

## ANALYSIS OF IMAGERY IN THE NOVEL AKSARANITA BY BUMINYAKALA

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### Abstrak

*Bahasa adalah gambaran mental yang bertujuan untuk menyampaikan pikiran dan perasaan pengarang dalam sebuah karya sastra. Bahasa dalam novel, yang menggambarkan imajinasi pengarang, merupakan objek gaya yang menarik untuk dikaji. Menurut para ahli gaya, ada lima jenis citraan yang berbeda: penglihatan, suara, gerakan, rabaan, dan penciuman. Novel Aksaranita yang ditulis oleh Buminyakala, memanfaatkan kelima jenis citraan tersebut. Novel ini menceritakan tentang hadirnya Aksara mampu mengubah pandangan Saranita terhadap dunia, termasuk cinta, sebelum pria itu meninggalkannya tanpa aba. Tujuan penelitian untuk mengetahui, mendeskripsi, menganalisis, dan menginterpretasi data jenis citraan pada novel Aksaranita Karya Buminyakala. Penelitian ini menggunakan pendekatan kualitatif. Menggunakan metode penelitian deskriptif. Teknik pengumpulan data yang digunakan penulis yaitu teknik hermeneutik. Teknik analisis data berdasarkan analisis isi. Teknik keabsahan data menggunakan teknik triangulasi. Hasil penelitian analisis citraan pada novel Aksaranita Karya Buminyakala diketahui bahwa dari keseluruhan citraan di dominasi oleh citraan penglihatan dan citraan gerak, untuk citraan pendengaran dan citraan rabaan cukup signifikan di dalam novel tersebut. Sedangkan citraan penciuman lebih sedikit data yang ditemukan. Kelima citraan itu berperan penting dalam novel Aksarnita Karya Buminyakala untuk menciptakan suatu gambaran berdasarkan imajinasi pengaran dalam novel tesebut. Penelitian ini memperkaya kajian sastra, khususnya dalam bidang stilistika dan teori pencitraan, serta membantu memahami bagaimana bahasa membentuk makna dan pengalaman estetik dalam teks. Hasil analisis dari penelitian ini dapat dimanfaatkan dalam pembelajaran sastra, pengembangan kritik sastra. Dengan demikian, analisis citraan tidak hanya mengungkap keindahan bahasadalam novel, tetapi juga memberikan kontribusi nyata bagi pembelajaran Bahasa dan Sastra Indonesia.*

**Kata Kunci:** stilistika, citraan, novel aksaranita

### Abstract

Language is a mental image that aims to convey the author's thoughts and feelings in a literary work. Language in novels, which describes the author's imagination, is an interesting stylistic object to study. According to stylistic experts, there are five different types of imagery: sight, sound, movement, touch, and smell. The novel Aksaranita, written by Buminyakala, utilizes all five types of imagery. The novel tells the story of how Aksara's presence changes Saranita's view of the world, including love, before he leaves her without a word. The purpose of the research is to find out, describe, analyze, and interpret the data on the types of imagery in the novel Aksasanita by Buminyakala. This research uses a qualitative approach. Using descriptive research methods. The data collection technique used by the author is the hermeneutic technique. The data analysis technique is based on content analysis. The data validity technique uses the triangulation technique. The results of the research on image analysis in the novel Aksaranita Karya Buminyakala show that the overall image is dominated by visual imagery and motion imagery, for auditory imagery and tactile imagery are quite significant in the novel. While olfactory imagery has less data found. The five images play an important role in the novel Aksarnita Karya Buminyakala to create a picture based on the imagination of the narrator in the novel. This research enriches literary studies, especially in the field of stylistics and imagery theory, and helps understand how language shapes meaning and aesthetic experience in texts. The analysis results of this research can be utilized in the learning of literature, the development of literary criticism. Thus, image analysis not only reveals the beauty of language in novels, but also makes a real contribution to the learning of Indonesian Language and Literature.

**Keywords:** stylistics, imagery, aksaranita novel

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## 1. INTRODUCTION

Literary works are written representations of the author's subjective experiences, ideas, and emotions. Literature is not simply a representation of reality; its existence is structured to produce something more. The use of language is essential to instill imaginative and creative thinking in literary works. If they want their creative work to be read, authors must carefully consider how they will use language to convey their thoughts.

Literary studies is a part of the discipline that consistently examines and studies literary works. As an art that refers to language, literature can also be analyzed based on linguistics and compared through other forms of language use. Meanwhile, when seen as a work of art, literature can be understood by the artistic value contained in it (Sosrohadi & Luthfu, 2022).

The presence of literature in the midst of readers is a product or work of the author's thoughts that contain several value systems offers and images about life. Imagery means image, fantasy, thought, and picture. Imagery is a mental depiction in a work, either prose or poetry. Imagery is a way of expressing images of life as sensory images evoked by words or sentences, so that the images contained in a literary work have appeal.

It can also be understood that literature is also an artistic and imaginative depiction of facts that generally reflect the lives of individuals and society, conveyed through language as a means that can have a positive impact on humans. Literature can also be defined as beautiful written works (belle letters), which record things through language that has been condensed, deepened, twisted, shortened, or arranged aesthetically in a distinctive and creative style (Sosrohadi & Wulandari, 2022).

According to Altenbernd (Pradopo, 2010), Imagery is mental images and the language used to describe them; these mental images are effects

that simulate the way the eyes, optic nerves, and related brain areas understand an object.

Imagery is a means of describing what is felt or received by the human senses. In literary writing, imagery is one of the common forms of communication (Nurgiyantoro, 2019). This contradicts the opinion of Endraswara (2013) who says imagery plays an important role in creating an image of an object or event, so that it appears more realistic and alive.

Abrams in (Nurgiyantoro, 2019) identifies stylistic signs as follows: (i) phonology, which includes speech patterns, rhyme, and rhythm; (ii) syntax, which includes morphological structures, phrases, clauses, and sentences; (iii) lexical, which includes the use of specific words such as abstract or concrete terms, the frequency of using certain types of words such as nouns, verbs, and adjectives; and (iv) the use of rhetorical devices and figurative language, such as forms of metaphor, structural manipulation, imagery, and so on.

First and foremost, novels are inspirational works of literature, which is why the author is interested in utilizing them as research material. The second reason is the book's interesting storyline. Third, the use of interesting (aesthetic) language makes the book interesting to read. Fourth, novels use many words that describe things with the senses so that readers may feel as if they are experiencing what they are reading. Fifth, books contain instructive themes and can be used as learning resources, especially when studying Indonesian and other disciplines.

Creative and innovative literary works include novels. According to Rumadi (2020), works of fictional prose written in written form. Stories about human life and human relationships are often found in novels. In accordance with this, Sudjiman states in (Purba, 2012) that a novel is a long work of text that systematically introduces characters, a series of events, and locations.

In this study, research was conducted on a novel entitled *Aksasanita* by Buminyakala. The novel consists of 294 pages, published by Akad, Depok, 2019, 1st printing. *Sekala Sebening* was born in 2001. The novel tells the story of how Aksara's presence changed Saranita's view of the world, including love, before he left her without a word.

There are many types of imagery found in Buminyakala's *Aksasanita*, including olfactory imagery, tactile-heat imagery, motion imagery, auditory imagery and visual imagery. However, not all works use these five categories of imagery with the same intensity. In addition, the author's authenticity and personal taste play an important role in determining which imagery is used more often and to describe what type of setting. Undoubtedly, images offer a way to express something concrete.

In literary writing, imagery is a common style and way of communication. It can be used to make concepts that inspire creative reactions real. Readers can easily see, experience, and understand the author's intended message thanks to the sensory reactions of their imagination. Imagery makes readers feel more comfortable. It serves as a style to enrich the story and as a way to understand a work. The appropriate use of certain forms of imagery that correspond to abstract concepts through easy-to-understand words and phrases also signifies artistic beauty and precision of language.

The author examines the imagery contained in the novel *Aksasanita* Karya Buminyakala, which tells the story of a male character named Sintong with his activities and work as a bookstore keeper as well as a final year student at the Faculty of Literature. So that the author wants to focus more on the visual imagery contained in the novel *Aksasanita* Karya Buminyakala.

Stylistics categorizes imagery into five types, namely (a) visual imagery, (b) auditory imagery, (c) motion imagery, (d) tactile imagery, and (e) olfactory imagery. Buminyakala's novel

*Aksaranita* has imagery that contains meaning and is interesting to study. The existence of imagery in Buminyakala's *Aksaranita* makes the novel more interesting to read. Examples of expressions that contain such imagery can be found in the lines of the *Aksaranita* novel. For example;

*For Saranita, the sight and dialogue with her father on Sunday mornings were always the most enjoyable. She took a seat next to her father with only a small table in front of her.* (Buminyakala, 2022:8).

The statement creates the illusion that the reader can experience the scene the author has vividly imagined, even though it is pure fiction.

There are visual and motion imagery components in the quote. Words like "scenery, small table". The reader can see and imagine the beautiful scenery that Saranita and her father always do every Sunday morning. A small table is also defined as an object with a flat top and legs to keep it stable, just like what the reader sees based on the imaginary cavity of the sense of sight, except that the size is smaller than the size of a standard table.

The word "sitting" includes motion imagery and can be proven by the author unconsciously encouraging the reader to imagine Saranita's movements as she sits on her father's chair. The reader's imagination is triggered by both types of images.

## 2. LITERATURE REVIEW

### Literary Works

Literary works are created after going through a deep thought process with the hope that they can be appreciated, understood, and motivate people. Every literary work begins with the expression of literary ideas, then undergoes processing and mixing with the author's imagination as a response to social reality. This is in line with the explanation of Cahyono et al. (2019) that literary works are a form of artistic expression that comes from the imagination and creativity of the author.

Literature as a work of fiction is not just imagination, but also a manifestation of the author's creative process in exploring and pouring ideas from inside his head.

Gasong (2019), The purpose of literature is for authors to share their thoughts and experiences with the world. Literary works serve as a channel through which the author's ideas and feelings can be conveyed to the reader. Literary works, as stated by Suarta (2022), have the power to captivate readers, impart knowledge, and deepen their understanding through story writing. The goal is to get your point across to the reader without appearing condescending.

### **Novel**

According to Nurgiyantoro (2012), Novella from Italy, novelle from Germany, and novellus from Greece are thought to be the ancestors of the modern novel Risdi (2019). Then the novella entered Indonesia in book form. The meaning of the terms novella and novella today is identical to the term novelette (English: novelette) in Indonesian, which means a work of creative prose that is just the right length, neither too long nor too short.

According to Turama et al (2020) A book is a long and complex written work that tells the adventures of one or more people. Tarigan (2011) states that a book is a long work of fiction written in prose that describes events, people, and places in real life in a rather complicated or chaotic plot. A novel is a long narrative that takes place in the human imagination and has an imaginative plot.

As literary works, novels are characterized by their characters, which can display a variety of expressions, impressions, emotions, and effects simultaneously. In addition, novels are known as prose that raises complicated themes, relates many characters, has a long and complex plot, and diverse settings and atmosphere. In addition, the complexity of the story in the novel can be seen based on the close relationship between the elements in it, namely in the form of theme,

character, plot, setting, atmosphere, and language style (Girsang et al., 2023).

### **Imagery**

A person's sensory response can be evoked through the use of interesting phrases in literary works. According to Nurgiyantoro (2019), literary works often use imagery as a language style or storytelling style. However, imagery, as a type of language that can create a certain impression of an object, scene, action, or statement, can distinguish itself from abstract or explanatory statements and is usually associated with symbolism, as stated by Baldic in (Nurgiyantoro, 2019)

The five Senses of sight, smell, hearing, emotion, and touch are utilized in imagery, a kind of poetic expression (Ahyar, 2019). Imagery is a work that uses the five Senses of sight, hearing, movement, touch, and smell to produce an emotional response from the viewer. (Ahyar, 2019).

### **Sight (visual) imagery**

According to Nurgiyantoro (2019), the term "visual image" refers to a mental image that includes observable physical objects. Tables, chairs, windows, doors, and other such objects are examples of visual objects. Stories that are deliberately structured in a certain way allow readers to see things that do not actually exist through images in their minds, even though these things are physically present in front of them (Efendi in Nurgiyantoro, 2019).

### **Auditory (auditive) imagery**

One example of mental representation of auditory stimuli is "auditory imagery" (Nurgiyantoro, 2019). By using verbal descriptions and sound imitations, the author creates auditory imagery that allows readers to "hear" the sounds, albeit in their imagination and not in their actual ears. The existence of verbal



descriptions can present certain sounds imaginatively to bring the narrative to life.

### **Motion imagery (kinesthetic)**

According to Nurgiyantoro (2019) says As the term "motion (kinesthetic) imagery" implies, it is all about visualizing things in motion. No matter whether it is fiction or nonfiction, the use of moving images helps immerse the audience in the story. Motion imagery includes depictions of objects, scenes, and events that move both animatedly and statically.

The ability to make the reader see the actions described with the use of descriptive language (Nurgiyantoro, 2019). A well-structured narrative can make various actions performed by people, animals, or inanimate objects more real and interesting, thus strengthening the story's claims.

### **Tactile (thermal) imagery**

Nurgiyantoro (2019) The term "tactile imagery" refers to mental images that evoke physical sensations, such as touch, temperature, smoothness, roughness, and others. Writers can evoke a sense of description in their readers through careful word choice.

### **Olfactory Imagery**

Nurgiyantoro (2019) Although they exist only in the reader's mind, both images refer to the presentation of real smells and touches. They serve the same purpose as the previous forms of imagery: bringing the story to life.

Experiencing various odor sources and odor attributes through the sense of smell (nose) is another indicator of the existence of odor-related aesthetics. Olfactory imagery is a depiction of imagination obtained based on the experience of the sense of smell (Sutejo in Saputro, et al, 2021: 34). Narratives often use smell and smell imagery to bring the story to life. The ability to use the sense of smell helps a person to describe the world around them.

Although writers rarely use them, olfactory imagery serves an important purpose in

stimulating readers' imagination, especially their sense of smell. Readers can engage their emotions and imagination through the use of olfactory imagery (Al-Ma'ruf in Saputro et al., 2021).

## **3. METHOD**

The visual elements in Buminyakala's Aksaranita are the subject of this descriptive qualitative research. Since this research aims to characterize and evaluate the data through the use of language that contains imagery by the actual scenario of the novel, a qualitative technique was chosen. The descriptive method is used to describe and interpret the images of sight, hearing, motion, touch, and smell systematically and factually based on the data found.

The research data are all words, phrases, and sentences that contain imagery elements in Buminyakala's Aksaranita novel, which consists of 294 pages and 12 sections. The data were collected through hermeneutic techniques with the following steps: (1) reading technique - reading the novel repeatedly to understand the parts that contain imagery, (2) note technique - marking and collecting quotations that contain imagery by distinguishing their types using different colored pencils, and (3) inference technique - concluding the marked data. Data analysis techniques included data classification based on five types of imagery, data analysis using Nurgiyantoro's imagery theory, data interpretation, and conclusion drawing. The accuracy of the data was verified by triangulation.

## **4. RESULTS AND DISCUSSION**

### **Research Results**

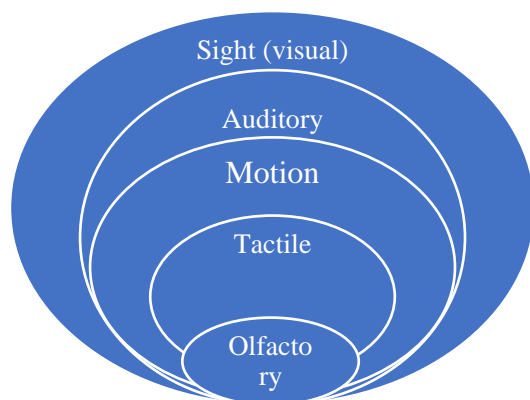
#### **Data Description**

To find out the results of data processing related to the analysis of imagery in Buminyakala's Aksaranita Novel, the researcher starts by describing the findings of the collected data. Tables and images showing the results of data analysis are provided below:

**Table 1. Results of Analysis of Imagery in Buminyakala's Aksaranita Novel**

No.	Imagery	Data
1.	Sight (visual)	40
2.	Auditory	24
3.	Motion	31
4.	Tactile	16
5.	Olfactory	5
<b>Amount of Data</b>		<b>116</b>

Based on the table above, the visual imagery that has been found has the most data, as well as motion imagery and auditory imagery. Sensory imagery is quite significant in Aksaranita's novels. Meanwhile, olfactory imagery is more limited, so only a little data is found. The five images play a role in Aksaranita's novel, but only some of these five images dominate, as shown in the following scheme:



**Figure 1:** Schematic of Imaging Data in Buminyakala's Aksaranita Novel

Based on the scheme above, it can be seen that the overall imagery in the novel Aksaranita Karya Buminyakala is dominated by visual imagery and motion imagery.

## Data Analysis

### Sight Imagery

By relying on visual perception, one can imagine objects or scenes that would not be seen otherwise. Space (height, width, and distance),

color, and quality of light are the main components of what the human visual system perceives. Tables, chairs, windows, doors, and other observable objects can be represented concretely in visual images (Nurgiyantoro, 2019:279). Objects can also be described by size, shape, color, depth, shallowness, height, distance, clarity, wrinkles, darkness, brightness, and luster. This vision-related imagery is found in the novel Aksaranita Karya Buminyakala. It can be seen in the following sentences or quotations:

*It was a bright morning, the sun's rays came through the gap in the window with sky blue curtains, waking up a little girl who was fast asleep in her bed* (Buminyakala, 2022:7).

Based on the quote above, the author displays visual imagery. The word "seen" is a visual image, because it can bring the reader to imagine a girl waking up in the bright morning, as described by the author.

*Dad smiled a little, his gaze turning to Mahesa and Fina, who were playing out front* (Buminyakala, 2022:9).

Based on the quote above, the author displays visual imagery. The word "his gaze" is a visual image, because the reader is invited to see the character as described by the author. In the same context as the physicalization of things that can be observed, so that readers can feel seeing Mahesa and Fina playing in front of the house.

*His eyes roamed every corner of the courtyard with fingers that still faithfully grasped his mother's hand* (Buminyakala, 2022:15).

The quote above includes visual imagery displayed by the author such as the words "his eyes explore," where the reader seems to be invited to see his surroundings which are reflected in the description of the visual setting of each corner of the apartment as described by the

author. So that readers can feel that they can see the corner of their house.

*Good mother too, the woman's sentence that looked so unfamiliar to Saranita's eyes stopped when their gazes met, who is this Nak? (Buminyakala, 2022:16).*

The quote above is a visual image. Evidenced by the word "gaze" in addition to the word gaze in the quote, there is also other visual imagery, such as the word "look," so that readers can feel visual and imagine the two of them staring at each other. The words can also be interpreted as looking at each other.

*Now Alena's gaze shifted to the little girl who was still processing the events before her (Buminyakala, 2022:16).*

The quote above shows the author's visual imagery. Like "Alena's gaze". This image is described by the author concretely so that readers can imagine how the figure of the little girl who made Alena's gaze switch, even though it was only seen based on the imagination of the sense of sight.

### **Auditory Imagery**

The term "auditory imagery" describes the mental representation of audible sounds. Concrete diction that refers to audible objects can give rise to auditory imagery. Sonority and loudness are aspects of sound that humans can perceive. Some examples of words that can be used to describe auditory imagery are: swish, reverberate, melodious, loud, harsh, whisper, murmur, swish, hear, bomb, quiet, shoe, roar, and many more. This auditory imagery is found in Buminyakala's novel Aksaranita. It is listed in the following sentence or quote:

*In their mutual silence, Saranita recalled what happened last night when she accidentally overheard her father talking to her mother in an unusual tone of voice (Buminyakala, 2022:8).*

Based on the quote above, it shows the existence of auditory imagery. Such as the phrase "hearing her father talking" is an auditory image, because the reader is invited to listen to the sound as illustrated by the author. So that the reader feels what the character Saranita hears based on the cavity his imagination and the quote emphasizes curiosity.

*Dad, why did you talk so loudly to Mom last night? Asked Saranita suddenly (Buminyakala, 2022:8).*

Based on the quote above, the author displays auditory imagery in the words "speaking loudly" so that the reader seems to feel hearing the voice with a loud tone that emphasizes the curiosity of Saranita's character in line with what the author describes, because auditory imagery is the concretization of objects captured by the ear.

*The voice of his four-year-old sister rang in his ears as tiny hands tugged gently on his shirt (Buminyakala, 2022:9).*

The author displays auditory imagery in the quote above, as evidenced by the words "little brother's voice," so that readers can feel listening to the four-year-old little brother's voice. In addition, this quote is also supported by the existence of detailed visual and motion imagery. This means that in addition to being involved in hearing the voice of the little boy, the reader can also imagine the character seeing the little boy in a standing position and his hands moving by pulling his shirt, as described by the author in the narrative.

### **Motion Imagery**

A person may have motion imagery if they have seen objects or scenes in motion. A mental image is produced by the reaction of several senses to stimuli, mainly the visual and auditory systems, of motion. Common motion-describing words include: blow, flap, rub, depart, fly, crawl, jog, sit, stand, push, catch, and many more.

Motion imagery refers to the visual representation of objects in motion, rather than static ones, such as people engaged in an activity or a machine Nurgiantoro (2019:282). Buminyakala's novel *Aksaranita* contains this kind of motion-related imagery. This can be seen in the following sentence or quote.

*Saranita walked out of the room, approaching Dad, who, as expected, was sitting on the terrace reading the news on his cell phone* (Buminyakala, 2022:7).

Based on the quote above, the author displays motion imagery, such as the word "walking" which describes a movement of walking as described by the author by the character Saranita who moves out of the room to the terrace to approach her father.

*Hanindya's hand rose to wipe away a little water that was on the corner of her eyes without a word* (Buminyakala, 2022:14).

The quote above is a motion image with the word "raised". This image is a moving activity in which the reader also imagines the movement of the raised hand as done by Hanindya's character and emphasizes the sadness she is experiencing, making the reader feel the psychological burden experienced by the character.

*Now Saranita thrust her right hand in front of the stranger to introduce herself. However, the woman did not immediately shake Saranita's hand until Saranita had to put it down* (Buminyakala, 2022:37).

The quote above shows the existence of motion imagery in the form of the words "thrusting" or "lowering it" describing a movement activity by raising his hand as an offer to introduce himself to each other, but the movement changed when the foreign woman did not return his handshake. In this way, the reader also feels resentment towards the foreign woman

character because the reader can feel and imagine how Saranita feels in that position.

### **Tactile Imagery**

An image that can evoke a tactile experience is called a sense of touch image. The ability to feel the surface of an object or the characteristics of another object is fundamental to the sense of touch experience. Words such as "stinging," "cutting," "wet," "dusty," "dry," "smooth," "rough," "hard," "soft," and "other" are common in sense imagery. This sense-related imagery is found in Buminyakala's novel *Aksaranita*. It is listed in the following sentences or quotations:

*He secretly felt a strange feeling creeping around his chest when Aksara had just finished her question* (Buminyakala, 2022:14).

Based on the quotation above, the author displays a sense of touch, namely in the words "creeping around his chest", meaning a strange feeling that Aksara feels, but it is difficult for him to describe or describe that feeling because it could be his anxiety about something. This invites the reader to feel the feeling, which adds sensory depth to the narrative.

*The shape of this house has never changed since he left twelve years ago. The courtyard that he used to play in with his friends still feels the same, except now there are more trees there* (Buminyakala, 2022:16).

Based on the quotation above, the author displays a sense of touch. The word "twelve years ago" is a sensory image reflected in the description of the sensory setting. This image invites the reader to imagine the past as described by the author. So that the reader can feel the touch like the shape of this house has never changed since he left twelve years ago with the same touch of taste without any changes.



*Her hand came up to stroke Alena's back gently as if she was channeling a calm* (Buminyakala, 2022:18).

The quote above shows the image of rabaanas the words "stroking Alena's back gently" are described to emphasize a sense of calmness through gentle hand strokes with sensory touches so that the reader's imagination will develop, the reader can feel and imagine how the character building of the character is as described by the author in the narrative.

### Olfactory Imagery

Using the sense of smell to conjure up mental images is known as olfactory imagery. The perception of phenomena related to smell (odor, stench, aroma, etc.). This smell-related imagery is found in Buminyakala's novel Aksaranita. It is listed in the following sentences or quotations:

*The combination of sliced onions exposed to hot oil, eggs, and other spices makes it even more fragrant* (Buminyakala, 2022:65).

The quote above is an olfactory image because it shows the sense of smell such as the word "fragrant". This sentence has the use of the sense of smell which is reflected in the *olfactory* setting so that readers can imagine how Saranita smells the combination of sliced onions exposed to hot oil, eggs, and other spices, making the room fragrant.

*When the door opened, Father's body staggered toward her. The odor of alcohol from Father's body immediately wafted into her sense of smell* (Buminyakala, 2022:81).

The quote above is an olfactory image because it shows the sense of smell, as evidenced by the sentence "The smell of alcohol from Father's body immediately burst into her sense of smell". This sentence uses the sense of smell so that the reader can imagine how Aksara smells the alcohol emanating from her mouth and all

over her body, which immediately rushes into her sense of smell.

This description is also combined with images of movement and vision, such as the phrase "Father's body staggered towards him", which creates an atmosphere of shock as a child sees his father walking without enthusiasm due to the influence of alcohol.

*Regantara breathed the air in the square room very greedily* (Buminyakala, 2022:195).

The quote above is an olfactory image depicted in the setting of "inhaling the air" so that the reader seems to imagine and feel what the air smells like in that square room which adds sensory depth greedily in line with what the author describes in the character.

### DISCUSSION

This research argues that Buminyakala's novel Aksaranita intensively utilizes five types of imagery, namely visual, auditory, motion, sensory, and olfactory imagery. Of the five types of imagery, visual imagery dominates with 40 data out of a total of 116 data found reflected in detailed visual setting descriptions such as "*the dark sky hung low, as if suppressing the city's breath*". This imagery forms a gloomy and reflective atmosphere as described by the author.

Auditory imagery in the novel, such as the phrase "*the ticking of the clock sounded loud in the silence of the night*", is used to emphasize the characters' sense of emptiness and isolation. Meanwhile, motion imagery such as "*steps dragging on the wet pavement*" illustrates the psychological burden experienced by the characters. Sensory and olfactory imagery, although less frequent, are still effective, as in the descriptions of "*the night breeze piercing the skin*" or "*the smell of stale coffee hanging in the air of a deserted room*", which add sensory depth to the narrative.

This finding is supported by Khomarudin et al. (2022), who examined the imagery in the novel *Cinta di Ujung Sajadah* by Asma Nadia, which concluded that the use of multisensory imagery in literary works not only beautifies the language but also strengthens thematic and emotional aspects. According to Khomarudin, the integrated use of five types of imagery can form an imaginative and affective experience space for readers. The distribution pattern of imagery in Aksaranita's novels is similar, where visual imagery also dominates.

The dominance of visual imagery in Aksaranita shows the author's tendency to describe visual details more intensively than other imagery. This is in line with the characteristics of Buminyakala's narrative style, which uses visual aspects to concretize the reader's experience. Visual imagery is effective in this novel because it makes it easier for readers to visualize the characters, settings, and atmosphere of the story in their imagination space.

Compared to the research of Refdiana (2022) which examines the imagery in Tere Liye's *Selamat Tinggal Novel*, if the *Selamat Tinggal* novel emphasizes more visual imagery that is directed to strengthen the character changes of the characters and describe the atmosphere, while in Aksaranita, the imagery functions more to build sensory experience and strengthen the narrative, Aksaranita adds psychological depth through the imagery of touch and smell, creating a more personal and introspective effect. This difference in the distribution of imagery reflects how each author has different preferences and tendencies in constructing their imaginative worlds.

The uniqueness of the imagery in Aksaranita lies in how Buminyakala combines various images to create a multisensory experience for the reader. This can be seen in several quotations that contain more than one type of imagery, such as in the data that combines visual imagery with tactile imagery or olfactory imagery with visual imagery. This technique enriches the narrative

dimension and provides a more immersive reading experience.

The findings of this study are also supported by theory Nurgiyantoro (2019:278) which states that imagery is a storytelling technique used in many literary works to make ideas more real and stimulate the reader's imagination. In the novel Aksaranita, imagery does not only function as a text decoration, but becomes a structural element that builds the reader's appreciation of the story.

Thus, the use of the five types of imagery in Aksaranita's novel not only shows the author's expertise in describing the atmosphere, but also shows how literary language is able to bridge objective reality with the reader's inner reality.

## 5. CONCLUSIONS

This finding states that the analysis of imagery in the novel Aksaranita by Buminyakala is known from the overall imagery dominated by visual imagery, which has been found to have as much as 40 data, auditory imagery which there are 24 data, motion imagery which there are 31 data and sensory imagery which is 16 data. While the least is olfactory imagery, which is 5 data in Buminyakala's Aksaranita Novel. So the total data is 116. Poets use words, phrases, and sentences in their works to describe the sensations of touch, sound, movement, taste, and smell.

The dominance of visual imagery in this novel shows the author's tendency to create strong visualizations for readers through descriptions of the characters' visual experiences. Motion imagery, which is the second most prevalent, strengthens the dynamic dimension of the story, giving the narrative an active and lively feel. Significant auditory and tactile imagery also enriches the reader's experience with the auditory and tactile dimensions. Meanwhile, olfactory imagery, which is more limited in number, shows a more selective use for certain moments that require emphasis on olfactory aspects.

The five images complement each other and play an important role in building the reader's

imagination, concretizing the expression of abstract ideas, and making the reader more immersed. Through this diversity of imagery, Buminyakala succeeds in creating a narrative world that is rich in sensory experiences for readers of Aksaranita.

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