The Visual Imagery through Elements of Rhetoric in *Kun Fayakun* Novel by Andi Bombang

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Abstract

This article focuses on the study of the use of language forms in the realm of visual imagery that are built from rhetorical elements to Andi Bombang's Kun Fayakun novel using a qualitative approach through stylistic theory. The purpose of this study is to explain the visual imagery built from the rhetorical elements in Andi Bombang's Kun Fayakun novel. The rhetorical elements that are the focus of discussion in this study are figurative language or comparative types of figurative language, including metaphors, personifications, and similes. The data used are all language signs in the novel Kun Fayakun by Andi Bombang which are also useful as data sources. This study uses a semiotic method with a first-level reading technique, heuristics, for data collection and a second-level reading technique, hermeneutics, for data analysis. The results of this study show an explanation of the use of language forms in the realm of visual imagery that are built from rhetorical elements in Andi Bombang's Kun Fayakun novel. The use of visual imagery through rhetorical elements in the novel is used as an embodiment of a more real picture and an emphasis on meaning related to story events so that the reader can create concrete images.

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INTRODUCTION

Language has an important role as the main medium in conveying the meaning and messages contained in literary works. Tarrayo (2021) conveys that language is conveyed through text. Therefore, language is a concrete manifestation of a literary work. Every literary work has its own language peculiarities because it uses another type of language as its form (Singhirei dkk., 2009). The characteristics and patterns of language use between one work and another show differences with the aim of being able to show the originality of the work and style of each author. Consistent with the opinion of Aliefta et.al., (2018) that the language style of each work has differences as a characteristic.

Therefore, the study of style of language in a literary work is important to do. Language in literary works uses a complex perspective, so it is worthy of research (Glotova, 2014). The style of a literary work can be examined by examining the characteristics of the language used in writing the work (Stanton, 2012). The process of assessing the characteristics of language can be done with a stylistic approach. According to Leech and Short (2007), stylistics is simply defined as the study of style in fiction. Therefore, the stylistic approach considers analysis based on language theory (McIntyre, 2015). The realm of stylistic analysis as disclosed by Sudjiman (1993) in (Munir, et.al., 2013) are diction (lexical choice), sentence structure, figure of speech, imagery, rhyme patterns, and dimensions. Thus, the use of stylistics in the study of literary works aims to describe the use of language and explain the relationship between language and artistic functions.

A novel literary work that attracts attention because of the uniqueness and uniqueness of its language is the novel Kun Fayakun by Andi Bombang, which so far has not been studied in previous research by studying through stylistic theory. The most dominant element that appears in the use of language contained in the novel has an aesthetic value which is expressed through figurative language, to make the story more interesting and thicker with literary language. This is in line with the opinion of Arfi & Supriyanto (2018) who holds the view that literary works contain explorative and manipulative language to create aesthetic conditions.

Figurative language is one of the stylistic tools included in the rhetoric element. The rhetorical limits of Keraf (2008) conveyed as a way of using language as art, both orally and in writing which includes exposition, structural manipulation, and imagery. In tune with Supriyanto (2011) which conveys that figurative language is figurative language style or comparative language. Furthermore, figurative language has another term, namely figurative language. Exercise is a way of expressing the form of language through figurative language that does not contain true meaning. Leech & Short (2007), figurative language is a figurative language that contains similes, such as metaphors, personifications, and similes. Fury (2018) clarifies that a metaphor is an expression in the form of an analogical comparison as an equation, personification is a disclosure by conveying inanimate objects as if they have human nature, similes are disclosures with explicit comparisons expressed by prepositions and conjunctions, such as befits, like, etc.

The use of figurative language in literary works can create imagery for the reader. Leech & Short (2007) states that imagery is the use of language forms that evoke senses. In line with opinion of Yono & Mulyani (2017) who conveys that imagery is a form of language use that evokes a concrete impression of an object to make it more real. The function of imagery in literary works is to optimize the reader's imagination through sensory responses built from detailed narratives (Yudono & Wahono, 2022). The distribution of image types according to Pradopo (2010) there are six types, namely visual imagery, auditory imagery, kinestic imagery, thermal imagery, smell imagery, and taste imagery.

The basic reason for this research is the characteristics and uniqueness of the language contained in Andi's novel Kun Fayakun. The novelty of this research is a research object that

has never been studied in previous studies. Therefore, the researcher is interested in studying more deeply the style in fiction of Andi Bombang's novel with a focus on the study of visual imagery that is built from rhetorical elements. The visual imagery or sight, namely the image generated by the sense of sight (Pradopo, 2010). The focus of the study in this study is narrowed based on the most dominant element in the use of language forms in the form of imagery contained in Andi Bombang's novel. The use of the dominant form of language in the novel is visual imagery which can be analyzed through rhetorical elements, so that it is expected to be able to achieve findings that can indicate the purpose of this study is to explain the visual imagery contained in the novel Kun Fayakun by Andi Bombang.

The usefulness of the results of this study is expected to be able to open views and increase knowledge related to stylistic studies of novel literature, especially Andi Bombang's Kun Fayakun novel, which so far has not been studied in previous research. The novelty of this research object is the basis for explaining that the novel by Andi Bombang has distinctive and unique language characteristics, so it is worthy of reading as an expansion of insight and knowledge. In addition, the study of the two literary works of novels can introduce a wider audience in more detail and detail related to the development of visual imagery through elements of rhetoric.

METHODOLOGY

This research approach uses a qualitative approach through stylistic theory with semiotic-hermeneutic methods. The main theory used is the stylistic theory of Leech & Short. The data used are all language signs in the novel Kun Fayakun by Andi Bombang which are also useful as data sources. This study uses a semiotic method with a first-level reading technique, heuristics, for data collection and a second-level reading technique, hermeneutics, for data analysis.

In practice, researchers carry out readings based on linguistic theory and linguistic rules, so they can collect data related to the questions in the problem formulation. The use of heuristic reading techniques aims to understand the pattern of language used in composing the work and to find all language signs in the novel that indicate the use of visual imagery. Then, data analysis techniques will be more focused on using the second stage of reading, namely hermeneutics as a follow-up analysis of the first stage of reading, heuristics. This stage aims to analyze and interpret in more depth and detail related to the data that has been collected, namely based on the rhetorical elements attached to the data.

RESULTS AND DISCUSSION

The Visual Imagery through Rhetorical Elements in *Kun Fayakun* Novel

The use of language forms of visual imagery can be expressed through a series of appropriate and appropriate words. The use of the right diction can provide reinforcement of meaning (Sarini, 2017). Therefore, the choice of words or diction needs to pay attention to three basic things, namely accuracy, truth, and prevalence (Khusnin, 2012).

"Bus kota tua itu menggerung kelelahan. Terbatuk-batuk menyemburkam asap pekat ke udara ibu kota. Seolah melepas bermacam deritanya." (Bombang, 2019).

The diction used in the excerpt above shows the accuracy in describing story events that involve the five senses of sight. The words arranged show an emphasis on meaning using personification figures of speech. The word dense in the excerpt above shows a dark and thick color image with black nuances, so it is likened to suffering explicitly. Therefore, the figure of speech used to construct the visual imagery in the excerpt above is not only personification, but also a figure of speech simile. The state of the object is compared to feeling tired, likening it explicitly to letting go of

suffering, which has the intention that the deplorable state of the bus is depicted.

"Pistolnya tergeletak dingin, dekat sebilah belati yang menancap dingin." (Bombang, 2019).

The diction that builds the excerpt above is the diction that describes the condition of a gun and dagger that have not been used for a long time and have been neglected. This is evidenced using diction dingin, tergeletak, menancap to represent the situation of the depicted gun and dagger. The form of repetition or repetition of the word cold in the excerpt above aims to strengthen the "abandoned" state described. This is intended to influence the reader that there is a gun and a dagger made of iron, which are strong and resistant to extreme temperatures, and are included in the types of weapons that can be lethal if misused.

Furthermore, the excerpt also shows the use of the same sound pattern, namely the dominant consonant in the word cold, which is repeated twice, the consonant in the word lying down, and the consonant in the word dagger. It aims to facilitate reading for the reader. Thus, the above excerpt shows the use of language in the form of visual images that are built from personification figures of speech. The personification style used in describing a gun as an inanimate object is likened to a living object with a lying position and a cold temperature. Then, it is confirmed by parable that near the gun there is a dagger that is stuck and when touched it is also cold. This makes the reader build images as depicted.

"Sore menjelang maghrib, matahari tengah bersiap masuk ke peraduan. Siluet jingga berpendaar memenuhi langit ufuk barat, menampilkan lukisan alam yang tiada tara. Kata indah terlalu kurus untuk sanggup menggambarkan ini." (Bombang, 2019).

The use of the diction chosen to build the above excerpt is a diction that describes the beauty of nature in the afternoon. The diction of the matahari in such a context means that the sun will set. Siluet jingga can be interpreted as a reddish-orange sunset. Thin diction means that it is unable or not appropriate to represent the natural beauty depicted. The repetition of word simple with the same meaning in the excerpt above aims to strengthen the reader's imagination. Thus, the above data shows that there is a visual image that is built from a personification figure of speech. There is an image of the beauty of nature with the twilight in the evening sky which is built firmly through the parable of inanimate objects that seem to have human nature. The sun is described as able to move into the bed, the orange silhouette is likened to filling the sky, and the word beautiful is likened to being thin to represent the situation.

"Sinar matahari menerobos celah jendela yang tidak ditutup gordennya, jatuh tepat di wajah Hardi …. Namun, sinar matahari makin merongrong, perlahan-lahan menyebar ke seluruh tubuh." (Bombang, 2019).

"Semburan jingga kemerahan yang seolah memancar dari balik Gunung Sanggabuana sungguh indah." (Bombang, 2019).

The two excerpts above show the similarity in the use of diction that describes the beauty of nature. The dictions is used repeatedly with the building blocks of personification, which is likened to having human nature. In the first excerpt, the word sun is equated with breaking through and undermining and spreading, meaning that the rays from the sun have a very wide scope, so that many places can be touched. Meanwhile, the third excerpt uses the words siluet and jingga which are aligned with radiating, with the intention of giving an image of a sunset with beautiful colors. The use of the sound patterns of the three excerpts above is dominated by consonants which aims to make it easier for the reader and expedite the story. Thus, the two excerpts above have in common, which is to create a visual image with personification as a building element. Other excerpts that use similar diction but are built through two figures of speech at once, namely personification and simile are as follows.

"Siluet jingga mentari telah mulai menyembur dari ufuk timur. Seperti kipas surgawi." (Bombang, 2019).

The excerpt above shows the use of three diction which are repetitions of words from the previous data, namely siluet, jingga and matahari (like the sun). Repetition of words with the same meaning is not found in the data above but the selection of the right diction is able to describe the situation as described. Furthermore, this excerpt also confirms the depiction through a simile, namely the explicit parable that the orange silhouette is depicted as a celestial fan.

"Butiran bening tampak menggantung di kedua kelopak matanya." (Bombang, 2019).

The diction chosen in the excerpt above uses a diction that describes tears. The word butiram mean a lumpy liquid and the word bening means transparent. Furthermore, it is emphasized with the word menggantung which is a verb meaning to hold something back. The repetition of the sound pattern in the excerpt above can be seen from the inclusion of the same final rhyme, namely the words tampak and kelopak. This aims to make it easier for the reader and causes an addictive effect when reading it. Based on the data above, there is an embodiment of visual imagery with personification figurative language building elements. The image of clear tears is likened to having a human nature that can hang. It can mean that there are tears from someone rolling down the eyelids and showing a sad expression almost crying. Excerpts with explanations like several excerpts that have the addition of motion imagery and the use of the same diction, are found in the excerpt page 23, 195, 250, 274, 550, 551.

"Tertegun dia melihat butiran bening mengembang di kelopak mata ketuanya, tumpah sedikti." (Bombang, 2019).
"Butiran matanya bergulir jatuh." (Bombang, 2019).

"Air mata Hardi bergulir tak tertahan." (Bombang, 2019).
"Setetes air mata dibiarkan bergulir, menghantar secercah rindu untuk-Nya." (Bombang, 2019).
"Air mata Jana mengalir jatuh." (Bombang, 2019).
"Jana memeluk erat tuannya di tengah hujan air mata yang membanjir." (Bombang, 2019).

The excerpts above use the same diction repeatedly to create a story description. Therefore, it has been seen that the novel has the characteristic of using language forms in composing a series of stories. The consistency of the use of language in the novel is a form of depiction that creates visual imagery with the building blocks of personification.

"…, jemari lentik gadis itu mengusap lembut punggung tangan Hardi di meja, seolah tanpa sengaja. (Bombang, 2019).

The diction in the excerpt describes a woman's hand with beautiful curves and a soft touch. The word jemari mean the fingers followed by the word tapered which means lentik like the prow of a boat. Furthermore, related to the repetition of sounds used is the dominance of consonants which aims to facilitate reading and give the impression of an emphasis on context and meaning. Thus, the above excerpt shows the integration of the use of language in the form of visual imagery built through personification, simile, as well as metaphor. A girl's fingers are depicted in curved shapes which are likened to being able to be human, that is, to rub gently on the back of the hand, this is an affirmation of the image through an analogical simile which means the upper palm. Then, there is the addition of explicit similes such as the movement is involuntary.

"…, darah berleleran dari kedua ujung mulut dan hidung. …. Darah terus mengalir merembes keluar dari hidung dan mulutnya. Menetes-netes

membasahi kaus hijau tentara yang dipakainya." (Bombang, 2019).

The diction used in the excerpt above shows a horrific picture due to the serious injuries experienced by the characters in the story. The word darah is used repeatedly with reinforcement and emphasis on events through the words run off (berleleran), flow (mengalir), seep (merembes), drip(menetes), wet (membasahi). The choice of words was chosen with the aim of exaggerating the picture so that the reader can create images in such a way and in accordance with the intentions depicted. Furthermore, we can find similarities in sound patterns from the choice of words used to build the excerpt above, namely the domination of sounds from consonants and affixes me-. Thus, it can be said that the above excerpt uses a combination of imagery embodiment, namely vision as well as movement that is built from personification figures of speech. The image that is created is related to blood and is likened to having human nature resulting in the emergence of an image for the reader that the situation experienced by the character is quite severe and deplorable.

"Merengsek masuk tak terbendung macam air bah. Anak buah Abner kocar-kacir." (Bombang, 2019).

The diction used in the excerpt above shows a chaotic and irregular state. The word merengsek has the meaning of crawling, creep being in constant motion. This is corroborated by tak terbendung, parables of air bahs, and the repetition of semi-intact words in kocar-kacir. The author really shows the emphasis of the words chosen repeatedly with the same meaning in the context of the story. This aims to facilitate the reading of stories and show the characteristics of writing. Based on the building elements, the above excerpt shows a visual image with similes and metaphors. The picture of a chaotic situation is likened explicitly to a flood, that is, water that comes during a flood and is likened to having human nature that can

crawl in. In addition, the parable is analogously Abner's men, which means men who can be ordered and depicted as running around aimlessly.

"Sekelebat sinar putih seperti blitz raksasa memenuhi area." (Bombang, 2019).

The diction used in the above passage describes a blinding light. Words in sekelebat are strengthened by explicit parables such as blitz, thereby emphasizing meaning and building the reader's image. Repetition of sound is also found in these excerpts, namely in the word raksasa and area. The two words have the same ending sound in the form of a vowel which functions to add an aesthetic effect when reading. The excerpt above shows the use of visual imagery with similes and personification as building elements. The image of a fast-moving white ray is explicitly described as a ray that is very dazzling and has human nature.

Kabut-kabut keemasan berdatangan, satu-satu maupun bergerombol. …. Hardi melihat para kabut keemasan hormat kepada mereka." (Bombang, 2019).

The diction contained in the excerpt above describes the form of fog which is given an emphasis on meaning through mutually reinforcing dictions. The word mist (kabut-kabut) shows the complete repetition of the form which shows the number of plurals. The golden (keemasan) word followed by the word coming (berdatangan) has the repetition of the infix affix form, namely ke- + -an and ber- + -an. Meanwhile, the words coming (berdatangan) and bunch (bergerombol) also show repeated forms of affixes, namely ber-. The use of diction in such a way shows the characteristics of the language used and adds an aesthetic effect to facilitate the reading of the story. The excerpt above illustrates something by using language in the form of visual imagery with personification figures of speech. The image of the appearance of the fog is created in the form of people huddled together and paying respect.

"Butir-butir embun di pucuk daun dan rerumputan seolah berlomba kerlap-kerlip membiaskan sinar lembut sang surya." (Bombang, 2019).

The diction in the excerpt above shows a picture of nature in the morning. The word butir-butir show the repetition of word forms which mean plural. Meanwhile, the word flickering is an incomplete repetition of sound forms. The words rerumputan and membiaskan were chosen to show the same final rhyme pattern, to add an aesthetic impression to the reading. The excerpt shows the use of visual imagery with personification and similes. The description of dew on leaves and grass is likened explicitly to living things that can compete. Thus, the reader can imagine the situation.

"Unik, tali hijaunya menembus kitab seperti sinar laser." (Bombang, 2019).

The use of diction in the excerpt above illustrates that there is a green rope that can penetrate objects. The word unik means showing the difference or other than the others. This is then emphasized by the word menembus and strengthened by an analogy such as sinar laser. The author has the intention that the reader can build images that are in accordance with the depiction of the story. Based on the analysis of its building elements, the above excerpt contains visual imagery that is developed through personification and simile figurative language elements. The image created regarding a green rope is likened to being able to have human characteristics, then it is strengthened by an explicit analogy such as a laser beam. Thus, the reader can build images in such a way, so that they get the picture as created.

CONCLUSION

Based on the explanatory description of the results and discussion of the research, it can be concluded that there is the use of language forms in the form of visual imagery in Kun

Fayakun novel, which is developed through rhetorical elements, namely comparative figures of speech including metaphors, personification, and similes with data dominating in the personification figure of speech. The use of visual imagery through rhetorical elements in the novel is used as an embodiment of a more real picture related to story events so that the reader can create concrete images. In addition, it can also function as an emphasis on meaning in the context of the story that is built and can expedite the series of stories, so that readers do not find misunderstanding or ambiguity in reading the novel. Overall, the language in Kun Fayakun novel in the realm of using visual imagery has been able to evoke the reader's image through rhetorical elements with the use of appropriate diction and rhyme patterns.

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