

Visual Imagery in the Novel *Kun Fakayun* and *Dan, Dialah Dia* by Andi Bombang

Ahmad Mubarak ✉, Teguh Supriyanto, Mukh Doyin

Universitas Negeri Semarang, Indonesia

Article Info

History Articles

Received:

5 January 2025

Accepted:

10 February 2025

Published:

30 April 2025

Keywords:

stylistic, visual

imagery,

personification,

hyperbole, indonesian
novel.

Abstract

Two novels by Adi Bombang titled *Kun Fayakun* and *Dan, Dialah Dia* are very strong in telling stories with visual imagery. The problem of how the author Andi Bombang presents visual imagery in his two novels will be discussed in this study. The study of imagery in novels will provide enrichment for the training of techniques for building novel language. The approach used in this study is a stylistic approach using Leech's theory. The data of this study is the use of majas in two religious novels *Kun Fayakun* and *Dan, Dialah Dia* is the dominant one to present visual imagery. The results of the study show that the visual imagery in these two novels is present in the form of personification and hyperbole. The function of imagery in these two novels is not only to beautify the language, but also to strengthen the themes, create an atmosphere, and reveal the conflicts that exist in the story. The meaning of imagery in these two novels is also closely related to the moral message and life values that the author wants to convey. This study found that the use of visual imagery in both novels by Adi Bombang is very effective in depicting the character's mood, reinforcing major themes such as life and spirituality, and revealing inner conflicts in the narrative. In addition, the figurative language techniques used, such as personification and hyperbole, not only beautify the language but also provide emotional depth to the story. This research provides benefits for society, and the development of science, especially readers and literary reviewers, in understanding the power of language in depicting emotional and spiritual realities through visual imagery. In terms of scientific development, this study enriches the discourse of stylistic theory, especially in understanding how visual imagery can be applied in literature to enrich the reader's experience and deepen understanding of universal life themes.

✉ Correspondence address:

Kampus Sekaran FBS UNNES

E-mail: alhikmahanjatan1@students.mail.unnes.id

INTRODUCTION

In literary studies, imagery or imagery is an important element that helps build a mental image in the reader's mind through language. Literary studies is a discipline that studies literary works through various approaches to understanding, analyzing, and appreciating literary texts (Rommel, 2024). Imagery includes all the author's efforts in presenting a depiction that stimulates the five senses so that the reader can feel the physical and emotional presence of the narrative conveyed. Literature represents human imagination, reflection, and understanding of the world around it. Through the creative and aesthetic use of language, literature enriches human experience and provides a platform for sharing stories, ideas, and feelings (Utama, 2023). Imagery theory is widely used in analyzing literary texts, especially in works that prioritize sensory descriptions such as novels and poetry. Imagination theory in literary studies Refers to the way authors use imagery or images to stimulate readers' five senses and build mental images in their brains. This imagery is an important element in adding depth and beauty to a literary work, such as poetry, novels, or short stories (Matherne, 2016). That the theory of imagination in general suggests that through the use of imagery, authors can transport readers into the world they create, moving the reader's emotions and sensory experiences to better connect with the text. In general, imagery is categorized into several types, including visual, auditory, tactile, gustatory, and olfactory imagery (Abrams, 1976). Imagery (or imagery) is a depiction or sensory representation that leads the reader to feel or imagine something based on the author's description (. Imagery can stimulate one or more of the human senses, such as sight, hearing, touch, taste, or smell. Visual imagery is a depiction that stimulates the sense of sight, auditory stimulates hearing, tactile is related to touch, gustatory is related to taste, and olfactory is related to smell (Pradopo, 1999). The use of imagery can make the narrative more lively, rich, and full of nuances so that it can improve the reader's aesthetic experience.

In general, imagery is categorized into several types, including visual, auditory, tactile, gustatory, and olfactory imagery (Abrams, 1999). Visual imagery is a depiction that stimulates the sense of sight, auditory stimulates hearing, tactile is related to touch, gustatory is related to taste, and olfactory is related to smell (Pradopo, 2005). The use of imagery can make the narrative more lively, rich, and full of nuances so that it can improve the reader's aesthetic experience.

The researcher chose this novel entitled Kun Fayakun and Dan, Dialah Dia to raise the theme of the search for the meaning of life and spirituality, which is relevant for modern society which is often trapped in materialistic routines. This work presents a deep reflection on the relationship between humans and God, so it has the potential to provide a positive influence and spiritual motivation for the reader. Andi Bombang uses a poetic language style and a reflective narrative, which immerses the reader in the storyline. The structure of the novel that combines concrete events and inner reflection gives its own attraction as a material for literary studies.

Two novels entitled Kun Fayakun and Dan, Dialah Dia raise the theme of the search for the meaning of life and spirituality, which is relevant for modern society which is often trapped in materialistic routines. Both works present deep reflections on the relationship between humans and God, so they have the potential to provide a positive influence and spiritual motivation for the reader. Bombang uses various majas in presenting visual imagery so that readers are immersed in the storyline. The majas composition used by the author in producing stories helps to strengthen the visual image in the work which is able to be an attraction for readers to enjoy literary works. This research aims to find out how the imagery in the novel Kun Fayakun and Dan, Dialah Dia by Andi Bombang.

METHODOLOGY

This research approach uses Leech's stylistic approach which is used to determine the writing style through the investigation of a certain

language domain, especially those used in the use of majas. Figurative language can give a certain impression, add to the imagery, or convey a message more effectively in an unusual way (Leigh, 2013). The use of figures of speech in literary works helps readers or listeners to better feel and imagine what the writer or speaker is saying. Stylistic is a research approach that views literary works as linguistic events and emphasizes on language aspects (Supriyanto, 2018). The use of language in literary works can be investigated to reveal the value of beauty in them, especially special interpretations related to traditional poetic metaphors such as metaphor, metonymy, synecdoches, paradoxes and irony (Leech, 2007). The analysis in this study uses stylistic theory by Leech (2007), namely tropes in the figure of speech that focuses on metaphors and parables. In line with the opinion of Zhang (2010), stylistics is used to investigate the aesthetic values of linguistic forms. Istiqomah, et al (2014) also said that the aspects of beauty contained in literary works can be examined in terms of language. Based on the language style employed, stylistic analysis can shed light on intriguing facets of the book and its connection to intellectuals (Morini, 2016). The focus of this research is to study the use of majas in literary works of religious novels, namely Kun Fayakun and Dan, Dialah Dia, by Andi Bombang using a stylistic approach.

RESULTS AND DISCUSSION

The results of this research were obtained through an in-depth analysis process of the novel Kun Fayakun and Dan, Dialah Dia by Andi Bombang using the theory of Stylistics by Leech. Leech's theory of stylistic analysis has 4 categories, namely lexical categories, grammatical categories, figuratives, and cohesion and context. The study focuses on the category of figurative to analyze specific interpretations associated with traditional poetic metaphors such as metaphor, metonymy, synecdoche, paradox and irony.

In this study, various important elements contained in the text, such as themes, characterizations, imagery and majas used by the

author, will be analyzed comprehensively. There are 6 types of imagery, namely, 1) Visual Imagery (Visual), 2) Auditory Imagery, 3) Olfactory Imagery, 4) Tactile Imagery, 5) Sensory Imagery, 6) Motion Imagery. The dominant imagery found in the Novel Kun Fayakun and Dan, Dialah Dia is visual imagery, while the dominant image in the Novel Kun Fayakun and Dan, Dialah Dia is the personification majas. However, there are also other types of imagery and building elements of metaphorical and simile majas. In addition, there is not a small amount of data that shows the integration between two types of imagery and two types of building elements.

Majas in the Novels *Kun Fayakun and Dan, Dialah Dia* by Andi Bombang

In quotations contained in the text, the use of personification, metaphor, comparison, and hyperbole are types of majas that provide more vivid and expressive depictions or emphasis. This majas is used to bring an idea or situation to life in a more emotional and imaginative way, which not only conveys meaning literally, but also deepens the impression or message that the writer or speaker wants to convey.

1. Personification gives human nature to inanimate objects or abstract things, so that it can give a more emotional or dramatic impression. An example of a quote that contains a personified majas, is "*Berjuta embun masih tersisa, berayun kelap-kelip di pucuk dedaunan. Lalu, sebagiannya lepas melayang, hingga pecah di hamparan tanah dalam pasrah* (Millions of dewdrops are still left, swinging twinkling on the tops of the leaves. Then, some of them let go of floating, until they broke on the expanse of land in resignation)". (Bombang, 2008: 9). Personification here gives the character of "*pasrah* (resignation)" to dew, as if dew has feelings or attitudes to accept its fate.
2. Metaphors describe something by equating it with other things without using the word "*seperti* (like)" or "*bagai* (as if)", thus creating a stronger or deeper picture. An example of a quote that

contains a metaphorical *majas* is "*Pamungkas menatap nanar, serasa jiwanya ikut tercerabut bersama langkah menjauh sang dara* (Pamungkas stares blankly, it feels as if his soul is uprooted with the step away from the virgin)." (Bombang, 2008: 168). The metaphor for the word "tercerabut (uprooted)" usually describes something that is uprooted or pulled out of its roots.

3. Comparison (*simile*) connects two things with comparative words such as "*seperti* (like)", "*bagai* (as if)", or "*ibarat* (parable)", which function to explain or clarify the nature of something. An example of a quote containing a figure of speech of comparison is "*Semburan jingga kemerahan yang seolah memancar dari balik Gunung Sanggabuana sungguh indah* (The reddish orange spray that seemed to radiate from behind Mount Sanggabuana was truly beautiful)." (Bombang, 2019: 493). The phrase "*seolah* (as if)" describes an implied comparison, although the formal comparative words "*seperti* (like)" are not used directly, creating a lively nuance in the shadow of the scene.
4. Hyperbole is a figure of speech that exaggerates the state or nature of something to emphasize or strengthen the desired feeling or effect. An example of a quote containing a figure of speech of hyperbole is "*Dentuman house music yang dipandu DJ berambut jabrik menggedor jantung, membelah gendang telinga* (The pounding of house music guided by a spiky-haired DJ pounded on the heart, splitting the eardrums)" (Bombang, 2019: 29). The use of the phrase "*membelah gendang telinga* (splitting the eardrums)" is hyperbole or exaggeration. There is no actual physical act of splitting the eardrum, but the phrase is used to describe how loud and piercing the sound of house music can be to the point of feeling like it is damaging the ears. The hyperbole emphasizes the

extreme effect the music has on the listener.

Overall, *majas* in novels enrich the text or conversation in a more imaginative way, helping the reader or listener feel or imagine something in a more profound way.

- 1) "*Berjuta embun masih tersisa, berayun kelap-kelip di pucuk dedaunan. Lalu, sebagiannya lepas melayang, hingga pecah di hamparan tanah dalam pasrah*". (Bombang, 2008: 9).

"Millions of dewes are still left, swaying twinkling on the tops of the leaves. Then, some of them let go of floating, until they broke on the expanse of land in resignation". (Bombang, 2008: 9).

The phrase "*Berjuta embun masih tersisa, berayun kelap-kelip di pucuk dedaunan* (Millions of dewes are still left, swaying twinkling on the tops of the leaves)". Dew is described as "swinging (*berayun*)" and "twinkling (*kelap-kelip*)", which are traits that are usually associated with something that is alive or moving freely. The words "swinging (*berayun*)" and "twinkling (*kelap-kelip*)" give the impression that the dew has life or movement dancing on the leaves. Furthermore, "*Sebagiannya lepas melayang, hingga pecah di hamparan tanah dalam pasrah* (Some of them let go of floating, until they broke on the expanse of land in resignation)". Dew is given the trait as if it has a desire or emotion to "*lepas* (let go)" and "*pasrah* (resigned)" when it falls to the ground. Personification here gives the character of "*pasrah* (resigned)" to dew, as if dew has feelings or attitudes to accept its fate.

- 2) "*Berbelas burung mungil kuning kehijauan bercanda riang dalam rumpun bambu jepang. Celotehnya tiada dosa, menyumbang nada bagi senandung alam*". (Bombang, 2008: 9).

"Twelve little greenish-yellow birds joking merrily in the Japanese bamboo clump. His chatter is sinless, contributing to the tone of nature's hum. (Bombang, 2008: 9).

The phrase "*Celotehnya tiada dosa* (The chatter is sinless)", the bird chatter is described as something "sinless", gives the bird chirping a human character. Normally, "sin" is a concept

related to human moral behavior, but here it is used to show the pure and innocent impression of the birds' voices. This reinforces the image of birds as natural and unpolluted creatures, as if free from errors or falsehoods. "Menyumbang nada bagi senandung alam (Contributing a tone to the hum of nature)", in this phrase, the sound of a bird is likened to a "contribution" of tone, as if the bird has a deliberate role in the orchestra of nature. Here, the birds are given a human nature to "contribute", showing their role in creating harmony of sound in the surrounding nature. This makes the birdsong seem important as part of the whole nature.

The phrase "berbelas burung mungil kuning kehijauan (twelve greenish-yellow tiny birds)" presents a powerful visual image. Readers can imagine the greenish-yellow color of the small birds moving among the Japanese bamboo clumps, which creates a beautiful color contrast against the natural green background. This visual image reinforces the impression of cheerfulness brought by the birds.

The phrase "Celotehnya tiada dosa, menyumbang nada bagi senandung alam (The chatter is sinless, contributes to the hum of nature)", presents an auditory image. Readers can hear the carefree chirping of birds, which seems to add to the peace and harmony of nature. The description of the bird's voice as "the hum of nature" emphasizes the harmony created by the birdsong, providing a peaceful and comfortable atmosphere.

Visual Imagery in the Novel *Kun Fayakun and Dan, Dialah Dia* by Andi Bombang

"Berjuta embun masih tersisa, berayun kelap-kelip di pucuk dedaunan. Lalu, sebagiannya lepas melayang, hingga pecah di hamparan tanah dalam pasrah". (Bombang, 2008: 9).

"Millions of dews are still left, swaying twinkling on the tops of the leaves. Then, some of them let go of floating, until they broke on the expanse of land in resignation". (Bombang, 2008: 9).

This quote describes the beauty of nature, especially the dew that still remains in the morning and swings on the tops of the leaves. The

dew that flickers on the leaves is like a temporary and beautiful symbol of life, but soon the dew falls, breaks, and simply disappears on the ground. This depiction depicts a life full of limited time, temporary beauty, and uncertainty. The dew that falls and breaks on the ground illustrates the surrender to fate and the fact that everything will return to its origin, in the silence and limitations we experience as human beings.

This quote reminds us that our life in this world is temporary. Like the dew swinging on the leaves, life is full of beautiful moments that pass quickly, and in the end we will all return to God. Every human being has a limited amount of time to live life, and sometimes we tend to forget about it, caught up in the busyness and ignorance of the beauty that surrounds us. We must learn to appreciate the time we have and not waste the opportunities we are given, while realizing that everything we have, including life itself, is a gift from God Almighty.

In the Qur'an, Allah mentions the limitations of man and His greatness. As it is written in Surah Al-A'raf (7:34):

"For each community there is an appointed term. When their time arrives, they can neither delay it for a moment, nor could they advance it."

This verse confirms that every creature in this world has a time limit. No one can escape the fact that life is temporary and will end in the time set by God.

This quote can also be associated with some of the Asmaul Husna, which describes the attributes of God the Almighty, in the Qur'an and Asmaul Husna explains as follows: 1) Al-Khaliq (The Creator) Everything in this world is God's creation, including the dew that flickers on the leaves. We as human beings must be aware that we are part of His creation, which has a certain time to live this life, 2) Al-Qayyum (The Sustainer) Everything depends on God, and our lives depend on Him. The dew that falls to the ground is part of His decree, and human life also depends on His destiny. Everything that exists will return to Him, and only He is Omniscient about when it will end, 3) Al-Malik (The Almighty) Allah is the King of all that exists. The

beauty of nature and all of His creations are part of His power. By realizing that everything in this world belongs to Him, we are reminded not to be too attached to the world, because in the end we will return to Him, 4) Al-Ahad (The Only One) God is the only One, who can no one replace Him. Everything in this world is His creation, including our temporary lives. The quote, by describing the dew falling and breaking, invites us to reflect on the limitations of our time, and to draw closer to the One God. Like a temporary dew, our lives will end, but what is eternal is Allah Almighty. So, we should improve ourselves, appreciate the time given, and live our lives with full awareness that everything is in God's hands.

1. *"Berbelas burung mungil kuning kehijauan bercanda riang dalam rumpun bambu jepang. Celotehnya tiada dosa, menyumbang nada bagi senandung alam.* (Bombang, 2008: 9).

"Dozens of greenish-yellow tiny birds joking merrily in the Japanese bamboo clump. His chatter is sinless, contributing to the tone of nature's hum. (Bombang, 2008: 9).

This quote describes a natural scene full of peace and cheerfulness, where a group of tiny birds with a greenish-yellow color play merrily in a clump of Japanese bamboo. Their carefree and free chatter contributes their voice to the beautiful harmony of nature. "No sin" indicates that the life of the birds is pure, without burdens or faults, as if they only follow the laws of nature that have been determined by God. These birds, in their freedom and cheerfulness, become part of the great symphony of nature that is flawless and perfect.

This quote reminds us of the importance of peace, freedom, and simplicity in life. Nature with all its beauty, like a bird that is free to play merrily without sin, should be an example for humans. As beings given reason and choice, we are often caught up in tensions, sin, and burdens of our own making. We forget that this life is essentially a gift from God Almighty, and that we should live a lighter, more grateful, and freer life from worldly worries.

This quote invites us to rethink how we live our lives. Like birds that live joyfully and sinlessly, we are reminded not to burden ourselves with unnecessary things, and to appreciate the life God has given us more. Everything in this realm, including us, is His creation, and we should live according to His laws and will, which is not far from harmony and peace. This quote can be related to several concepts in the Qur'an and Asmaul Husna which teach us about the peace, freedom, and perfection of Allah's creation, in the Qur'an and Asmaul Husna explains as follows, 1) Al-Khaliq (The Creator) Allah is the Creator of all things, including birds and the universe. The cheerful and free bird in this quote is the product of His creation, which has its own purpose and role in the ecosystem of the universe. God created nature with perfection and balance, and we as humans should learn to appreciate His creation. In the Qur'an, Allah says:

"Blessed is the One in Whose Hands rests all authority. And He is Most Capable of everything." (Al-Mulk, 67:1)

This verse reminds us that all of God's creations are perfect, including the life He has given us. 2) Al-Wadud (The Most Merciful) One of the attributes of Allah reflected in this quote is His love for His creation. The birds that are free to sing cheerfully show God's love and compassion in providing a balanced and beautiful life. God with His love created everything perfectly and gave us the opportunity to live in harmony. In the Qur'an, Allah says:

"And your Lord is Forgiving, merciful." (Al-Ma'idah, 5:98)

It reminds us to live in compassion, both for our fellow humans, for nature, and for ourselves, as God shows His love in His creation.

CONCLUSION

The conclusion of this study shows that figurative language and visual imagery in two novels by Andi Bombang, Kun Fayakun and Dan, Dialah Dia, play a very important role in enriching the text and deepening the aesthetic experience of the reader. This study reveals how

the use of figurative language such as personification and hyperbole not only beautify the language, but also strengthens the theme, creates atmosphere, and reveals conflicts in the story. The findings of this study provide an important contribution to the development of stylistic studies, especially in the analysis of visual imagery that connects linguistic aspects with moral and life values conveyed in the novels. More broadly, this study provides a deeper understanding of how the author uses language techniques to convey moral and spiritual messages in literary works.

ACKNOWLEDGEMENT

We Sincerely Thank The Anonymous Reviewers For Their Helpful Comments And Suggestions For This Article. We Also Would Like To Mention That This Article Was Published Without Funding Support From Any Institution, And There Is No Connection Of This Research With Organizations Or Individuals Outside The Research Team.

REFERENCES

- Abrams, M. H. (1976). *Mirror and The Lamp: Romantic Theory and The Critical Tradition*. New York: Holt, Rinehart, and Winston.
- Abrams, M. H., & Harpham, G. G. (2009). *A glossary of literary terms*. Wadsworth Cengage Learning.
- Bombang, Andi. (2008). *Dan Dia-Lah Dia*. Yogyakarta: Diva Press.
- Bombang, Andi. (2019). *Kun Fayakun*. Yogyakarta: Diva Press.
- Gregory, D. (2017). Visual expectations and visual imagination. *Philosophical Perspectives*, 31, 187-206.
- Istiqomah, N., Doyin, M., & Sumartini, S. (2014). Sikap hidup orang Jawa dalam novel *Orang-Orang Proyek* karya Ahmad Tohari. *Jurnal Sastra Indonesia*, 3(1). <https://journal.unnes.ac.id/sju/index.php/jsi/article/view/3964>.
- Leech, G. (2007). Style in fiction revisited: the beginning of Great Expectations. *Style*, 41(2), 117-132. <https://core.ac.uk/download/pdf/71389.pdf>
- Leech, G. (2014). *Language in Literature: Style and Foregrounding*. Pearson Education. London: Routledge. <https://doi.org/10.4324/9781315846125>
- Leigh, J. H. (2013). The use of figures of speech in print ad headlines. *Journal of advertising*, 23(2), 17-33. <https://doi.org/10.1080/00913367.1994.10673439>
- Matherne, S. (2016). Kant's Theory of the Imagination. In *The Routledge handbook of philosophy of imagination* (pp. 55-68). Routledge. <https://doi.org/10.4324/9781315657905>
- Morini, M. (2016). Jane Austen's narrative techniques: A stylistic and pragmatic analysis. London. Routledge. <https://doi.org/10.4324/9781315590332>
- Mukhlis, A., Supriyanto, T., & Mulyani, M. (2018). Aspek stilistika dalam antologi puisi melipat jarak karya Sapardi Djoko Damono dan pemanfaatannya sebagai materi pengayaan sastra. *Pendidikan Bahasa dan Sastra Indonesia*, 3(1), 10-17.
- Nurgiyantoro, Burhan. (2013). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Pradopo, R. D. (1999). Penelitian Stilistika Genetik: Kasus Gaya Bahasa WS Rendra dalam Ballada Orang-Orang Tercinta dan Blues untuk Bonnie. *Humaniora*, 11(3), 94-101. <https://doi.org/10.22146/jh.1287>.
- Rommel, T. (2024). Literary studies. A companion to digital humanities, 88-96. <https://www.researchgate.net>
- Supriyanto, T. (2018). *Metodologi Penelitian Sastra*. Semarang: UNNES Press.
- Utama, S. S., Kurniawan, M. S., Destyawan, R. A., & Suryanto, E. (2023). Analisis struktural dalam puisi “gugur bunga” karya pratiwi yulia saputri. *Student Scientific Creativity Journal*, 1(4), 283-

298. <https://doi.org/10.55606/sscj-amik.v1i4>

Zhang, Z. (2010). The interpretation of a novel by Hemingway in terms of literary stylistics. *Language, Society, and Culture*, 30. [www.educ.utas.edu.au/users/tle/JOURNAL/..](http://www.educ.utas.edu.au/users/tle/JOURNAL/)