Figurative Language and Imagery in the Novel *Si Anak Cahaya* by Tere Liye

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Article Info	Abstract
	This research aimed to (1) find the types and functions of figurative language in the novel Si Anak Cahaya by Tere Liye, (2) find the types and functions of imagery in the novel Si Anak Cahaya by Tere Liye, (3) find the relationship between figurative language forms and imagery in the overall meaning of the novel Si Anak Cahaya by Tere Liye. The research approach was a stylistic approach. Data collection techniques were heuristic technique and note-taking technique. Data analysis techniques were hermeneutic techniques. The research results described (1) The novel Si Anak Cahaya contained figurative language, among others, comparison, metaphor, epic parable, allegory, personification, metonymy, and synecdoche. The dominant figurative language was comparison, totaling 51 data. The functions of figurative language in this novel were clarifying the story, making it easier for readers to understand the story, attracting and entertaining the reader, and elaborating author's intention. (2) The novel Si Anak Cahaya contained images such as vision, auditory, motion, and local color. The dominant image was the motion image, which amounts to 1315 data. The function of imagery in this novel was to clarify the story and make it easier for readers to imagine the story, attract and entertain the reader, and elaborate the author's intention. (3) The relationships between figurative language forms and imagery in this novel aimed to emphasize the title of the novel and the setting of the story relating to the events of 1948 Republic of Indonesia.

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INTRODUCTION

Language played an important role in communicating thoughts, main ideas, messages, and other things that the author wanted to communicate to the readers. Therefore, the presence of language was very important for literary works. Al- Ma'ruf (2009) stated that literary language was the most important means to convey the author's expression in his literary work. Literary language was different from everyday conversational language. Hadidi, et al. (2015) argued that literary works were reflection of events in society conveyed through language. The author needed language to create literary works. Every writing in a literary work had a meaning and message that could lead readers to immersed in literary works. Before understanding literary works, one must understand language first.

Language was very important to find out the message and mandate that the author wanted to convey to the readers. Through language studies, we could know the peculiarities of writing and determine the quality of the author's language expressed in literary works. The beauty of literary works was influenced by the use of language. Therefore, literary works and language had a relationship that was bound to one another. The form of fictional literary works consisted of romances, novels, and poetry (Triani, et al. 2019).

Novels were literary works that were closely to human life (Khusnin, 2012). Novels used language as a medium. Pratiwi, et al. (2021), a novel was an essay containing the author's creativity so that readers could use their imagination in understanding literary works. An important element in the novel was the use of language style. Novels were distinctive in their use of language so that they were likely to show stylistic characteristics. The author tried to attract the readers' attention through the use of language style. The language of literary works tended to use language style so that novel literary works were more interesting to read (Durai, 2021).

One of the popular novels was Si Anak Cahaya by Tere Liye. The novel Si Anak Cahaya became the object of research because it showed the events, one of them was telling about life, friendship, family, and everything else that was conveyed using a distinctive language. The research on this novel was based on various main reasons. First, this novel had been widely studied in the form of scientific article, which means the novel was interesting to be studied more deeply. Secondly, the study of the novel from the aspect of language style in particular had not been done. Thirdly, this novel had a characteristic use of language that was interesting and meaningful. In relation to language style, this novel was written to attract readers, one of which was through the use of figurative language and imagery. Fourth, Tere Liye's novels at first glance had similarities in language style, especially in the use of figurative language and imagery. The selection of this novels was because it had not been discussed.

This research was based on previous research. One of them was a research by Yono, et al (2017) analyzing figurative language and imagery in the novel Kerling Si Janda by Taufiqurrahman Al- Azizy. These studies both used hermeneutics reading techniques, while the difference lied in the research subject. Based on the description, the researcher's research was very important implemented to be carried out. The study of figurative language and imagery would facilitate the understanding of the novel Si Anak Cahaya by Tere Liye from stylistics point of view.

In general, stylistics was used to study language style in literary works (Sudjiman, 1993 in Munir, 2013). Stylistics helped to facilitate readers of literary works in interpreting a meaning in order to be able to understood and appreciated. The choice of stylistic approach in this research was based on the background of the research problems. This research limited the scope so that the research was more focused or not expansion, that was limited to level of figurative language and imagery. Pradopo (2012) divided figurative language into seven types, namely comparison, metaphor, epic

parable, allegory, personification, metonymy, and synecdoche. In addition, Pradopo divided imagery into various types, namely visual imagery, auditory imagery, motion imagery, and local color imagery.

Figurative language and imagery were closely related to the nature of the novel. This was so that the main idea or the author's ideas were conveyed maximally to readers. Figurative language and imagery adorned the novel. According to Supriyanto (2011), two aspects of stylistic intensity were figurative language and imagery. These two aspects were required to be able to make literature lovers able to create imagery. The author must be good at choosing words and meaning that literary works had beauty value

Stylistics could be useful for literature lovers, literary critic, writers, and literary educator. The study of stylistic could provide more help to readers of literature to be better interpret the variety of language literature. Literary critics could utilize stylistics for theoretical studies. Writers could also take advantage stylistics as understanding about literary language types. Research on language style in the novel focused on language figurative and imagery could be useful if applied in Indonesian language subject matter. The hope was to increase knowledge and improve the subject matter. For example, in learning to write prose literature, students would choose the appropriate use of figurative language and imagery.

Based on the description, the researcher had purpose to find types and functions of figurative language; find the types and functions of imagery; and find the relationship between figurative language and imagery in the overall meaning of the novel Si Anak Cahaya by Tere Liye. It was important that the study of the novel was carried out with stylistic studies because it was related to learning to appreciate literary works, in this case focusing on novels.

METHODOLOGY

The research approach used was a qualitative approach described descriptively. According to Burdick (2011), the qualitative approach relied on the researcher's thoroughness, sharpness, and depth when collecting data. In addition, the theoretical approach used was a stylistic approach. Stylistics examined the characteristics of language use in literature (Hidayat, et al. 2017). The stylistics approach assumed that a work consisted of content and language. Therefore, this research not only examined the novels from the language aspect but also revealed the implied meaning.

The form of data in research was qualitative data in the form of fragments of the text of the novel Si Anak Cahaya by Tere Liye which indicated the use of figurative language and imagery. The research instrument was a data card that contained explanation about number, a fragment of novel text, the subject matter discussed, and description.

The data collection techniques in this research were heuristic reading technique and note-taking technique. The heuristic reading technique was used to obtain text research data (Supriyanto, 2021). The heuristic reading technique was based on language conventions while listening to the novel text. This technique was followed by taking notes important things through the note-taking technique, which was a fragment of text that identified figurative language and imagery in the novel. The fragments of the text were recorded on the data card.

The data analysis technique in this research was hermeneutic reading technique. The hermeneutic reading technique was done by giving meaning or interpreting figurative language and imagery that had been found. Interpretation was done by presenting the analysis in the form of a description accompanied by textual evidence or fragments of text on the data card (Arfi, et al. 2018). After the data was recorded properly on the data card, it was directly used to analyze the function and meaning of figurative language and imagery in the novel. The hermeneutic reading technique was suitable for understanding text and

analyzing data in the novel to make it easy understood.

RESULTS AND DISCUSSION

Types and Functions of Figurative Language in the Novel Si Anak Cahaya by Tere Liye
a. Comparison

Figurative language of comparison was a figurative language that equated one thing with another using comparative words (Pradopo, 2012). Comparison was not only used to obtain the effect of beauty but also used as a means to create a more vivid story atmosphere (Supriyanto, 2014). In the novel Si Anak Cahaya by Tere Liye, there were 51 data of figurative language of comparison. The following were examples of text fragment using figurative language of comparison in the novel.

(01)   *"Oi, apanya yang enak, Nak? **Duduk berjam-jam, pantatku panas macam belanga di atas tungku**.* (SAC/ TL/30/21)
(Oi, what's good, son? **Sitting for hours, my bum is as hot as a pot on the stove**)

The fragment of text showed the type of language figurative of comparison characterised by the comparative word, " macam". The comparison was appropriate. The accuracy in question was that the author compared the heat experienced by the character Bapak Beruban when sitting on Bang Topa's buffalo cart with the belanga on the tungku. Belanga (pot) was a cooking utensil in the form of large cauldron made of earth and was generally used for boiling vegetables, meanwhile tungku (furnace) was place of combustion so that fuel could be used to heat something. It could be concluded that the comparison was appropriate because both were " hot ".

Therefore, the functions of figurative language of comparison in the text fragments included: (1) clarifying story through condition of Bapak Beruban character; (2) making it easier for readers to understand the story through comparison between the character's condition and other objects; (3) attracting and entertaining readers; and (4) elaborating the author's intention, which was the author wanted to describe character's condition. In addition, this confirmed the background of the story was the youth of Republic of Indonesia in a village that was still limited.

b. Metaphor

Metaphorical figurative language was a kind of analogy that compared two things directly in a brief form. Wati, et al. (2023) stated that metaphorical figurative language conveyed implicitly. In the novel *Si Anak Cahaya* by Tere Liye, there were 27 data of metaphorical figurative language. The following was the example of text fragment using metaphorical figurative language in the novel.

(01) *Beda dengan Dokter Van yang sudah berumur, **berwajah teduh**, serta murah sekali tersenyum.* (SAC/TL/62/21).
(Unlie Doctor Van, who is older, has a **shady face**, and smiles a lot.

The fragment of the text showed the figurative language of metaphor characterised by the words, "shady faced". The comparison was appropriate. The accuracy was that the author compared Doctor Van's expression to having a shady face. Shady in a way general meant being protected from something so that it created a feeling of cool and calm.

Therefore, the function of metaphorical figurative language in the text fragment included: (1) clarifying the expression of Doctor Van Arken's character; (2) making it easier for readers to understand the character through the comparison between attitudes; (3) attracting and entertaining the readers; and (4) elaborating the author's intention that the author wanted to describe Doctor Van Arken's friendly attitude.

c. Epic Parables

The figurative language of epic parables was a continued comparison figurative language. In the novel *Si Anak Cahaya* by Tere Liye, there was 1 data of figurative language of epic parable. The following was an example of a fragment of text using the figurative language of epic parable in the novel.

*(01) "Aku merasa **seperti** berada di tengah ladang padi yang luas, tidak ada tepinya. Bulir padinya menguning **seperti** lautan emas. Sejauh*

mata memandang, sejauh itu pula lambaian anggun kuntum padi." (SAC/TL/264/21).

("I felt like I was in the middle of a vast rice field, with no edges. The yellow grains are like a sea of gold. As far as the eyes could see, so far was the graceful waving of the rice buds.")

The text fragment showed the figurative language type of epic parable. The comparison was appropriate. The appropriateness was that the author compared in a way in a row. First, the author compared the character I who dreamed in a sleeping position with his existence in the middle of a vast rice field with no edges. Secondly, the author continued to compare the yellowing rice grains in the first comparison with the sea of gold because the sea of gold was yellow in colour and had more than one number in the sense of " many ".

Therefore, the functions of figurative language of epic parable in the text fragments included: (1) clarifying the story about the meaning of I's character; (2) making it easier for reader to understand the events of the story through continued comparison; (3) attracting and entertaining readers; and (4) elaborating the author's intention that the author wanted to explain the events of the story about the problem of the villagers experiencing crop failure. .

d. Allegory

Allegorical figurative language was figurative language that allegorised other things. In the novel *Si Anak Cahaya* by Tere Liye, there was 1 data of allegory figurative language. The following was the example of the fragment of text using allegory figurative language in the novel.

(01) *"Tak lama, baju yang kupakai berkibar-kibar, demikian pula batang padi. Mendadak datang angin puyuh. Angin itu menghancurkan lautan ladang. Sekejap, padi yang seperti emas berubah menjadi debu. Tidak menyisakan walau satu batang padi pun." "Tapi apa hubungannya mimpi Kakek Jabut dengan panen kita?" "Kau tak pernah mengaji di Berahim, heh? Pernah dengar kisah tentang Raja Mesir yang bermimpi melihat tujuh ekor lembu kurus memakan tujuh ekor lembu gemuk? Raja Mesir lantas memanggil orang-orangnya untuk mengartikan*

mimpi itu. Tidak ada yang bisa, sampai Nabi Yusuf yang sedang dipenjara didatangkan. Kata Nabi Yusuf, mimpi Raja memiliki arti bahwa Mesir akan mengalami masa subur selama tujuh tahun dan masa paceklik selama tujuh tahun pula. Nah, itulah pula maksud mimpiku. ***Angin puyuh menyapu lautan ladang padi kita. Aku tahu kampung kita akan gagal panen sejak bermimpi itu."*** (SAC/TL/264-265/21)

("Shortly, the clothes I am wearing were fluttering, as were the rice stalks. Suddenly, a whirlwind came. It destroyed the sea of fields. In an instant, the gold-like rice turned to dust. Not a single stalk of rice was left." "But what does Grandpa Jabut's dream have to do with our harvest?" "You're never studied in Berahim, heh? Have you heard the story of the King of Egypt who dreamt of seeing seven skinny oxen eating seven fat oxen? The King of Egypt then called his people to interpret the dream. No one could, until the imprisoned Prophet Joseph was brought in. Prophet Joseph said the King' dream meant that Egypt would experience seven years of fertility and seven years of famine. Well, that's what my dream meant too. A whirlwind swept across the sea of our rice fields. I knew our village would fail from the moment I had that dream.")

The fragment of text showed the figurative language type of allegory. The comparison was appropriate. The accuracy was that the author compared between Grandpa Jabut's ability in interpreting a dream to event that occurred with the story of the Prophet Joseph who was able to interpret a dream. This was conveyed indirectly in the form of a figurative story. The story of the Prophet Joseph in fragment of the text acted as a metaphor for the events of the story, which was Grandpa Jabut's ability in interpreting the dream of the crop failure that hit the villagers. It can be concluded that the author was appropriate using the comparison because it expressed the allusion in the form of a story.

Therefore, the functions of allegory figurative language in the text fragments included: (1) clarifying the events of the story

through the allegory between the story of the Prophet Joseph and the ability of Grandpa Jabut; (2) making it easier for reader to understand the events of the story; (3) attracting and entertaining readers; and (4) elaborating the author's intention which wanted to state the events of the story by allegory was the ability to interpret the dream of the character Grandpa Jabut with the story of the Prophet Joseph who had ability to interpret a dream.

e. Personification

Personification figurative language was a figurative language that equated inanimate objects with humans. In the novel, there were 45 data of personification figurative language. The following was an example of the use of personification language figurative in the novel.

(01) ***Bunyi kentongan bambu*** *dari rumah Mang Hasan- kepala kampung kami-* ***menyeruak di antara kicau burung murai dan ketilang. Bunyi itu terdengar tak lama setelah sinar mentari pagi, dengan semburat cahaya keemasannya, menyiram rata seluruh kampung.*** (SAC/TL/6/21).

(The sound of bamboo bells from thehouse of Mang Hasan – the head of our village – **drifted** in between the chirping of magpies and finches**. The sound came shortly after the morning sun, with its golden tinge of light, watered the entire village.)**

The fragment of text showed the figurative language type of personification. The comparison was appropriate. The accuracy was that the author compared the sound of the bamboo drum to the human action of "drifting" and its golden light with human "watering". Firstly, drifting was defined as an action that could only be done by humans, while in the text fragment it was used for the sound of the bamboo drum (an inanimate object). Secondly, dousing was defined as cleaning, pouring, flushing as an action that could only be done by humans while in the text fragment it was used for the golden light. It could be concluded that the author had used appropriate comparison.

Therefore, the functions of personification figurative language in the text fragments included: (1) clarifying the atmosphere of the story, which was calm atmosphere in the morning; (2) making it easier for reader to understand the atmosphere of the story; (3) attracting and entertaining readers; and (4) elaborating the author's intention, which was to express the calm and natural atmosphere of the village in the morning.

f. Metonymy

Metonymic figurative language was a name substitute figurative language. In the novel *Si Anak Cahaya* by Tere Liye, there were 3 data of metonymic figurative language. The following was an example of the use of metonymic figurative language in the novel.

(01) ***Ular besi*** *dengan empat gerbong itu masih berhenti gagah di atas rel. (SAC/TL/221/21).*

(The iron snake with four carriage was still pausing on the rails.)

The fragment of the text showed the figurative language type of metonymy characterised by, "iron snake". The comparison was appropriate. The appropriateness was that the author compared the iron snake as substitute for the name of the train. A train had characteristics of being long like snake. In addition, the train was made of iron, so the correct substitute name was "iron snake". It could be concluded that the author was appropriate to use the comparison.

Therefore, the functions of metonymic figurative language in the text fragments included: (1) clarifying the setting of the story was at the railway station; (2) making it easier for readers to understand the setting of the story; (3) attracting and entertaining readers; and (4) elaborating the author's intention by stating that the setting of the story was at the railway station near the village.

g. Synecdochy

Synecdoche figurative language was a figurative language that used part of something to express the whole (*pars pro toto*) or used the whole to express part (*totum pro parte*). In the novel *Si Anak Cahaya* by Tere Liye, there were 6 data of synecdoche figurative language.

The following was an example of the use of synecdoche figurative language (*pars pro toto*) in the novel.

(01) *"Oi, si Susah, kau yang punya mata atau tidak? Masa kau tidak lihat **telinga** lebarnya Nung?"* (SAC/TL/85/21)

("Oi, Susah, do you have eyes or not? Can't you see Nung's wide **ears**?")

The fragment of the text showed the figurative language type of synecdoche (pars pro toto). The comparison was appropriate. The accuracy in question was that the author compared the body part of the wide ear which was only meant for someone "the character Nung". It can be concluded that the author was appropriate to use the comparison because it described indirectly one of the characters in story was Nung by stating some of the "wide ears".

Therefore, the functions of synecdoche figurative language (pars pro toto) in the text fragments included: (1) clarifying that the character of the story was Nung; (2) making it easier for readers to understand the characteristics of Nung; (3) attracting and entertaining readers; and (4) elaborating the author's intention by indirectly stating that the character of the story was Nung.

The following was the example of the use of synecdoche figurative language (totum pro parte) in the novel.

(01) ***Kisah tentang Bapak, juga kisah tentang Mamak saat masih muda dulu.** (SAC/TL/109-110/21).*) **Thestory of Bapak, and the story of Mamak when were young**.)

The fragment of the text showed the figurative language type of synecdoche (totum pro parte). The comparison was appropriate. The accuracy was that the author compared the whole story of the past with part from intended story. The fragment of the text, "the story of Bapak, and the story of Mamak when were young" stated the whole but what was meant was only part of it, which was the story of Bapak who began follow group of Atheist until he got guidance after various events and the story of Mamak who became a member of an Islamic religious group met with Bapak who had a different perspective. It could be concluded that

the author was appropriate to use this comparison.

Therefore, the functions of synecdoche figurative language (totum pro parte) in the text fragments included: (1) clarifying the story events that occurred in the past; (2) making it easier for readers to understand the story events; (3) attracting and entertaining readers; and (4) elaborating the author's intention by to state the story of Bapak's character and Mamak's story in the past.

Types and Functions of Imagery in the Novel Si Anak Cahaya by Tere Liye

a. Visual Imagery

Imagery is a word arrangement that expressed the experience of imagery (Ariyanto, et al. 2017). Visual imagery was a picture of the imagination by capturing objects that could be seen. In the novel *Si Anak Cahaya* by Tere Liye, there were 137 visual imagery data. The following was an example of a fragment of the text using visual imagery in the novel.

(01) *Mang Hasan dan **beberapa orang berseragam tentara** tampak telah menunggu, berdiri di pangkal tangga. Tentara-tentara itu berdiri tegap, lengkap dengan **senapan bersangkur. Seragam dengan dua saku besar di bagian dada, dua lagi di celana panjang. Sepatu lars yang kokoh terikat kuat membungkus kaki.** Gagah kali.* (SAC/TL/11/21).

(Mang Hasan and **several men in army uniform** were waiting, standing at the base of the stairs. The soldiers stood tall, complete with **bayoneted rifles. Uniform with two large pockets on the chest, two more on the trousers. Sturdy boots were strapped firmly to their feet.** Dashing.)

The fragment of the text showed a type of visual imagery. The imagery was appropriate. The accuracy in question is the character of Indonesian soldiers who had a sturdy posture complemented by the description of the character was in an army uniform with two large pockets on the chest and two more on the trousers, had a rifle with a bayonet, and used sturdy lars boots that were strongly bound. It could be concluded that the author had

appropriately used the imagery because it described the characters of Indonesian soldiers in detailed.

Therefore, the functions of visual imagery in the fragment of the text included: (1) clarifying the characters and setting of the story; (2) making it easier for readers to imagine the characters the story; (3) attracting and entertaining readers; and (4) elaborating the author's intention, which was the appearance of Indonesian soldiers in the early days of the Republic of Indonesia after hundreds of years of colonisation who were visiting the village of Nung's character.

 b.   Auditory Hearing

Auditory imagery was an image that was evoked by the senses hearing. In the novel *Si Anak Cahaya* by Tere Liye, there were 254 auditory imagery data. The following was an example of the text fragments using auditory imagery in the novel.

(01)   ***Tong! Tong! Tong!* Bunyi kentongan bambu** dari rumah Mang Hasan kepala kampung kami menyeruak di antara **kicau burung murai dan ketilang**.(SAC/TL/6/21).

(Tong! Tong! Tong! **The sound of bamboo bells** from Mang Hasan's house, the head of our village, rang out among the **chirping bird magpie and finches**.)

The fragment of the text showed a type of auditory imagery. The imagery was appropriate. It referred to the sound of the bamboo drum coming from Mang Hasan's house as the head of village and the chirping of the magpies and finches. The sound intended is "Tong! Tong! Tong!", "The sound of bamboo bells", and "the chirping of the magpies and finches" which was complemented by the description of the sound of the bamboo drum coming from Mang Hasan's house as village head and the chirping of the magpie and finches. It could be concluded that the author had appropriately used the imagery.

Therefore, the functions of auditory imagery in the fragment of the text included: (1) clarifying the atmosphere of the story, which was a crowded atmosphere in the morning; (2) making it easier for readers to imagine the

sound; (3) attracting and entertaining readers; and (4) elaborating the author's intention, which was that the morning atmosphere in the village was very crowded. In addition, the auditory imagery was able to emphasize the setting of the story which took place in the village and was still limited because it used bamboo as a certain sign of news.

c.   Motion Imagery

Motion imagery function was to describe something that did not actually move but was described as moving (Adiwijaya, et al. 2020). In the novel *Si Anak Cahaya* by Tere Liye, there were 1315 motion imagery data. The following was an example of the fragment of text using motion imagery in the novel.

(01)   *Minggu pagi ini, saat kentongan berbunyi, **aku sedang sibuk bersih-bersih. Menyapu, mengepel, mengelap bingkai jendela. Setelahnya aku mengumpulkan pakaian kotor, termasuk seprai, sarung bantal, dan gorden. Aku meletakkannya dalam keranjang rotan.** Nanti saat matahari beranjak naik, tumpukan ini akan kubawa ke sungai untuk dicuci.* (SAC/TL/6/21).

(This Sunday Morning, when the bell rang, **I was** b**usy cleaning. Sweeping, mopping, wiping the window frames. Afterwards, I collected the dirty clothes, including the sheets, pillowcases, and curtains. I put them down in a rattan basket.** Later, when the sun rose, I would take this pile to the river to be washed.)

The fragment of the text showed a type of motion imagery. The imagery was appropriate. The accuracy in question was the depiction of motion imagery of Nung's character doing house cleaning activities such as sweeping, mopping, wiping window frames, collecting dirty clothes, such as sheets, pillowcases, curtains, and placing them in a rattan basket. It can be concluded that the author had appropriately used this imagery because it presented a description of the readers' imagination as if could feel the movement.

Therefore, the functions of motion imagery in the fragment of the text included: (1) clarifying the actions of the character Nung; (2)

making it easier for readers to imagine the actions of the character; (3) attracting and entertaining readers; and (4) elaborating the author's intention, which was the actions of the characters Nung who was doing house cleaning activities. The villagers in the story accustomed children from an early age to doing housework as character building.

d. Imagery Color Local

Local colour imagery was an image that showed the characteristics of a region. In the novel *Si Anak Cahaya* by Tere Liye, there were 15 data of local colour imagery. The following was the example of the text of fragment using the local colour imagery in the novel.

(01) *Baru kali ini aku ke **kota kabupaten** seorang diri. Dua atau tiga kali sebelumnya aku selalu bersama Bapak dan Mamak. Dan **di sini, rumah-rumahnya berbeda jauh dengan di kampung. Jarang terlihat rumah panggung, dan rata-rata rumahnya sudah tidak bertiang dan tidak lagi berdinding kayu-lebih mirip bangunan stasiun kereta di kampung kami. Kokoh bertembok semen, dengan pintu dan jendela lebar-lebar.*** (SAC/TL/41/21).

(This is the first time I've been to a **regency town** by myself. The previous two or three times I was always with Bapak and Mamak. And **here, the houses are much different from those in the village. It's rare to see houses on stilts, and most of the houses no longer have wooden walls – more like the railway station buildings in our village. Sturdy cement walls, with wide doors and windows**.)

The fragment of the text showed a type of local colour imagery. The imagery was appropriate. The appropriateness in question was that the depiction local colour imagery in the regency town setting described that there were differences between regency town and the village. The differences included, among others, stilts house rarely seen in the regency town with cement walls and wide doors and windows, while the village of Nung's character was a stilts house with wooden walls. It could be concluded that the author had appropriately used this imagery because it presented an imaginary picture of the story setting as if it was real and existing.

Therefore, the functions of local colour imagery in the fragment of the text included: (1) clarifying the setting of the story in the regency town; (2) making it easier for readers to imagine the setting of the story; (3) attracting and entertaining readers; and (4) elaborating the author's point that the striking difference between the houses in the regency town and the village of Nung's character emphasized the setting of the story.

The Relationship of Figurative Language and Imagery in the Overall Meaning of the Novel Si Anak Cahaya by Tere Liye

The use of figurative language and imagery in literary works was interrelated and inseparable. This connection served to emphasize the characters and setting story. Through the use of figurative language, the impression of imagery would be captured and created the readers' imagination so as to beautify the novel. The form of figurative language in the story was able to create an imaginary picture of the characters, certain events, and conditions of the story so that literary connoisseurs or readers got a picture of the real events that occurred in the story. Figurative language that was often used by the author aimed to emphasize the title.

The name of the character Nung meant The Child of Light (Si Anak Cahaya), which was the same as the novel title. Nung's character was likened to a 'brightener' for the dark night of the villagers who were in distress due to threats from Dulikas, a member of the Indonesian communist community. The enlightenment in question was Nung's struggle to seek help in the Regency town by bringing her young brother. This struggle made Nung the Child of Light because she was able to bring light or hope to the villagers as a saviour from the attack of the Indonesian communist community in 1948. Nung's character as the main character of the story was the foundation of the novel, which was told through the third person point of view.

Figurative language in the novel was able to describe the events and setting of the story.

The events of the story were taken in 1948 when the Republic of Indonesia was still young from so many hundred years of colonisation by Dutch soldiers so that the setting of the story was described as limited, such as no lights in the main character's village, going to school with clothes worn daily, bare feet without shoes, sabak and grip became writing tools in class, and so on. This was conveyed clearly and well by the author through the use of figurative language.

Figurative language in novels could be described in detail through the use of imagery. The imagery that was widely used by the author also acted as an emphasis on the setting and events of the story related to real events. The real events in question were, the events of the story taken in 1948 which described the condition of the Republic of Indonesia which was still young from so many hundred years of colonisation by Dutch soldiers, the limited population of the village, the famine season that hit all of Indonesia and even resulted in urban areas and in the village of Nung's character, the existence of socio-political conflicts, and the emergence of a community from the Indonesian communist party who wanted to rebel and lead a proletariat revolution by establishing a government according to their understanding.

In addition, the most dominant imagery was the motion imagery. The use of motion imagery was able to emphasize the actions of the character Nung as the Child of Light on the actions taken by the character as a form of struggle in saving the villagers from the dangerous actions of the character Dulikas as part of the Indonesian communist community. Through the relationship between figurative language forms and imagery, it had the function of indirectly describing the historical events of Indonesia at a young age after so many hundred years of colonisation to the reader.

CONCLUSION

The novel *Si Anak Cahaya* by Tere Liye contained various types of figurative language. The dominant figurative language was comparative figurative language which

amounted to fifty-one data. The functions of figurative language in the novel *Si Anak Cahaya* by Tere Liye included (1) clarifying the story, (2) making it easier for readers to understand the story, (3) attracting attention and entertaining readers, and (4) elaborating the author's intention in the story.

The novel *Si Anak Cahaya* by Tere Liye contained various types of imagery. The dominant image was the motion image which amounted to one thousand three hundred and fifteen data. The functions of imagery in the novel *Si Anak Cahaya* by Tere Liye included (1) clarifying the story, (2) making it easier for readers to imagine the story, (3) attracting attention and entertaining readers, and (4) elaborating the author's intention in the story.

The relationship between figurative language forms and imagery forms in the *novel Si Anak Cahaya* by Tere Liye was intertwined with each other. This connection acted as an emphasis on the characters and the setting of the story. Figurative language and imagery forms in the story were able to create an imaginary picture of characters, certain events, and story conditions so that literature lovers or readers got a picture of the real events that occurred in the story.

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