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Stylistic Analysis Of The Novel My Longing Is As Deep As Rain *That Afternoon*works By Js Khairen

Muhammad Rifki
PGRI University, Palembang, Indonesia
Missriani
PGRI University, Palembang, Indonesia
Muhammad Ali
PGRI University, Palembang, Indonesia

Corresponding Author:xxxxxxxxx

Abstract

This study aims to describe and analyze the use of figurative language in the novel Rinduku Sederas Rain Sore That by JS Khairen based on a stylistic approach. The research is motivated by the distinctive language employed by the author in constructing aesthetic value, emotion, and meaning in contemporary literary works. The approach used in this study is stylistics with a descriptive qualitative method. The research data consists of quotations in the form of sentences, phrases, and paragraphs containing elements of figurative language. The data source of this study is the novel Rinduku as fast as the afternoon rain by JS Khairen. Data collection techniques were carried out through close reading and note-taking. Based on the data analysis, nine types of figurative language were identified: (1) personification, (2) hyperbole, (3) repetition, (4) euphemism, (5) metaphor, (6) simile, (7) litotes, (8) irony, and (9) paradox.

Keywords:Stylistics; Figurative language; Novel

INTRODUCTION

Literary works are a form of an author's creativity, created through in-depth thought and observation of various social events around them. As an art form that relies on language as its primary medium, language plays a crucial role in the world of literature. Through language, authors convey their ideas, thoughts, and messages to readers who enjoy and appreciate their work.

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Literary works emerge in society as a result of a combination of the author's imagination and reflection on prevailing social dynamics. Therefore, their existence is inseparable from social life. Authors strive to express their perspectives on social realities through their writing, thus ensuring that literary works always maintain a strong connection to the culture and environment of the society that gave birth to them.

Literary works are closely related to human life because they are created to be read, understood, and learned from. Generally, literary works are divided into two forms: fiction and nonfiction. Fiction includes novels, short stories, poetry, and drama, while nonfiction includes biographies, autobiographies, and literary criticism.

Wellek and Warren (1990:140), as quoted by Sri Wahyuningtyas and Wijaya Heru Santosa (2011:2), state that literary works have a complex structure. This structure is an arrangement of elements that are orderly and interrelated to form a unified whole.

Suarta and Dwipayana (2022:10) state that literary works serve as a means for authors to express their ideas and creativity, with the aim of inviting readers to understand and consider the issues at hand. Furthermore, literary works also serve as a medium for expressing criticism of social, cultural, and social conditions. Literary works are created from human thought and are intended to be enjoyed and appreciated by readers (Anggraini, 2017:77).

According to Emy Susilowati (2016), literary works are works of the author's imagination, so not only the author but also the audience will have a strong imagination when reading or listening to them. Literary works essentially tell stories of human life, including interactions with the environment, others, oneself, and God.

Based on various expert opinions, it can be concluded that literary works are buildings with complex structures, composed of interrelated elements and forming a complete unity. Literary works function as a medium for expressing the author's ideas, imagination, and creativity, as well as a means to invite readers to understand, reflect on, and criticize various life issues, including the social and cultural conditions of society. As a product of human thought, literary works are created to be enjoyed and appreciated, and are able to stimulate the imagination of both the author and the reader. In essence, literary works tell the story of human life in relation to the environment, others, oneself, and God.

One of the most popular types of literary works is the novel. As a long form of prose fiction, the novel provides ample space for authors to develop ideas, deepen character development, and present a series of events rich in meaning. Novels function not only as stories but also often serve as reflections of social life and as a tool to raise readers' awareness of various life values. This is

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why novels are frequently used as research materials, both in terms of structure, theme, and language use.

Novels are written works of literature in the form of fictional prose. As long narratives, novels have characteristics that distinguish them from other literary forms, such as short stories. The most fundamental difference between the two lies in their breadth; novels typically have a larger page count and a more complex narrative space, while short stories focus on a single issue with a shorter and more limited presentation.

Novels generally contain numerous messages because they often draw on stories based on the realities of everyday life as their primary inspiration. Beyond simply presenting a single narrative pattern, novels also offer diverse plot variations thanks to the author's creativity. As works born from the imagination, novels are classified as prose fiction.

Surastina (2020:29) explains that a novel is a prose story with a minimum length of 50,000 words and an imaginative depiction of human life. From this definition, it can be concluded that a novel is a work of fiction in prose that depicts the lives of its characters through a series of events or a specific plot. The story's scope is medium in length—neither too short nor too long—with a word count of at least 50,000.

The novel is considered the most complete form of prose because it contains various story elements, has a broad scope, and is able to present a variety of social issues (Rahayu, 2014). In English it is called "novel", in Italian it is called novella, and in German it is known as novelle, all of which refer to works of fictional literature. In its development, this term is also equivalent to the word novelette in Indonesian. A novel is understood as a work of fictional prose of sufficient length, not as short as a short story. The fundamental difference between the two lies in the formal form and the breadth of the narrative. In line with this view, the novel is also seen as an imaginative work.

According to Nurgiyantoro (2015:11–12), a novel has a long story—it can reach hundreds of pages—so it cannot be categorized as a short story, but it is more appropriately called a novel. It is a long prose composition, containing a series of events that describe the life of a character and the people around him, and highlighting the nature and character of each actor in the story.

Thaba (2019) added that a novel is a piece of writing that describes the actions of the characters according to their content and soul, then processed into a series of stories adapted to the author's goals. A novel is an imaginative work of fiction. As an imaginative work, fiction offers various issues about humans and humanity, life and the dynamics that accompany it (Hasniati, 2018).

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Based on these various views, it can be concluded that a novel is a literary work in the form of fictional prose with a length of approximately 50,000 words, containing a series of events that imaginatively describe the lives of the characters. When compared to short stories, novels have a wider story range, a more complicated plot, and are able to present social issues and human aspects in more depth. The term "novel" in various languages still refers to a fairly long work of prose fiction. Novels not only present stories, but also describe the characters, traits and actions of the characters which are processed by the author according to the purpose of the story, making it the most complete form of prose in presenting story elements and various realities of human life.

Stylistics is a branch of linguistics that examines language style, particularly as it appears in literary works. This study focuses on how language is used to construct a particular style, not simply on the use of language in everyday communication. Through stylistics, we can understand why authors choose certain words, phrases, or language structures in their texts. For example, when comparing two authors, stylistics can reveal differences in their choice of diction and the way they convey ideas. This view aligns with Burhan Nurgiyantoro's (2018:74–75) opinion, which states that stylistics is closely related to the concept of style, namely the use of language according to a particular context and variety. If the English term "style" is adapted to "stile" or "language style," then stylistics can be absorbed into "stylistics." The term "stylistics" is considered more concise and practical than other forms such as "language style studies" or "style studies."

Al Ma'ruf (2017:22) also states that stylistics is a discipline that examines the performance of language in literary works by utilizing all of its unique linguistic potential, starting from aspects of sound, word choice, sentence structure, discourse, figurative language, to imagery. In line with that, Rachmat Djoko Pradopo (2020:2) states that stylistics is the scientific study of the use of style in language. Endraswara (2003:72) states that stylistic studies are based on the idea that literary language has a noble purpose. Literary language carries a message of beauty, but also carries meaning. Without the beauty of words, literary works would be boring.

From these various opinions, it can be concluded that stylistics is the science that studies language style or the way language is used in specific contexts, particularly in literary works. Its primary focus lies on linguistic elements such as sound, diction, sentences, discourse, figures of speech, and imagery, which are used in distinctive ways to produce aesthetic value and specific meanings. Thus, stylistics functions as a scientific study that highlights the characteristics and beauty of an author's style.

A writer's style can be examined through their choice of words and diction. In general, the

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scope of stylistics includes elements such as vocabulary choice, use of figures of speech, rhyme, rhythm or meter, and sentence structure. Therefore, stylistics can be understood as an approach used to interpret literary works through the author's use of language and style.

In the study of stylistics, understanding language style is crucial. Gorys Keraf (2019:13) explains that language style is the way a person uses language to communicate, reflecting their personality and language skills. Language style not only reflects the speaker's identity but also influences how others perceive them. The more effective the language style used, the better the impression the listener or reader will receive. Language style can also be defined as the arrangement of words that occurs due to the feelings that arise or live in the writer's heart, which evokes certain feelings in the reader when reading the author's work (Wicaksono, 2019:134).

Slamet Muljana, in Pradopo (2020:4), states that figurative language is a composition of words that emerges from the author's emotional expression and is capable of evoking a certain emotional response in the reader, whether consciously or unconsciously. This emphasizes that figurative language not only functions as a means of communication but also has strong aesthetic and psychological value in literary works.

Meanwhile, according to Ibrahim (in 2015:39), stylistics is an aspect of language use that highlights the appropriateness of the choice of words, phrases, and sentences. The scope of stylistics is also not limited to sentence forms with specific characteristics as understood in classical rhetoric.

Based on these various definitions, it can be concluded that style is an author's distinctive way of using language through appropriate word choice and structure, which simultaneously reflects their personality and emotions. Style is not only a means of communication but also has aesthetic and psychological functions because it can evoke a response in the reader. Stylistics, as a study, utilizes these elements to understand the meaning and effect created by an author in their work.

The author chose the title "Stylistic Analysis in the Novel Rinduku Sederas Hujan Sore Itu by JS Khairen" because the novel shows expressive and aesthetic power through his distinctive and prominent language choices. JS Khairen is known as a young writer whose writing style is close to millennial and Gen Z readers. In addition to presenting an emotional plot, this novel is filled with the use of language styles, symbols, and imagery that can arouse the reader's emotions. The author's astuteness in using language in a fresh, communicative, and expressive way makes this work worthy of analysis from a stylistic perspective. These uniqueness encourages the author to explore the stylistic forms present, especially in terms of figures of speech, structural analysis, and

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imagery that create aesthetic value and deep meaning in this literary text.

In the realm of literary research, stylistic analysis plays a crucial role in uncovering the aesthetic and expressive aspects of an author's language. This study focuses on linguistic elements—from diction selection, figurative language, imagery, to sentence structure—that contribute to a work's uniqueness and artistic value. Unlike intrinsic or extrinsic analysis, which focus on plot, theme, characters, or social setting, stylistics specifically examines how language is used as both an aesthetic tool and a medium for conveying messages. Therefore, this approach allows for a more comprehensive understanding of the power of a literary work, particularly through the beauty of its language.

The novel "Rinduku Sederas Hujan Sore Itu" (My Longing as Hard as the Rain in That Afternoon) was chosen as the object of study because it offers a very distinctive style. Khairen, as a young writer, presents a narrative that is relatable to today's generation of readers. In addition to its emotional storyline, the novel is rich in the use of figurative language, symbols, and evocative imagery. The language used is fresh and communicative, making this work interesting to analyze from a stylistic perspective.

To date, research on JS Khairen's works has focused more on themes, moral values, or social aspects, while studies focusing on stylistic elements are rare. However, stylistic analysis in contemporary literary works is crucial for demonstrating how language is used as both an aesthetic tool and an effective means of communication. Therefore, this study aims to fill this gap by uncovering the distinctive features of Khairen's style through in-depth stylistic analysis.

Stylistic studies are important because they can reveal layers of meaning hidden within an author's language choices. In this context, Khairen not only conveys a story but also enlivens the atmosphere through nuanced diction and style. This analysis is expected to contribute to the development of literary criticism and provide new insights into the use of language as an artistic and communicative tool in modern works.

Through a stylistic analysis of this novel, the author aims to demonstrate how linguistic structure and aesthetic elements combine to form impressions, meanings, and emotional power within a literary work. The research title was chosen to align with the focus of the study, which is to examine the novel's style through a systematic and detailed stylistic approach.

This research has significant theoretical and practical value. From a theoretical perspective, it adds to the body of stylistic research in Indonesia, particularly on popular contemporary literary works. Practically, the research findings can be used as a reference in language and literature studies, particularly in developing an appreciation of figurative language,

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imagery, and authorial style. Thus, this research not only contributes to the development of literary studies but also helps raise awareness of the role of stylistics in constructing the beauty and appeal of a literary work.

METHODS

This research uses a descriptive qualitative approach with a content analysis method. This approach is used to describe and analyze the use of figurative language in the novel based on stylistic studies. The focus of this method is on systematically interpreting, depicting, and classifying stylistic forms that appear in literary texts.

The object of this research is the stylistics used in the novel Rinduku Sederas Hujan Sore Itu by JS Khairen. The focus of the research object includes forms of language style such as figures of speech (comparison, opposition, satire, affirmation) which are analyzed based on a stylistic approach.

The data collection technique in this study was conducted through a literature review. The researcher read the novel intensively to identify the use of figurative language within it. Data in the form of relevant text excerpts were then recorded and classified according to the research focus. Furthermore, the researcher utilized secondary sources such as journals, literary theory books, and literary criticism to support the analysis.

The data analysis in this study was conducted qualitatively and descriptively using content analysis. This technique aims to identify, classify, and describe the stylistic forms found in JS Khairen's novel Rinduku Sederas Hujan Sore Itu. The data analysis procedure was carried out in several stages as follows:

a. Data Identification Stage

1) Researchers read the novel thoroughly and repeatedly to gain a deep understanding of the content and context of the story.
2) Each text quotation that contains stylistic elements (such as figures of speech, comparison, contradiction, allusion, assertion, imagery and structural exploration) is identified and given a special mark.

b. Data Classification Stage

The identified quotations were then grouped based on the type of language style according to the classification proposed by Tarigan (2021) and Nurgiyantoro (2019), namely:

1. Comparative style of language (simile, metaphor, personification, allegory)
2. Contradictory figurative language (paradox, litotes, metonymy)

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3. Satire style of language (irony, sarcasm, euphemism)
4. Affirmative style of language (repetition, climax, anticlimax, tautology, enumeration)

c. Data Reduction Stage

1) The classified data is reduced by selecting only quotes that are relevant to the research focus.
2) Each form of figurative language is analyzed for its meaning, function, and aesthetic and expressive effects in the context of the story.

d. Analysis Results Presentation Stage

1) The results of the analysis are presented in the form of a narrative description, displaying excerpts from the original text, types of language styles, and an analysis of their meaning.

Each finding is explained systematically to describe the characteristics of JS Khairen's language style and its role in shaping the beauty and meaning of the novel.

RESULTS AND DISCUSSION

The Form of Findings of Types of Language Style in the Novel Rinduku Sederas Hujan Sore Itu by JS Khairen

a. Personification style of language

1) The sky had been clear earlier. Suddenly, rain fell and greeted the streets. About fifteen motorcycles pulled over at a closed shop. (Khairen, 2025:5)
2) *Even though unlucky days don't come indiscriminately.*Even if you're a neighbor of the Regional Police Chief, or even a friend of the National Police Chief, when an accident occurs, your head will be shattered if you don't wear a helmet. (Khairen, 2025:5)
3) *The rain is getting worse.*

Within a hundred meters, there was no other hut, house, or shop in sight. Across the street from this shop, a steep valley yawned open. (Khairen, 2025:7)

4) Two hours passed. Apart from an ever-hungry stomach, night was about to come. (Khairen, 2025:8)
5) *The rectum has been begging for a while now*, can no longer hold back the feces of this victory day. (Khairen, 2025:10)
6) *The rain is getting heavier.*(Khairen, 2025:12)
7) *The sky seems to have forgotten to turn off the rain button.*. (Khairen, 2025:16)

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8) I wanted to be hugged by a mother but I never did. My prayers were not heard by heaven. (Khairen, 2025:22)
9) *"If the sky would listen to my words..."*I whined to the man next to me. The man who had stolen my heart from his best friend. (Khairen, 2025:31)
10) I was silent. He was silent. All that spoke was a single touch, thousands of hues and millions of feelings in their gaze. (Khairen, 2025:35)
11) At that time, I wasn't afraid of any pair of eyes ready to tell me a bad story. (Khairen, 2025:35)
12) Sukma smiled softly. She couldn't cry anymore because heaven had represented her. (Khairen, 2025:39)
13) *The winds twisted and tossed the mountains.*(Khairen, 2025:54)
14) I want to talk to Rize. The voice called out from behind the phone. (Khairen, 2025:88)
15) *Drizzle greeted my return in more than a decade.*(Khairen, 2025:97)
16) *Sleepiness was conquered by my longing for this city, for the emotions within it.*(Khairen, 2025:97-98)
17) *Yes, my longing was as heavy as the rain that afternoon. It poured from the sky without anything being able to stop it.*(Khairen, 2025:97-98)
18) *However, rain is the sky's faithful promise to the earth, which does not need to be waited for, it will definitely come.*(Khairen, 2025:98)
19) *The rain fell so heavily that it hit the earth.*(Khairen, 2025:100)
20) *The air conveyed a confused message.*(Khairen, 2025:105)
21) *The sky was starting to darken again. Rinai came with him.*A drizzle is a light rain that may only appear briefly before heavy rain. (Khairen, 2025:116)
22) *In the sky, thunder rumbled. Clouds drifted, sending a message of lashing longing.*Hadi's heart was as furious as it was. (Khairen, 2025:120)
23) *My alarm is not a clock, but rather the curse of my husband, Mr. Striped.*Yesterday, the bruise under my neck turned bluer, and the day before, there was a cigarette butt on my left cheek. (Khairen, 2025:155)
24) *In the middle, Angso Duo Island looks like it is having a conversation with Pandan Island which has become a pantun.*(Khairen, 2025:171)

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25) *Saiful was stunned, in front of him the open sea continued to deliver rolling waves.*That afternoon, he recalled the events of three years ago. The land of Minangkabau was in ruins, a massive earthquake had torn through his hometown. (Khairen, 2025:171)
26) Saiful stood in a daze, the open sea before him continuing to deliver rolling waves. That afternoon, he recalled the events of three years ago. The land of Minangkabau was shattered, a massive earthquake had torn apart his hometown. (Khairen, 2025:171).
27) That day, Wednesday, September 30, 2009, was approaching dusk. Saiful fell because the earth shook violently. That day, a powerful earthquake ripped through his village. (Khairen, 2025:171)
28) *As the evening approaches dusk, the atmosphere becomes more tranquil, but the waves become increasingly ferocious on the edge of Pariaman beach.*Saiful shed tears. (Khairen, 2025:171)
29) Pariaman Beach was calm that afternoon, as usual. The sky had changed color and was made even more beautiful by the wisps of clouds. The sea breeze hummed in rhythm with the waves lapping against the gently sloping shore. (Khairen, 2025:172)
30) Then, the earth shook and cracked. A massive earthquake ripped through the land of Minangkabau. (Khairen, 2025:173)
31) *Dusk comes at night. Saiful's tears started to stop falling.*(Khairen, 2025:176)
32) That night, the night the village youth had been waiting for. Not a single star was visible. The stars were shrouded in fear. The cold and gloomy wind pierced their bones. Sarongs were wrapped around their necks, cigarettes were lit, and laughter began to fade, slowly but surely, the laughter turned gloomy. (Khairen, 2025:193)
33) *Randa sat side by side with Feni, making out under the dim light of the sun that was creeping in, picked up by dusk until the starless night.*(Khairen, 2025:194)
34) "La, you haven't slept for three days. In fact, you haven't slept at all today. If after Kang Barna gets better, you're the one who gets sick, it'll be the same. It's pointless. The moon doesn't have to appear all the time.

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Sometimes it hides to miss you. May we ask you to rest?" (Khairen, 2025:208)

35) *Don't pluck the twigs and branches that have a soul, he will be angry in silence to overthrow humanity.*(Khairen, 2025:231)

b. Hyperbole

36) *The urine was no match for the heavy rain.*(Khairen, 2025:7)

37) Thirty people, half of them peeing there. Luckily it rained. If it hadn't, maybe tomorrow when the stall owner came home, his nose would be struggling. (Khairen, 2025:7)

38) "Bro?" I poked Nyai. "Fart?" Akang's face was already twisted. He shook his head. (Khairen, 2025:9)

39) The remnants of Eid al-Fitr food that he had been holding back were now overflowing from his rectum. (Khairen, 2025:10)

40) The nine cars turned around. None of them were truly skilled at parking in this torrential downpour. (Khairen, 2025:12)

41) I was silent. He was silent. All that spoke was a single touch, thousands of hues and millions of feelings in their gaze. (Khairen, 2025:35)

42) Roni, Sukma's husband, did not wear terompah or sandals to this red land. His cry tore through the sky. More intense than the tears two years ago. Twice he gave birth to his baby, twice he buried him. (Khairen, 2025:39)

43) *My scream was greeted with thunderous applause.*. Behind Tito, Arga, and Bang Ziyad looked possessed playing their respective musical instruments (Khairen, 2025:61)

44) They took me home. I felt much better. Forty days of crying had probably broken Bang Ziyad's heart. Now, I had to make him smile. (Khairen, 2025:71)

45) The voice blared from behind the phone. Lightning-fast, it traveled hundreds of kilometers away. (Khairen, 2025:88)

46) A strange raindrop fell upon the earth. Instantly, the eyes of everyone on earth closed simultaneously. No one knew why this happened. (Khairen, 2025:91)

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47) Tuesday afternoon, during a boring meeting, Disa's cell phone rang. It was just a single ding. But it felt like the clouds were collapsing. (Khairen, 2025:124)
48) *Disa ran into the house, locked the door, locked the room, closed the window curtains, and hid under the blanket.*(Khairen, 2025:124)
49) My daughter looks so tired. Since she started working six months ago, her time, energy, and even her beauty seem to have been drained. Every time she comes home, she's always disheveled. (Khairen, 2025:211)
50) *He was furious.*He was angry with himself for not being able to help his mother. (Khairen, 2025:237)

c. Repetition

51) *The rain was getting heavier, and heavier.*There are no signs of abating. (Khairen, 2025:6)
52) The rain intensified. The lightning intensified. The thunderstorms intensified. (Khairen, 2025:10)
53) *No, no way, no way.*For half a year I was like a crazy person, locking myself in my room, kissing my children's clothes when I missed them (Khairen, 2025:157)
54) I truly love Hendri, and he's mine. Not Bregedew's. Tonight, yes, tonight, I'll get rid of him. (Khairen, 2025:141)
55) "Abre…, Abre…" These were the last words I heard. A scream from my love. Ah, even though it sounded hysterical, for me it was the most affectionate and romantic call of my life. Goodbye, Hendri, goodbye, my love. (Khairen, 2025:152)

d. Euphemism

56) *The typhoon vented its grievances to the outside left of this closed shop.*. (Khairen, 2025:7)

e. Metaphor

57) More than half of them weren't wearing helmets. On their heads, the asphalt turned soft on Eid day. (Khairen, 2025:5)
58) I never knew my mother, for me my father was both, father and mother. (Khairen, 2025:19)

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59) At the kindergarten gate, my father sent me sailing with a smile and a wave. (Khairen, 2025:20)
60) *In a large family, the mother is the most sinful bastard*. (Khairen, 2025:24)
61) *"At that time it was hot for months, the seasons made my heart dry……..,"*(Khairen, 2025:23)
62) As they say, a woman's heart is like the deepest ocean trench. It's very hard to predict. (Khairen, 2025:32)
63) It's a different story with men. They're predictable. Their hearts are as shallow as a gutter. Very easy to understand. (Khairen, 2025:32)
64) The night grew darker. The sky was as dark as a large sheet. There were no stars like that time. (Khairen, 2025:33)
65) At that time, I wasn't afraid of any pair of eyes ready to tell me a bad story. (Khairen, 2025:35)
66) *Sukma comes from the waist of Mount Galunggung.*Her brother moved to Padang two years ago. (Khairen, 2025:40)
67) *The question that Rini's husband fired landed right in Sukma's heart without passing through her ears.*. Has his heart answered his lips yet? (Khairen, 2025:44)
68) *With soil and blood, this love I planted.*(Khairen, 2025:48)
69) Roni's parents never doubted their son's choice. Seeing the love on Sukma's face from the first moment they met, they were immediately convinced. (Khairen, 2025:48)
70) The waves collided like mad bulls. (Khairen, 2025:54)
71) *Day, night, afternoon, morning, the mother and her new boyfriend screamed hysterically and laughed like people who knew nothing of the world.*(Khairen, 2025:60)
72) Puja, our little sister, will soon be entering high school, Bro. My sweat pays for everything for him. (Khairen, 2025:60)
73) *I can only squeeze all this longing, all this pain in my heart, bro.*It's like squeezing the soil of your grave. (Khairen, 2025:60)
74) *He went away, like a valley wind that gives no news to the mountainside.*(Khairen, 2025:69)

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75) *I feel lonely. A loneliness that grips my heart. I'm imprisoned in a feeling of helplessness.*(Khairen, 2025:69)
76) Bang Ziyad never instructed me on what to do, what to pursue or complete anything. However, every day, he whispers through the melody of his guitar. (Khairen, 2025:70)
77) *Let the past be black.*Now I want to start the future. (Khairen, 2025:72)
78) It's been nine years since he returned, and the sky above this city remains the same. Dull with arrogance, devoid of any cloud decoration. (Khairen, 2025:97)
79) *Is there anyone more loyal than me waiting for you to turn around and throw a smile?*(Khairen, 2025:98)
80) Eleven years before returning from Germany. Caught in the same rain, but not speaking to each other. (Khairen, 2025:98)
81) *I can't stop the earth from spinning*, so is my longing which is as heavy as the rain this afternoon. (Khairen, 2025:98)
82) *The afternoon sky in Jakarta is like your heart, sometimes scorching hot, sometimes calm. Sometimes it rains like it does now.*(Khairen, 2025:98)
83) Actually, we are four brothers, but our other two twins were thrown into a river by Mr. Beard. He is the owner of this house and has the title of parang face. (Khairen, 2025:135)
84) I'm the one who's overly jealous. I, I, ah, I was blinded by love. A shameless village cat who would kill his own brother. (Khairen, 2025:143)
85) I don't deserve to be a member of the village cat race. The filthy city gutters seem more fitting for this lowly me. (Khairen, 2025:144)
86) *Who in this world still desires to live, when the fruit of their heart is taken away?*I'll just die. (Khairen, 2025:157)
87) I'm trying to learn to let go. Even though I'm forced to, I'm still trying. It's very difficult to untangle these feelings so they can lead to acceptance. (Khairen, 2025:158)
88) *He was present when I was already shipwrecked in the middle of the sea.*(Khairen, 2025:159)
89) *He came diving, salvaged the wreckage that was still salvageable, and built a new ship.*(Khairen, 2025:159)

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90) Our eyes met. He looked confused. But I knew he knew. Half of his eyes showed longing, the other half showed hate. (Khairen, 2025:161)
91) *The distinctive aroma of the recipe had already permeated my nose.*I can't imagine the taste of the chicken skin and meat, when the crispy batter hits my tongue. (Khairen, 2025:166)
92) Saiful was alone. If only his father and mother were with him right now. But no. He was truly alone. Lonely. This single man was history. (Khairen, 2025:171)
93) Saiful stood in a daze, the open sea before him continuing to deliver rolling waves. That afternoon, he recalled the events of three years ago. The land of Minangkabau was shattered, a massive earthquake had torn apart his hometown. (Khairen, 2025:171)
94) His father and mother appeared shortly after Liza disappeared. Saiful's parents were dressed in white, resembling the setting sun rising again. They greeted Saiful and then hugged him tightly. (Khairen, 2025:177)
95) *A drop of rain, as soft as dew. Sometimes as fierce as a flood, weak as it evaporates into clouds.*His heart was still turbulent like water. (Khairen, 2025:181)
96) *If lightning was the only requirement for saying I miss you, I would learn to be a cloud.*So that it becomes a gathering place for longing so that nothing can stop the feeling of longing from descending. (Khairen, 2025:183)
97) In my heart, I whispered, "For all those I leave behind, even if we meet again later. Let me return, I will bring stories of rain and rainbows." (Khairen, 2025:187)
98) Once upon a time, there was a young man from a neighboring village named Randa. He was thin, curly-haired, and wore a blue jacket. He came to this village, Sungai Simunsang village, located on the edge of the city, and he had been here since the afternoon. He was meeting his soulmate, who was not yet legally written on paper. Not yet halal. (Khairen, 2025:16)
99) *The doctor who put my soul back together while I was in prison is now my wife.*(Khairen, 2025:203)

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100) Besides, now I am married, have two beautiful daughters, as beautiful as their mother. Both are in high school. One is also a prospective doctor, the other is still in high school. These three women got my love far greater than the feeling of being left alone with Mila when I was a teenager. (Khairen, 2025:204-205)

101) *Like the moon that is always near the earth even though it is not always visible, my presence is with it day and night.*I continued Mila's sentence in my mind. (Khairen, 2025:208)

102) "Do you know Kang Barna's last request?" Yuna asked me instead. How would I know? He was the doctor. He and his colleagues operated on the late Kang Barna. Yuna buried her face in her hands. We thought she was fine. (Khairen, 2025:209)

103) Yuna buried her face in her hands again. My gaze and mind went blank. Up ahead, Mila was crying over Kang Barna's grave. (Khairen, 2025:209)

104) I remember clearly, when he was in junior high school, he begged me to buy him a cell phone. Back then, his cell phones were pretty basic, unlike today's. Back then, the prices weren't so exorbitant, either. (Khairen, 2025:211)

105) My daughter is beautiful and lovely, just like her mother. Who wouldn't want that? I don't think Lina would be sad. After all, now, with her busy schedule, she doesn't seem to need me as much. My duties as a father are almost complete. (Khairen, 2025:212)

106) *Inside the carriage, all the smells and tastes were mixed together. Mixed all emotions and love. Reigns in arrogance and joy.*(Khairen, 2025:115)

107) *Lina is the backbone. Specifically, the second backbone. Her older brother is the first, even though he left with his wife when Lina was still in college.*(Khairen, 2025:119)

f. Simile

108) *The rain is still falling like a flood*. (Khairen, 2025:16)

109) It's really disturbing for a vegetable lover to suddenly see the contents of his plate change shape. That's what it was like when I let go

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of my mother's embrace, including what style of language, including what style of language. (Khairen, 2025:24)

110) I can't stop the earth from turning, and neither can my longing, which is as heavy as the rain this afternoon. (Khairen, 2025:98)

111) I couldn't believe what I saw. Hendri? Holding Bregedew affectionately while stroking her head. "My body shivered, my heart was broken and shrunk like a shy princess being stepped on. I wanted to meow as loud and hysterical as possible like the chickens being slaughtered by Mr. Beard's machete." (Khairen, 2025:140)

112) *People say my body is like a stick.*(Khairen, 2025:157)

113) *Half a year I was like a crazy person,*Locking myself in my room, kissing my children's clothes when I miss them. (Khairen, 2025:157)

114) He dismissed all questions as mere passing wind. I was like trash in his eyes. (Khairen, 2025:162)

115) ""Who are you? Who are you?" he chased Dias away like a dog that had entered the yard. (Khairen, 2025:188)

116) They hold back their anger. The slightest nudge can make them like a mad cow, ready to strike and gore at anything if their nose is poked or tied to a ship's rope. (Khairen, 2025:194)

117) "Ah, never mind, have you forgotten that he's been like an animal for the past two months?" Taram and the other two ganged up on Randa again. She was crushed as if crushed. (Khairen, 2025:197)

118) Occasionally, her hair, as lush as freshly harvested vegetables, was tied up in a headband. (Khairen, 2025:204)

g. Litotes

119) The money she earned from selling popsicles had been saved bit by bit. Sukma also wanted a cell phone. Maybe she could find Roni. (Khairen, 2025:43)

h. Irony

120) Hey, bro, isn't this the song you love? We used to sing it together. You back there playing the guitar. Me with my high-pitched voice, which some people say is boring, even disgusting, but others say is great. (Khairen, 2025:59)

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121) *However, it seems, he prefers to chat in cyberspace or open what they call social media.*I'm jealous. A father's jealousy because his daughter's world has changed. (Khairen, 2025:211)

i. Paradox

122) The wheels squealed and were stowed away in the fuselage. Clouds were barely visible, and the sky was dark. This thin pane of glass separated us from death, and also mediated our longing. (Khairen, 2025:97)

DISCUSSION

Forms and Types of Language Style in the Novel Rinduku Sederas Hujan Sore Itu by JS Khairen

a. Personification style of language

Stylepersonification languageis a figure of speech that gives human characteristics to inanimate objects, animals, or something abstract, as if they can think, speak, or act like humans. The results of the analysis of the novel Rinduku Sederas Hujan Sore Itu by JS Khairen found several styles of personification.

Based on the data analysis (1)–(35), it can be concluded that the personification style of language is the most dominant stylistic element and also a distinctive feature in the novel Rinduku Sederas Hujan Sore Itu by JS Khairen. This dominance is not coincidental, but rather shows the author's aesthetic awareness in making personification the main tool for building meaning. Personification in this novel does not merely function as a linguistic decoration, but has a strategic role in creating the atmosphere, conveying the characters' inner emotions, and deepening the narrative layers of the story.

b. Hyperbole

StyleHyperbole is a figure of speech that dramatically exaggerates something and tends to be absurd in order to create a strong impression, influence, or emphasis. This figure of speech is often used in literature, everyday conversation, advertising, and other media to attract the attention of readers or listeners.

Based on the data analysis (36)–(50), it can be concluded that hyperbole is one of the most prominent stylistic features in the novel Rinduku Sederas Hujan Sore Itu by JS Khairen. The presence of hyperbole in this novel is not incidental, but is used consciously and consistently as an aesthetic and narrative strategy. Through the technique of exaggerating situations, feelings, and events, the author succeeds in creating a strong, dramatic impression and leaving an emotional imprint that lingers in the reading experience.

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c. Repetition

Stylerepetitive languageis a style of language that emphasizes the repetition of words, phrases, or clauses in a sentence or discourse to provide emphasis, add beauty, or create a certain emotional effect on the reader or listener.

Based on data analysis (51)–(55), repetition is a stylistic element that plays an important role in building emotional strength and narrative rhythm in the novel Rinduku Sederas Hujan Sore Itu by JS Khairen. Repetition is not used accidentally, but consciously and consistently as a strategy to strengthen meaning, emphasize situations, and depict the inner dynamics of characters. Through the repetition of certain words, phrases, and sentence structures, the author succeeds in creating an intense atmosphere and leaving a deep impression on the reader.

In data (51) and (52), repetition serves to emphasize the intensity of nature and the surrounding conditions that are at their peak. The repetition of phrases such as increasingly heavy and increasingly worse not only strengthens the visual image of the rain and the chaos of the situation, but also presents the psychological pressure felt by the characters. The repetitive rhythm of language creates an accumulative effect, as if events continue to press without giving space for pause. In this context, repetition also gives rise to a distinctive humorous nuance, because the repeated exaggeration of the situation feels spontaneous and close to everyday speech. Nature and the characters' reactions are united through repetitive patterns that make the atmosphere lively, moving, and dynamic.

Meanwhile, in data (53), (54), and (55), repetition plays a role as a primary marker of psychological conflict and emotional outbursts of the characters. The repetition of certain words and phrases serves to emphasize attitudes of rejection, panic, excessive love, jealousy, strong determination, and even deep sorrow due to separation. Repetition in this context does not merely repeat information, but rather builds layers of emotions that overlap and press against each other. Each repetition presents increasing intensity, so that the reader can feel the character's anxiety and despair more intimately and personally, as if being invited directly into the character's stream of consciousness.

d. Euphemism

StyleA euphemism is the use of milder words to replace expressions that are considered rude, impolite, unpleasant, or taboo. The goal is to soften the conversation, spare others' feelings, and avoid negative connotations, often when discussing sensitive topics.

Based on data analysis (56), JS Khairen uses euphemism as a stylistic strategy to soften expressions of actions, events, or conditions that are taboo, sensitive, or inappropriate when

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conveyed directly. The choice of diction that is softer, more familiar, and commonly used in everyday conversation shows the author's care in managing language, without reducing the clarity of the meaning he wants to convey to the reader.

The use of euphemisms in this quote not only serves as a means of euphemism but also contributes to reader comfort. Expressions that could potentially be perceived as rude, vulgar, or offensive are transformed into milder and more polite forms, making them acceptable to a wide range of readers. In this way, JS Khairen manages to present human reality honestly without creating emotional distance or resistance due to overly direct language choices.

e. Metaphor

StyleMetaphor is a figure of speech that compares two different things directly, without using comparative words such as "like" or "as". Metaphor uses figurative words or phrases to give new meaning, thus creating a more concise and powerful simile.

Based on the data analysis (57)–(107), it can be emphasized that the metaphorical style of language is the most dominant, most varied stylistic element, and is the main characteristic of JS Khairen's writing in the novel Rinduku Sederas Hujan Sore Itu. The dominance of this metaphor shows the author's tendency to make figurative language the main foundation in building meaning, emotions, and narrative experiences. Metaphors are used consistently to compare human inner experiences with natural phenomena, concrete objects, the body, and daily events, so that abstract emotions and psychological conditions can be visualized concretely, vividly, and easily experienced by the reader.

JS Khairen utilizes metaphor as a primary means of representing the various layers of emotions and life experiences of the characters, such as love, longing, loss, trauma, regret, hope, and even the process of self-healing. These emotions are presented not through lengthy psychological explanations, but through symbolic comparisons rich in meaning. Thus, metaphor serves as an efficient yet profound medium of expression, allowing readers to grasp the complexity of the characters' feelings intuitively and emotionally.

f. Simile

A simile is a comparative figure of speech that expresses something indirectly by comparing two different things that have similarities, using connecting words such as "like", "like", "like", "like", or "like". This comparison helps the reader or listener to imagine or understand an object more clearly through explicit analogy.

Based on data analysis (108)–(118), the simile style of language is one of the important stylistic elements in the novel Rinduku Sederas Hujan Sore Itu by JS Khairen. The existence of

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simile in this novel shows the author's tendency to present explicit comparisons through comparative markers such as like, like, like, or like. Through simile, the emotional experiences, physical conditions, and social situations of the characters are compared with objects, living creatures, or events that are close to everyday reality, so that abstract meanings become clearer, more concrete, and easier to visualize by the reader.

g. Litotes

The litotes language style is a language style that states something in a way that lowers or minimizes the actual reality, the aim is to show politeness, humility, or soften the statement.

Based on data analysis (119), JS Khairen uses litotes as a stylistic strategy to convey the economic conditions, life expectancy, and perseverance of the characters through simple, humble, and non-exaggerated expressions. The choice of the expression “piece by piece” deliberately belittles the reality of life’s struggles, which are truly hard and tiring. However, it is precisely through this demeaning that the characters’ hard work, patience, and sacrifice appear more powerful, sincere, and touching.

The litotes in this quote serves not only as a form of politeness or euphemism, but also as a means of reinforcing emotional and social meaning. By not depicting the struggle in a heroic or dramatic manner, JS Khairen presents a depiction of life that is close to the reality of many people: a struggle that occurs slowly, silently, and often unseen. This humble expression allows the reader to feel the character's pain and resilience without being presented with an exaggerated description of suffering.

h. Irony

Irony is a figure of speech that uses words that contradict reality to convey subtle criticism. The goal is to be subtle, rather than overt, and often involves making seemingly appropriate statements that actually contradict each other.

Based on data (120) and (121), JS Khairen uses ironic style of language as a means of subtle satire rooted in personal experience as well as sharp social observation. The irony in the novel Rinduku Sederas Hujan Sore Itu is not conveyed through harsh ridicule or painful satire, but through statements that seem natural, familiar, even warm. Behind this naturalness lies a meaning that is contrary to the emotional reality experienced by the characters, so that irony functions as a medium of reflection, not confrontation.

In data (120), irony emerges through the contrasting assessments of the character's voice, which some consider "boring, even disgusting," but others consider "great." This contrasting assessment implies an irony about the subjectivity of taste and the social legitimacy of self-

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identity. This expression implicitly satirizes society's tendency to label and evaluate people, often contradictory, depending on perspective and interests. In this context, irony not only presents social criticism, but also demonstrates the character's attitude of accepting himself honestly and relaxedly. The accompanying lighthearted humor makes the criticism feel reflective, non-patronizing, and humanistic.

Meanwhile, in data (121), irony is present in the depiction of the father-son relationship amidst the reality of the digital era. The phrase “chatting with the virtual world” has a double meaning: on the one hand it sounds familiar and positive, but on the other hand it implies an increasingly real emotional distance. The irony lies in the fact that technology that should bring people closer actually creates alienation in family relationships. The father's jealousy towards his son's gadget is a form of gentle emotional irony, depicting the loss of role and closeness without being accompanied by anger, accusations, or open conflict. In this way, JS Khairen presents a critique of the changing patterns of modern communication in a subtle and touching way.

i. Paradox

Paradoxical language is a language style that expresses two opposite or contradictory things, but both contain a hidden truth. This figure of speech aims to create a dramatic effect or emphasize meaning in a unique way, such as "This area is barren, but the people are prosperous."

Based on data (122), JS Khairen uses paradoxical style of language as a stylistic strategy to present deep, reflective, and philosophical tension of meaning. The paradox in the novel Rinduku Sederas Hujan Sore Itu does not merely juxtapose two contradictory ideas, but brings together meanings that are logically contradictory but equally true in the context of the character's inner experience. The phrase "this thin glass separates us from death, also intermediaries us with longing" is a strong example of how a single object is able to contain mutually binding existential contradictions.

CONCLUSION

Based on the research and discussion conducted, it can be concluded that JS Khairen's novel "Rinduku Sederas Hujan Sore Itu" (My Longing as Hard as Rain Afternoon) is a literary work rich in linguistic elements and full of aesthetic values. This work demonstrates the author's skill in playing with language, so that each sentence has its own appeal for readers.

Through stylistic analysis, it was found that JS Khairen uses various forms of figurative language, including personification, metaphor, hyperbole, euphemism, repetition, irony, paradox, simile, and litotes. Each figurative language is used with a different function and intention, but all

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of them blend harmoniously to build the beauty and emotional power of the story.

All the language styles used in this novel not only function as linguistic decoration, but also as a medium to convey broader meaning. Language style is a tool for the author to express the ideas, moral values and spiritual experiences of his characters.

The major themes in this novel are love, loss, and sincerity. Through the use of poetic and reflective language, JS Khairen is able to transform a simple story into a touching spiritual journey. Love in this novel is not merely a relationship between individuals, but also a symbol of sincerity and human sacrifice to fate. The loss depicted in the novel is not only physical, but also emotional and spiritual. The characters learn to accept the realities of life with full awareness, and language becomes a bridge to convey this message of sincerity to the reader.

This novel demonstrates the power of language to inspire, move, and heal. Through a careful play of diction and style, the author conveys a moral message without being preachy. From an aesthetic perspective, JS Khairen's style showcases the beauty of the rich and flexible structure of Indonesian. He successfully utilizes language's potential as a tool to build emotional nuances, create narrative rhythm, and strengthen the reader's imagination. From a stylistic perspective, the author's varied use of style demonstrates the author's maturity and awareness of the function of language as a means of aesthetics and expression. This demonstrates that literary works contain more than just stories, but also interconnected play of sounds, structures, and meanings.

This research also reveals that each style of language used in the novel is closely related to the thematic and psychological context of the characters. The use of style does not stand alone, but is always tied to the emotional situation and inner experiences of the characters. Thus, a stylistic analysis of the novel "Rinduku Sederas Hujan Sore Itu" is crucial for understanding how JS Khairen arranges his language in such a way as to convey profound meaning without losing the beauty of expression.

The results of this study confirm that stylistics can be an effective approach in revealing the relationship between the form of language and the content of literary works. Through this approach, readers can understand that the beauty of language lies not only in word choice, but also in the structure of meaning and the emotional value it contains. Overall, this novel displays the distinctive characteristics of JS Khairen's poetic, reflective, and emotional writing style. He harmoniously combines aesthetic elements and moral meaning, making his work not only entertainment, but also a means of reflection on life.

Thus, it can be concluded that JS Khairen, through his novel Rinduku Sederas Hujan Sore Itu, has presented a literary work rich in meaning and stylistically valuable. This research proves

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that language in literature is not only a means of communication, but also an art that conveys human values, beauty, and the wisdom of life.

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