCTION

Language is a primary element in literary works, serving as a medium for conveying an author's ideas, emotions, and life experiences. Chaer (1995:1) posits that language is an arbitrary system of sound symbols functioning as a tool for verbal communication. Fitriyah & Ulfah (2023:6) argue that an author's feelings can be manifested in writing through language. In practice, language does not always convey meaning directly; it often carries implicit, additional layers of meaning. Such usage serves various purposes, including enhancing aesthetic value, establishing atmosphere, and deepening the message intended for the reader. Therefore, understanding meaning in literary works is crucial for grasping the language's true

intent and avoiding misinterpretation. In linguistics, the study of meaning falls under the field of semantics.

Semantics is the branch of linguistics that studies the relationship between language and meaning. Parera (2004:42) defines semantics as the science of meaning. This view aligns with Tarigan (2015:7), who states that semantics is the study of meaning. Both perspectives highlight that meaning is a vital element in language use, as language functions not only as a communication tool but also as a vehicle for conveying specific ideas, feelings, and messages. Furthermore, Putri et al. (2024:16732) emphasize that language is meaningful only when it conveys clear meaning. With-

Submitted
17/07/2026

Accepted
24/09/2026

Published
30/09/2026

Citation	Amini, F. F., Lestari, L. T., & Ulfah, A. (2026). Connotative Meaning in the Novel <i>Archipelagos 3: The Power of Imang in Nusantara</i> by Sleepinigloo (A Semantic Study). <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 5, September 2026</i> , 4553-4562. DOI: https://doi.org/10.55909/jpbs.v5i5.1766
----------	---

Publisher
Raja Zulkarnain Education Foundation

out meaning, language can lead to misunderstandings—situations where a listener fails to grasp the speaker's intent, preventing the intended message from being accurately conveyed. Thus, the study of semantics plays a pivotal role in understanding how meaning is formed, utilized, and interpreted in communication. Salsabila (2024:3049) suggests that understanding linguistic meaning—to ensure clear communication and avoid misunderstandings—involves both denotative and connotative meanings. This indicates that in the study of semantics, meaning is understood not only denotatively (as the literal or actual meaning) but also connotatively—that is, as meaning arising from specific emotional nuances, experiences, cultural contexts, and associations.

Connotative meaning refers to meaning that extends beyond a word's basic or literal definition. Aminuddin (2001:88) states that connotative meaning is an additional or figurative meaning attached to a word's basic meaning, emerging from the emotional connections, experiences, or specific associations that language users form regarding the words they hear or read. This view is reinforced by Parera (2004: 98), who posits that connotative meaning is the original meaning (denotation) augmented by diverse and unpredictable elements such as feelings, emotions, values, and specific stimuli. Azzahra et al. (2026) further support this argument by defining connotative meaning as an additional meaning attached to a word—comprising emotional nuances, values, and cultural associations—that exists beyond its literal or denotative definition.

In line with this, Diana (2026) states in her research that connotative meaning is an additional meaning accompanying the denotative sense, encompassing emotional, social, cultural, and ideological nuances. Based on this view, it is evident that connotative meaning relates not only to a word's lexical definition but also to the affective values and experiences of language users. Consequently, connotative meaning plays a vital role in enriching language use within literary works, particularly novels. Lestari & Ani (2022: 38) suggest

that authors employ word choices distinct from everyday language because ordinary speech is often insufficient to fully articulate the experiences they wish to convey. Thus, it is understood that novelists utilize connotative language in their works to fully express their intended messages.

A novel is a literary work offering value to its readers; hence, analyzing the connotative meanings within a novel is a compelling area of study (Zuhairoh & Febriani, 2022: 70). Authors frequently use language carrying additional meanings to convey messages and establish the story's aesthetic quality. Through such usage, authors can create atmosphere, characterize figures, and convey conflicts and emotions with greater depth. This study examines the novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo, grounded in Parera's theory of connotative meaning. Parera categorizes connotative meaning into two forms—positive and negative—and outlines four functions: stimulating the senses, evoking stereotypes, eliciting popular attitudes and beliefs, and engaging personal attitudes and interests. Based on this theoretical framework, the study identifies the forms and functions of connotation present in the work. Numerous studies have examined connotative meaning. For instance, Zuhairoh and Febriani (2022) analyzed denotative and connotative meanings in Andrea Hirata's novel *Orang-Orang Biasa* using a semantic approach, identifying 23 instances of denotative meaning and 75 of connotative meaning. Additionally, Syahidah et al. (2024) investigated connotative meanings in Eka Kurniawan's short story *Teman Kencan*, identifying six types of connotations: elevated, friendly, dangerous, inappropriate, unpleasant, and harsh. While these studies exist, few researchers have explicitly employed Parera's framework to examine the functions of connotation. Consequently, this study complements previous research by exploring the functions of connotative meaning using Parera's theory as its analytical basis. It also offers novelty regarding its research object—the novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo—which has received



limited scholarly attention, particularly concerning connotative meaning within a semantic framework. novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo showcases a rich use of connotative meaning in its language. The author does not merely convey the story directly but also employs various expressions that carry implicit meanings. This use of language gives the novel a unique appeal for scholarly analysis, particularly regarding its connotative aspects. Researching connotative meaning in this novel is significant as it helps reveal hidden messages within the narrative. Furthermore, such research can demonstrate how the novel's use of language influences reader understanding and interpretation.

This study focuses on analyzing connotative meaning in *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo through a semantic lens. It aims to describe the forms and functions of connotative meaning present in the novel, drawing upon the theories of Parera. This research is expected to contribute to the field of linguistics—specifically semantics—and enrich existing studies on the use of connotative meaning in Indonesian literature.

METHOD

This study employs a qualitative descriptive method. According to Moleong (2017), Razak (2017), qualitative research aims to understand phenomena experienced by research subjects holistically by describing them through words and language within a natural context. The qualitative descriptive method was selected because the study aims to describe forms of positive and negative connotative meaning and analyze the functions of connotative meaning within *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo. A semantic approach is utilized in this study to analyze linguistic meaning, specifically the connotative meanings found in the literary text. The primary theory employed is Parera's theory of connotative meaning, which distinguishes between two forms—positive and negative connotative

meanings—and classifies them according to word and phrase forms. Additionally, this study examines the functions of connotative meaning within the story, drawing upon Parera's theory regarding the functions of connotative meaning.

The data source for this research consists of excerpts from the novel *Archipelagos 3: The Power of Imang in Nusantara* by Sleepinigloo. The research data comprises excerpts containing positive and negative connotative meanings and illustrating the functions of these meanings within the story. The study focuses on the use of connotative meanings and their functions in the novel, grounded in Parera's theory. Data collection employed the "read-and-note" technique; according to Subroto (1992:42), this involves reading the literary work intensively and recording sections relevant to the research focus.

Data analysis was conducted using content analysis through several stages: (1) reading and comprehending the novel's entire content; (2) identifying data containing connotative meanings; (3) classifying data based on positive and negative connotative forms; (4) interpreting data through a semantic lens based on Parera's theory; and (5) analyzing the functions of connotative meanings within the story's context. Data identification was guided by specific characteristics of connotative meaning: (1) containing figurative meaning; (2) carrying an emotional value or nuance (positive or negative); (3) possessing associative meaning; (4) not being understandable literally (requiring interpretation); and (5) deviating from denotative meaning. To ensure data validity, the study utilized persistent observation and theoretical triangulation. Persistent observation involved repeatedly reading and examining the data to gain a profound understanding of the connotative meanings and their functions within the novel. Meanwhile, theoretical triangulation was conducted by comparing the primary theory with relevant supporting theories, thereby ensuring the analysis results were more valid, objective, and scientifically defensible.

RESULTS

1. Forms of Connotative Meaning

Parera classifies connotative meaning into two types: positive connotative and negative connotative. Pertama, makna konotasi positif berbentuk kata seperti berlaku pada Data 1 sedangkan makna konotasi positif berbentuk frase terjadi pada Data 2.

Data 1

"She is the child who brings more color to Candi Tellu." (Sleepinigloo, 2025:387)

Data 2

"Nyai Rondo—though she acts haughty and indifferent—I admit she has devised a grand plan to help you all; she is determined to defy the destiny that dictates only the 'chosen one' must bear the entire burden." (Sleepinigloo, 2025:68)

Secondly, a negative connotation in the form of a single word appears in Data 3, whereas a negative connotation in the form of a phrase occurs in Data 4.

Data 3

"What you're saying sounds stale, Bas." (Sleepinigloo, 2025:109)

Data 4:

"You aren't as infuriating as your father; he is a man with no heart." (Sleepinigloo, 2025:332)

2. Functions of Connotative Meaning

Several functions of connotative meaning were identified. These functions include: a) stimulating and evoking the senses, divided into two sub-functions: embellishing speech regarding characterization (e.g., Data 5) and embellishing speech regarding atmosphere (e.g., Data 6), as well as the sub-functions of kinetic imagery (Data 7) and visual imagery (e.g., Data 8); b) stimulating and evoking stereotypes, distinguished by the function of a character's psychological attitude (Data 9), moral attitude (Data 10), and social and existential attitudes (as seen in Data 11); c)

stimulating and evoking popular beliefs, distinguished by social and interpersonal conflict (Data 12) and ideological conflict (as seen in Data 13); and d) stimulating and evoking personal interests, divided into the function of emotional tension (negative, e.g., Data 14) and the function of emotional calm and comfort (positive, e.g., Data 15).

Data 5

"..., just like the other Candi Tellu children who eventually learned about that cold man's life." (Sleepinigloo, 2025:261)

Data 6

"This house felt truly warm for them; Amerta and Abimanyu knew how to welcome guests graciously and how to respond to the needs expressed by all the children." (Sleepinigloo, 2025: 295)

Data 7

"Nyai Rondo sat calmly, her quill pen dancing across the stack of papers." (Sleepinigloo, 2025:97)

Data 8

"The Lenin waters rolled in from behind Tanra; their turquoise hue was a feast for the eyes." (Sleepinigloo, 2025:255)

Data 9

"..., just like the other children of Candi Tellu who eventually learned the truth about that cold man's life." (Sleepinigloo, 2025:261)

Data 10

"You aren't as infuriating as your father; he is a man with no heart." (Sleepinigloo, 2025:332)

Data 11

"She is the child who brings more color to Candi Tellu." (Sleepinigloo, 2025:387)



Data 12

"You aren't as infuriating as your father; he is a man with no heart." (Sleepinigloo, 2025:332)

Data 13

"..., she was determined to break the destiny that dictated only the chosen child must bear the burden of it all." (Sleepinigloo, 2025:68)

Data 14

"Sanja froze in place; she shook Bastian's body. Accustomed to silence, the woman screamed as loudly as she could, calling for help." (Sleepinigloo, 2025:336)

Data 15

"Rabka turned, seeing the faint smile of the woman beside him and the soothing gaze in her eyes." (Sleepinigloo, 2025:415)

DISCUSSION

Forms of Connotative Meaning

Parera classifies connotative meaning into two categories: positive connotation and negative connotation. A positive connotation refers to a word or phrase that carries a positive or favorable emotional value, whereas a negative connotation refers to a word or phrase that carries a negative or unfavorable emotional value. Presented below is a classification of positive and negative connotative meanings in the form of words and phrases.

In a cultural context, color is often associated with diversity, beauty, and vitality. In this excerpt, "color" no longer signifies a purely visual attribute; instead, it carries an added emotional value that implies a more vibrant and cheerful quality. This aligns with Parera's theory (2004: 98), which states that connotative meaning arises when a basic meaning acquires additional emotional value, emotion, and specific associations influenced by the context of language use. This connotation is

positive because it conveys an appreciative sentiment toward the character being discussed. The expression serves to reinforce characterization by establishing an image of the character as an individual who exerts a positive influence on their social environment.

Regarding the data presented in the results section, a positive connotation is found in the phrase *mematahkan takdir* (breaking destiny). From a lexical standpoint, the phrase consists of two elements: *mematahkan* (to break) and *takdir* (destiny). The word *mematahkan* derives from the root *patah*, which, according to the KBBI (Great Dictionary of the Indonesian Language), means "to snap" or "to break." Within the narrative and cultural contexts, the phrase *mematahkan takdir* is not used literally; rather, its meaning has expanded to refer to the character's effort to alter a preordained life path. Combining *mematahkan* with *takdir* creates a metaphor that depicts resistance against a fate or circumstance perceived as unjust.

This is consistent with Parera's theory (2004: 98), which posits that connotative meaning is a meaning that has acquired additional emotional value and specific emotions. The phrase carries a positive connotation, as it evokes emotional values of courage and a fighting spirit. Its usage also reinforces the character of Nyai Rondo within the story, demonstrating her determination to reject long-held beliefs.

Regarding the data presented in the results section, a negative connotation was identified in the word *basi* (stale). Lexically, according to the KBBI (Great Dictionary of the Indonesian Language), *basi* refers to something that has begun to smell unpleasant or taste sour due to decomposition. In the story's context, the excerpt appears when seven chosen children gather at Candi Tellu to open a brass box—a gift from Lumbang—containing items that serve as codes for finding clues. Bastian voices trivial complaints, prompting Ayu to dismiss his words as *basi*.

Culturally, *basi* is associated with things that are old and insignificant. Within both the narrative and cultural contexts, the word is not used literally; instead, its meaning has shifted to denote uninteresting speech that fails to leave a meaningful impression. This aligns with Parera's theory (2004: 98), which posits that connotative meaning arises when a basic meaning acquires additional nuances of feeling, emotion, and specific associations.

In the story, the phrase is spoken by Irimbe upon meeting Alvin, the child of Segeran; she is reminded of Segeran, who used to be extremely irritating. Culturally, the heart is often associated with emotion; thus, being described as "heartless" (*tidak punya hati*) is interpreted as lacking feeling.

Based on the narrative and cultural context, the phrase *tak punya hati* (heartless/having no heart) is not used to indicate that the character literally lacks the organ known as the liver; rather, its meaning has expanded to describe someone who is unfeeling, lacks empathy, and tends to hurt others. This aligns with Parera's (2004: 98) theory, which posits that connotative meaning is a base meaning enriched by added values of sentiment, emotion, and specific associations.

Functions of Connotative Meaning

In the data presented in the results section, the function of embellishing characterization is observed in the phrase *pria dingin* (cold man). This phrase characterizes Lexan. The choice of words introduces an aesthetic element through the phrase's connotation: that of a person who is unapproachable. The phrase *pria dingin* demonstrates that characterization is not constructed through direct description but through a metaphor linking the character's traits to the reader's own experiences and ideological framework. Thus, connotation plays a role in aesthetically shaping the character's image. The phrase *pria dingin* evokes a sensory impression of coldness associated with an unfriendly personality, thereby making the characterization feel more

vivid. This explanation aligns with Parera's (2004: 99) theory, which notes that certain vocabulary items can function to stimulate the five senses.

In the data presented in the results section, the function of evoking imagined movement is found in the word *menari-nari* (dancing/swirling). The connotative meaning here serves as a strategy for creating kinesthetic imagery, shifting the sense from the literal to the imaginative realm. The expression *menari-nari* involves a process of personification that creates the illusion of dynamic activity. The choice of words serves to activate the reader's imagination; for instance, the expression "the quill pen danced" instinctively prompts the reader to visualize a quill pen moving as if it were dancing. Thus, connotation plays a role in drawing the reader's imagination into the story. This aligns with Parera's (2004:99) theory, which posits that certain vocabulary items can function to stimulate the senses.

In the data presented in the results section, a function involving visual imagination is found in the phrase "spoils the eyes" (*memanjakan mata*). This phrase indicates that a visual description is conveyed through word choices that carry specific associations or connotative meanings. When a reader encounters the expression "its turquoise color spoils the eyes," they instinctively visualize a beautiful turquoise hue. This demonstrates that connotation can serve to evoke the reader's visual imagination, consistent with Parera's (2004:99) theory regarding vocabulary that stimulates the senses. As previously noted, when the senses are stimulated, the imagination is engaged; therefore, this function falls into the category of stimulating and arousing the senses.

Parera (2004:100) suggests that connotation can stimulate and evoke stereotypes within a person's mind. These stereotypes may relate to nationality, religion, rural life, and so forth, and often emerge from within the community.

The connotative function of stimulating and evoking stereotypes refers to language's ability to



activate specific associations or images that already exist and have developed within society. The choice of words used to represent a character's values and attitudes can stimulate and evoke stereotypes by activating the reader's existing stereotypes through the specific diction employed.

In the data presented in the results section, the function of representing character values and attitudes is observed in the phrase *pria dingin* (cold man). The connotative meaning within this data serves to represent the psychological state of the character Lexan. The expression *pria dingin* demonstrates that the character is constructed through a choice of words carrying specific associations. This phrase evokes a stereotype among readers; the stereotype associated with *pria dingin* is socially understood as unfriendliness or emotional aloofness. Consequently, the representation of the character's psychological attitude can be categorized as serving the function of stimulating and evoking stereotypes.

Moral attitude

In the data presented in the results section, the function of representing character values and attitudes is observed in the phrase *tak punya hati* (heartless). The connotative meaning here represents a moral judgment regarding the character. The phrase *tak punya hati* portrays the character as someone devoid of feeling. Upon reading the excerpt, the reader's stereotypes lead them to immediately assess the character's attitude in the manner described. Thus, connotation serves as a means to depict the character's moral attitude. This representation of attitude through connotative diction demonstrates that the representation of emotional and moral values and attitudes can evoke stereotypes held by individuals or society at large.

Social and existential attitude

In the data presented in the results section, the function of representing character values and attitudes is observed in the word *berwarna* (colorful/vibrant). The connotative meaning of the

word *berwarna* represents the character's values regarding his social environment within the story. This word signifies a positive assessment of the character Bastian, portraying him as someone who enlivens social interactions; language thus functions as a marker of social identity while simultaneously stimulating reader stereotypes. Upon reading the excerpt, the reader immediately assesses the character's attitude based on the description provided. In this instance, the representation of attitude through the word *berwarna* serves to stimulate and evoke reader stereotypes by depicting the character's nature or social attitude within the excerpt. Stimulating and evoking popular beliefs

Connotations—whether carrying positive or negative value—can be influenced by public perception. Parera (2004:102) posits that the beliefs and attitudes of the general public are often shaped by experience and education. From this perspective, it can be concluded that a connotation may be positive if the public's experience and education deem it so, or conversely, negative if those same factors dictate otherwise. Since experience and education evolve over time, they can also alter public perception.

The capacity of language to stimulate and evoke popular attitudes and beliefs through connotation refers to its ability to influence how readers view the values, norms, or beliefs prevalent in society. Through connotative meaning, an expression does more than convey information; it embodies specific value judgments capable of stirring and shaping public belief. This dynamic is categorized under the "conflictual function," as the use of connotative diction to depict conflict can provoke readers to evaluate the underlying values or sentiments inherent in that portrayal.

Conflict-Related Function

Social and interpersonal conflict

In the data presented in the results section, the function of social and interpersonal conflict is found in the phrase *tak punya hati* (heartless). The

connotative meaning within this data serves to represent the character's attitude and the conflict involving the character. The expression *tak punya hati* evokes popular beliefs through the story's conflict. Upon reading the excerpt, the reader perceives a conflict between the character *Irimbe* (the speaker) and *Segeran* (the person being discussed). In society, this phrase is associated with a negative attitude. In line with this, Parera (2004:102) states that popular beliefs and societal attitudes are often shaped by experience and education. Thus, it can be concluded that the depiction of conflict can evoke popular beliefs.

Ideological conflict

In the data presented in the results section, the function of ideological conflict is found in the phrase *mematahkan takdir* (breaking destiny). The connotative meaning here serves to depict the ideology of a character striving to alter a preordained decree. The expression *mematahkan takdir* demonstrates that conflict is portrayed not only through physical actions but also through the character's ideology, expressed via metaphorical language. This reveals that connotation functions to reinforce the ideological conflict. Upon reading the excerpt, the reader immediately perceives that the character holds a strong ideology, driving the intent to change a fixed destiny. This illustrates that the use of the phrase *mematahkan takdir* can stimulate and evoke popular beliefs regarding the character in the story.

Stimulating and evoking personal interests

Parera (2004:103) notes the existence of words with connotations that associate with personal attitudes and interests. Certain words are selected to convey emotional nuance or feeling, giving rise to the reader's personal perspective. This perspective embodies the connotative function of stimulating and evoking personal attitudes and interests. This function is categorized as an emotional function (emphasizing affective value).

Emotional Function (emphasizing affective value)

Emotion of tension (negative)

In the data presented in the results section, the emotional function of tension is found in the phrase *diam membeku* (frozen silent/petrified). The connotative meaning within this expression indicates that language is used to trigger an emotional response, such as shock. Linguistically, this demonstrates that the connotation serves as a marker of emotional intensification, thereby heightening the narrative drama. This emotional function can evoke personal attitudes and interests—specifically, judgments regarding the character in the story. The phrase elicits empathy from the reader, as the expression allows them to experience the shock and fear felt by *Sanja*.

Emotion of calmness and comfort (positive)

In the data presented in the results section, the emotional function of calmness and comfort is found in the phrase *menyejukkan mata* (soothing to the eyes). The positive connotation in the data represents emotional value through the choice of words with positive associations. The phrase *menyejukkan mata* illustrates the sense of comfort experienced by the character upon viewing the beauty of the turquoise-green *Lenin* water. This emotion stimulates and evokes personal attitudes and interests; thus, the emotional function of calmness and comfort can be categorized as a connotation that stimulates and engages personal interests.

CONCLUSION

Based on the research findings, it can be concluded that the novel *Archipelagos 3: The Power of Imang In Nusantara* by Sleepinigloo employs both positive and negative connotative meanings through words and phrases. The study also identifies the functions of these connotative meanings: stimulating the senses (enhancing the narrative and sparking the reader's imagination);

evoking stereotypes (representing the characters' values and attitudes); triggering popular attitudes and beliefs (serving a conflict-oriented function by highlighting opposing views); and appealing to personal attitudes and interests (serving an emotional function by emphasizing affective value). This confirms that, beyond merely serving an aesthetic purpose, the use of connotative meaning also shapes the story's intrinsic elements.

REFERENCES

- Amalia, A. F., Kristanto, N. H., & Waluyo, S. (2022). Semiotika Nonverbal dalam Musik Video “Azza” Karya Rhoma Irama (Kajian Semiotika Roland Barthes). *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 5(4), 731-748. <https://doi.org/10.30872/diglosia.v5i4.494>
- Aminuddin, A. (2001). *Semantik: Pengantar Studi tentang Makna*. Bandung: Sinar Baru Algesindo.
- Azzahra, F., Masriah, M., Anshori, M., & Kasanova, R. (2026). Nuansa Eksistensial melalui Diksi Konotatif dalam Cerpen Seribu Kunang-Kunang di Manhattan. *ULIL ALBAB : Jurnal Ilmiah Multidisiplin*, 5(8), 3898–3909. <https://doi.org/10.56799/jim.v5i8.17549>
- Chaer, A. (1995). *Pengantar Semantik Bahasa Indonesia (Kedua ed.)*. Jakarta: Rineka Cipta.
- Diana, A. (2026). Makna Konotatif dalam Cerpen Anak Gendis Sewu: Kajian Semantik. *Didaktik : Jurnal Ilmiah PGSD STKIP Subang*, 12(02), 217 - 226. <https://doi.org/10.36989/didaktik.v12i02.15355>
- Fitriyah, L., & Ulfah, A. (2023). Penggunaan Interjeksi dalam Novel Sirkus Pohon Karya Andrea Hirata. *Wahana Pedagogika: Jurnal Ilmiah Pendidikan dan Pembelajaran*, 5(1), 6-13. doi: <https://doi.org/10.52166/wp.v5i1.4549>
- Indira, S., & Izzah. (2025). The Connotative Meaning of the Lyrics of Song Roman Picisan by Dewa 19. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(6), 1809–1816. <https://doi.org/10.55909/jpbs.v4i6.1003>
- Lestari, L. T., & Ani, S. (2022). Gaya Bahasa simile dalam Novel Ingkar Karya Boy Candra. *HUMANIS: Jurnal Ilmu-Ilmu Sosial dan Humaniora*, 14(2), 37-48. Retrieved from <https://e-jurnal.unisda.ac.id/index.php/Humanis/article/view/3183>
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Muna, N. N., & Basid, A. (2025). Gender Equality Concept of The #GirlsCan Hashtag in The Film Wadjda: A Semiotic Study of Roland Barthes. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(6), 1859–1868. <https://doi.org/10.55909/jpbs.v4i6.1007>
- Parera, J. D. (2004). *Teori Semantik (Kedua ed.)*. Jakarta: Erlangga.
- Putri, S. F., Rahmidayanti, N, Siregar. (2024). Analisis Makna Konotatif pada Novel Laskar Pelangi Karya Andrea Hirata. *JRPP: Jurnal Review Pendidikan dan Pengajaran*, 7(4), 16732-16739. Retrieved from <https://journal.universitaspahlawan.ac.id/index.php/jrpp>
- Razak, A. (2017). *Metode Riset: Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia*. Pekanbaru: Ababil Press.
- Salsabila, A. (2024). Analisis Makna Konotatif dan Denotatif dalam Teks Novel “Die Armen Reichen” Karya Rudolf Stratz. *JIIIC: Jurnal Intelek Insan Cendikia*, 1(7), 3048-3058. Retrieved from <https://jicnusanantara.com/index.php/jiic>

- Senen, I., Artanti, Y., Azhari, A., & Tianusad, M. (2025). Cultural identity in Local Literary Narratives: A Semiotic Analysis of the Novel Entrok and Laut Bercerita. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 8(3), 899-910. <https://doi.org/10.30872/diglosia.v8i3.1249>
- Sleepinigloo, S. (2025). *ARCHIPELAGOS 3: The Power of Imang In Nusantara*. Jakarta: Andam.
- Subroto, E. (1992). *Pengantar Metoda Penelitian Linguistik Struktural*. Surakarta: Sebelas Maret University Press.
- Tarigan, H. G. (2015). *Pengajaran Semantik (2nd ed.)*. Bandung: Angkasa.
- Widhiarto, A. K., Illona, F., Suryaningrum, D., Hapsari, A. T., Muzaki, H., Zunoomy, M. S., & Bello, I. M. (2024). Semiotics in the Song Saat Kau Telah Mengerti by Virgoun. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 7(3), 477-484. <https://doi.org/10.30872/diglosia.v7i3.996>
- Zuhairroh, U., Febriani, I. (2022). Makna Denotasi dan Konotasi dalam Novel Orang-Orang Biasa Karya Andrea Hirata (Kajian Semantik). *PENTAS: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 8(2), 69-76. doi: <https://doi.org/10.52166/pentas.v8i2.2569>