

COMPARISON OF METAPHORICAL LANGUAGE STYLES IN THE NOVEL SAMAN BY AYU UTAMI AND THE NOVEL TABULARASA BY RATIH KUMALA

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Abstrak

Membandingkan gaya bahasa metafora pada kedua novel ini, tidak sekadar mencari celah kesilapan pengarang, melainkan lebih ke arah eksistensi pengarang dengan realitas sosialnya. Paradigma seorang pengarang akan berimplikasi pada surface structure cerita yang dihasilkan, dibandingkan deep structure yang terlibat. Hal inilah perlu dilakukan riset komparasi pada novel, agar dapat diimplementasikan pada tatanan nilai dan norma realitas sosial. Novel Saman karya Ayu Utami dan novel Tabularasa karya Ratih Kumala dilakukan untuk mengungkap kemahiran pengarang mengilustrasikan cerita yang notabene berbeda zaman yang dilatarbelakangi realitas sosial masing-masing pengarang berbeda. Riset ini dilakukan secara alamiah (positivisme) yang mengakar pada kualitatif untuk mendeskripsikan sebuah fenomena penggunaan bahasa metafora oleh pengarang. Metode yang digunakan oleh peneliti dengan melakukan analisis konten (content analysis) dengan menginterpretasi terhadap isi kedua novel (novel Saman karya Ayu Utami dan novel Tabularasa karya Ratih Kumala). Teknik pengumpulan data dilakukan dengan teknik catat, yakni mencatat segala yang berbentuk gaya bahasa metafora dalam novel Saman karya Ayu Utami dan novel Tabularasa karya Ratih Kumala dan membandingkan gaya bahasa metafora kedua novel. Setelah dibandingkan, peneliti menafsirkan makna yang terkandung dalam penggunaan gaya bahasa metafora kedua novel tersebut. Dari hasil penafsiran itu, diperoleh hasil penelitian menunjukkan bahwa komparasi bahasa metafora novel Saman karya Ayu Utami dan novel Tabularasa karya Ratih Kumala Novel Tabularasa karya Ratih Kumala mengungkapkan adanya pengaruh realitas sosial dan latar belakang pengarang dalam mengkreasi cerita. Terbukti, pengarang novel Saman lebih mencerminkan kepribadian seorang perempuan yang hidup di masa orde baru hingga reformasi. Gaya bahasa dalam novel ini mampu menutupi hal-hal negatif dalam pikiran pembacanya. Meskipun pengarang novel Tabularasa mengangkat masalah kehidupan manusia pascamodren, kompleksnya ideologi, budaya, ras, dan suku bangsa untuk kesamaan gender. Akan tetapi, novel ini mengisahkan cinta kasih yang kompleks dan mengharukan dalam perjalanan hidup tokoh utamanya.

Kata Kunci: Gaya Bahasa, Metafora, Novel

Abstract

Comparing the metaphorical language styles in these two novels is not merely about finding gaps in the author's mistakes, but rather more about the author's existence with his social reality. An author's paradigm will have implications for the surface structure of the story produced, compared to the visible deep structure. This is why comparative research is necessary on novels, so that it can be implemented in the order of values and norms of social reality. The novel Saman by Ayu Utami and the novel Tabularasa by Ratih Kumala were conducted to reveal the author's skill in illustrating stories that are essentially different eras and are set against the background of each author's different social reality. This research was conducted naturally (positivism) rooted in qualitative to describe a phenomenon of the use of metaphorical language by the author. The method used by the researcher was content analysis by interpreting the contents of the two novels (Saman novel by Ayu Utami and Tabularasa novel by Ratih Kumala). The data collection technique was carried out using note-taking techniques, namely noting everything in the form of metaphorical language styles in the novel Saman by Ayu Utami and the novel Tabularasa by Ratih Kumala and comparing the metaphorical language styles of the two novels. After comparing, the researcher interpreted the meaning contained in the use of metaphorical language styles of the two novels. From the results of the interpretation, the results of the study showed that the comparison of the metaphorical language of the novel Saman by Ayu Utami and the novel Tabularasa by Ratih Kumala. The novel Tabularasa by Ratih Kumala reveals the influence of social reality and the author's background in creating the story. Evidently, the author of the novel Saman better reflects the personality of a woman who lived during the New Order to the reform era. The language style in this

novel is able to cover up negative things in the minds of its readers. Although the author of the novel *Tabularasa* raises the issue of postmodern human life, the complexity of ideology, culture, race, and ethnicity for gender equality. However, this novel tells a complex and touching love story in the life journey of its main character.

Keywords: Style, Metaphor, Novel

1. Introduction

Literature exists as a result of an author's contemplation of existing phenomena for readers to enjoy comprehensively. The form of an author's ideas is reflected in his paradigm towards the social phenomena that are created with beautiful language. Literature can serve as a mirror that provides a larger, more complete, more vivid, and more dynamic reflection of reality to be interpreted according to the reader's abilities (Syadwina et al., 2024). Literature is not merely an imaginary story by an author, but rather a manifestation of their creativity in exploring and processing the ideas in their minds (Nurhasana, 2021). Literature (such as novels, films, or poetry) reflects the culture, customs, values, and aspirations of a particular society, which are rooted in the realities experienced by their authors (Oktaviano et al., 2024). One type of literary work frequently analyzed both internally and externally is the novel. Novels have long been a platform for authors to express their creativity through culturally and socially informed imaginations (Aulia, 2022). Similarly, Salsabila (2022) explains that prose novels are popular among fans, thanks to their diverse authorial styles. In crafting a story within a novel, an author inevitably employs a style that serves as a distinctive characteristic and identity (Cansrini and Herman, 2022).

Every literary author presents a story line differently, utilizing their own unique skills (Yulandari, 2020). A novel written for young readers will likely differ from a novel written for adults. This is why authors employ distinctive characteristics in presenting their narratives. Style encompasses all expressions that have distinct meanings and reflect the author's personality. A good novel will have a profound impact on its readers (Prakasa et al., 2024). Every novel contains positive values for readers, who can read, evaluate, and practice the values contained within it. Naturally, the novel's values are reflected in the author's style, often through distinct language. Therefore, the author's writing can typically be seen as reflecting the culture and language they use (Nabila and Hasanah, 2021).

Linguistically, this novel combines two languages, Indonesian and English, in the dialogue. This also indicates that the novel is set in a contemporary setting, with its mixed language use (Indonesian and English). The novel chronicles the journey of life, using direct scripts or documents from the nation's history. This demonstrates the author's strength in using words, which combine national history with contemporary language (English) in the dialogue. The events shift from place to place, and the encounters and love stories also involve a long journey (Alafanie, 2022).

The author's style of illustrating the characterization in this novel is clearly depicted with various good fragments (Sukarno, 2017). The author's use of language styles is diverse, not only in verbal communication, but also in writing to convey ideas, especially metaphorical language styles are often found in literary works of novels (Aprilia et al., 2022). The time and date of events or incidents that occur can provide readers with explanations to understand the storyline. The writing style is also captivating by blending language in the dialogue, as if the reader is

carrying an aura of abroad. This proves that the author is able to design language to string words together through the beautiful language of the story in the novel (Eliastuti, 2017).

Referring to the two novels, the metaphorical style of language is a style of language frequently used by the author, namely comparing two things that actually have no direct relationship, but are described as having similarities in a sentence (Agustina, 2022). A sentence that uses a metaphor is characterized by the placement of *the tenor* and *vehicle* simultaneously. The *tenor* realm means something that is being discussed or the target) while, the *vehicle* realm (something that is being compared or a vehicle), with the occurrence of the process of interaction and transference between the tenor realm and the vehicle realm will give rise to a metaphor, so that the result will be more expressive (Ningsih et al, 2024).

In line with the research results of Andhini and Aripin (2021) that the comparative language style in the novel *Catatan Juang* by Fiersa Besari: a stylistic study and its relevance as a literary teaching material in high school. The metaphorical language style is divided into several groups, namely anthropomorphic metaphors, animal metaphors, metaphors from concrete to abstract, and synaesthetic metaphors. The relevance of the research to this research is the similarity in examining metaphors, the difference lies in the novel.

2. Method

This research was conducted qualitatively, describing data or facts in the form of sentences or phrases about the metaphorical style of the two novels studied. This is in line with Sugiyono's (2009) opinion that qualitative research is essentially developed through observation and interviews. Therefore, this study reveals events or phenomena found in both novels. This means exploring the meaning contained in the stories of both novels, which are packaged by the authors through their creativity and imagination (Dhapa & Febronia, 2022). Specifically, Endraswara (2013) states that literary research methods include methods chosen by researchers by considering the form, content, and nature of literature as the research subject. Herein lies the strength of this research, namely emphasizing aspects that influence the two novel authors in expressing their souls in the storylines. In other words, qualitative research contains the complexity of the context of a particular situation, thus making it possible to examine various aspects of reality that they think about in various situations (Yin, 2016).

The primary data sources of this study are the novel "Saman" by Ayu Utami and the novel "Tabularasa" by Ratih Kumala, while the secondary data sources that serve as the basis for examining the scope of the problem in this study are textbooks and scientific works, articles, research journals obtained from the internet. Data sources in this study do not only refer to humans, but also cover all spheres of life, very different from quantitative research (Julianti, 2023). The data in this study are in the form of quotations in the novel "Saman" by Ayu Utami and the novel "Tabularasa" by Ratih Kumala. The data was obtained from primary data sources, namely the novel "Saman" by Ayu Utami and the novel "Tabularasa" by Ratih Kumala. The data collection technique in this study is a documentary technique in the form of a literature review of the text of the novel "Saman" by Ayu Utami and the novel "Tabularasa" by Ratih Kumala which is carried out intensively. The documentation study in question is carried out using content analysis.

The data collection techniques in this study were carried out using the following steps. First, documentation, in which the researcher collected data by understanding the authors' mindsets in illustrating the language in the stories of the two novels. Second, the researcher explored and

examined data related to the metaphorical style in sentences or discourse within the stories. Then, the researcher linked these data to the social realities underlying the novelist's narrative and the storyline. Third, the researcher classified words, groups of words, paragraphs, and discourse related to the metaphorical style (Nurfitriani, 2017; Yuniarti, 2023). After the data is obtained, the next step is for researchers to analyze the data according to criteria that reflect the author's social reality. They then analyze the novel's elements, which reflect the author's perspectives through biography, interpret the narrative patterns, and draw conclusions (Wijaya & Zein, 2020).

3. Results and Discussion

Result

Story Section of the Novel *Saman* by Ayu Utami

The novel *Saman* is divided into five parts. Parts one and three tell the stories of four female characters named Laila, Shakuntala, Yasmin, and Cok. Part two tells the story of Saman's life struggles and the transmigrant residents of Lubukrantau. Parts four and five contain letters written by Saman while on the run to his father and Yasmin. The focus of this research is on the part that depicts the struggle of Saman and the residents of Lubukrantau in fighting against the militarism of the New Order. Saman's character was originally named Athanasius Wisanggeni (Wis). Wis is a new priest who will carry out his pastoral duties in a remote area.

Wis graduated from Driyakarya University and continued his theological studies at the Bogor Agricultural Institute. As an agricultural institute graduate, Wis hoped to be assigned to Perabumulih, South Sumatra. He had also lived there as a child, and his father often took him to the plantations. Wis's request to be assigned to Perabumulih was finally granted. Wis's arrival in Perabumulih was a concrete example of his struggle for humanity, as well as the beginning of his involvement with the militarism of the New Order. While assigned to Perabumulih, Wis met a crazy girl named Upi. Wis saved Upi from falling into a well and escorted her home to the transmigration area of Lubukrantau.

The deranged Upi frequently masturbates by torturing the neighbors' animals. Seeing Upi's uncontrollable behavior, her mother and older brother, Anson, are forced to lock her in an uninhabitable cage. Wis believes Upi is not being treated like a human being. Wis's concern for Upi leads her to become more involved in the problems facing rubber plantation farmers in Lubukrantau.

Wis learned that farmers from the PIR Sei Kumbang transmigration in Lubukrantau owed money for seeds, fertilizer, and land clearing, which had originally been covered by PTP. The rubber farmers were highly dependent on PTP, the company that owned the rubber plantations. Because many of the rubber trees were being attacked by pests, Wis then helped residents rebuild the rubber plantation land and build a windmill house for the village's electricity generator. Wis's seriousness in helping the rubber plantation farmers made him travel to Lubukrantau more often than carrying out his pastoral duties in Perabumulih. One time, Wis received a report of threats and terror from a palm oil company that wanted to take over the rubber plantation land. The rape of Upi was one of the terrors that haunted the residents.

The bishop had granted her proposal to work on the plantation. However, she still returned to Perabumulih one week a month, assisting Peter Westenberg, whom she considered to be very helpful. Once, she was away in town for two weeks because the Dutchman was sick with a fever. When she returned to Lubukrantau, Ibu Argani

told her something that shocked her. Two men had broken through the chain on Upi's door and raped the now twenty-one-year-old girl. They left red marks on her chest (Saman, page 90).

The terror continued with the destruction of the power plant house that Wis built with local residents.

Anson was convinced that the rape was a form of terror from those who wanted to seize the land. They did it deliberately to threaten us into handing over the garden. Then, he invited Wis to leave the yard to see the windmill house near the swamp dam that they had built as a mini-power plant for the smokehouse. For the past three years, the small installation had been producing a 5,000-watt dynamo [...] Electricity had been a miracle for the villagers. But now the windmill tower had been torn down (Saman, page 91).

Wis then had to intervene in a dispute over rubber plantation land. The company where the farmers supplied their rubber latex had gone bankrupt due to the damage to many of the rubber trees, and was subsequently replaced by a palm oil company. As a result, the Lubukrantau farmers were forced to replace their rubber plantations with oil palms, even though they had obtained the capital for the rubber seedlings they planted independently with Wis's help.

To further their goals, the company leveraged its connections with the government to pressure farmers into replacing their rubber plantations with oil palms. The series of terror attacks that have plagued residents are a result of the failure of individuals claiming to be officials to persuade them a year ago.

He remembered the people who came last year. Now he recalled their faces as wild boars: greedy, vicious, with stiff, erect hair. They, four men in safari suits, entered the smokehouse while Wis and Anson were sorting rubber sheets. "Who are you?" Wis asked. "Officers." "Officers from where?" "Officers are officers. They don't have to be from anywhere," one of them replied. [...] Then they spoke briefly. "We're carrying out an assignment from the Governor." One of them held up a piece of paper with the local government's letterhead, but didn't hand it to Anson. "According to his 1989 decree, the Sei Kumbang transmigration site must be converted into an oil palm plantation. The core company has been appointed, PT Anugrah Lahan Makmur." He paused, looked at the processing house, looked out the window, and turned back to Anson. "We see that this hamlet is the only one that hasn't yet complied with signing the agreement with the company" (Saman, page 92).

Hearing the statements from the palm oil company's agents, Wis interjected and tried to explain that the rubber plantation in the village was still productive and worth preserving. Wis was trying to save the rubber plantation, which rightfully belonged to the transmigrant residents of Sei Kumbang in Lubukrantau.

"Please be aware, gentlemen, that we have never agreed to replace our rubber with oil palm. And this plantation does not belong to the company," Wis interrupted. But the man responded even louder. "We need to speak with Mr. Argani. Not with you!" [...] Anson immediately spoke up, [...] We did hear that PTP was making a loss on this rubber plantation, then handed it over to a new company that wanted to turn it into an oil palm plantation. But actually, not all of the rubber plantations in Sei Kumbang failed [...] If the company now wants to convert the damaged rubber plantations into oil palm plantations, go ahead. But not our fertile rubber plantations.

Isn't this transmigration open to farmers? "You can ask the gentlemen at the company about that. We are only responsible for carrying out the Governor's orders." (Saman, pages 92-93).

The unclear nature of the warrant, as well as the arbitrary and abusive behavior of the company's agents, raised suspicions. Wis's determination to protect the rubber farmers' rights to their land drove him to seek information from neighboring villages about the land transfer agreement. Residents in other villages had already signed blank papers issued by the company. Because even the Lubukrantau residents hadn't complied, the agents returned and forced their way back into the area.

Three weeks later, when the four people with the ALM-branded deer returned, an argument broke out. The people forced the residents to gather. Wis, Anson, and three other men, village elders in their forties, insisted that the residents had appointed them as representatives for negotiations. But one of the men approached Wis and shouted a bit: "We have investigated this village. You are not a resident! Where is your KTP!" "He's my brother!" said Anson seeing Wis a little surprised. And three other men also defended him. The four guests then grumbled while explaining the contents of the agreement. [...] But Wis, Anson, and the others put a condition: We are only willing to negotiate with the residents if the company includes a paper agreement for each head of family. We also want to negotiate directly with the company. Because he suspected that the implementing officer was looking for his own profit. Then the four people left with angry faces. Wis thought he saw the people talking in the car while pointing at himself (Saman, pages 93-95).

The officers viewed Wis as an obstacle to their mission. They believed that without Wis's presence, the villagers could easily be deceived, just like those in other villages. Wis had become someone whose opinion mattered to the villagers. Seeing little success with the bureaucracy, the officers resorted to other methods to "subdue" the Lubukrantau residents.

But now Wis realized. The men were using other methods. Lubukrantau was located amidst villages that had agreed to convert to oil palm [...] They were isolated. Terror began to descend on the hamlet. Initially, in the mornings, people increasingly found young rubber trees knocked over as if struck by wild boars. Then livestock disappeared one by one. Vehicle paths were blocked by spindles. Now, the windmill house had been vandalized and Upi had been raped. It seemed these men would not stop (Saman, page 96).

Seeing the terror-filled situation in the village, the residents, feeling threatened, finally held a meeting in the village hall to decide whether to hand over the rubber plantation to the palm oil company or keep it. Anson opened the meeting with a fiery speech, linking their problem to racism simply because the palm oil company was owned by a Chinese businessman.

"The Chinese are now colonizing us. They're ordering the natives to become poor laborers." And Wis realized how the people's pain had become a complex anger that had spread to a tangled web of suspicion. He remembered Kong Tek, who had gladly helped him obtain building materials. He also remembered the two Chinese journalists who had come to the hamlet. He also remembered that the Chinese always paid more for passports or ID cards. Now, before him, Anson spoke so simply (Saman, page 97).

Seeing Anson's reaction, which involved a racist conflict, Wis immediately intervened and tried to explain to the residents the good deeds of the Chinese people. Wis also reminded them that the cause of the deprivation of their rights was not only the Chinese people, but also the indigenous black people. He also urged residents to return to the root of the problem, rather than simplifying it and blaming others.

which is not entirely related:

"I don't think the issue is China. It's what we want to do with our gardens." (Saman, page 98).

Wis, already well-known among the villagers, managed to calm them down. Anson and the villagers finally calmed their anger at the Chinese and focused the discussion on defending the rubber plantations. While they were discussing, screams were suddenly heard coming from Anson's house. The terror inflicted by the palm oil company officers did not stop with the rape of Upi and the destruction of the windmill house, but continued with the rape of Anson's wife.

A shocked Anson immediately followed. The crowd dispersed in one direction. Some arrived at the house first. The rest followed with torches [...] Anson burst into the house, shining his flashlight on it, finding his naked wife and the garden guard's trousers scattered on the floor [...] "The two of them," the woman said haltingly. In the kitchen, the sound of a can falling could be heard. Someone hiding tried to run, but the residents had surrounded the house. Within seconds, they caught the man, who hadn't even had time to put on his pants, and dragged him to the smokehouse. Wis saw Anson wiping away the remaining semen on his wife's thigh, and he became very upset (Saman, page 101).

The rape of Anson's wife further angered the residents against the terrorist. They beat one of the captured perpetrators to death. The other perpetrator, who managed to escape, was immediately pursued by the residents. Seeing the unsafe situation in their village, Wis secured the women and children inside the prayer room (surau) while Anson and the other residents pursued the fleeing rapist.

"That one hasn't been hit yet!" someone new came up.
back from the trees".

"Let's just chase them to the post!"

"Burn down the guard post!"

The crowd moved again, like ants that had sucked on sugar and then found sweets again. Anson looked so furious that he decided to lead people to storm the garden guard police post (Saman, page 101).

After some time Anson and his party left, Wis felt worried because they didn't come back soon. He remembered the fate of Upi who was left alone in his cage. When Wis was about to ask about Mak Argani's ability to look after Upi in such unsafe conditions, military men suddenly came and searched the residents in the surau. Just as he opened his mouth, he heard the screech of vehicle brakes. It must be a trooper or deer, because the sound of the door banging repeatedly. The sound of several pairs of boots approaching. Wis felt his blood stop for a moment, because he knew it wasn't Anson [...] Then he stepped outside, and met five sturdy men who had been lined up in front of the langgar. They resemble each other: wearing black bandanas, black tight T-shirts, black multi-pocket pants, black trousers. The five stood with their feet shoulder-width apart and their hands clenched into fists. Wis and they stared at each other, waiting for each other to open the conversation.

“What do you need, gentlemen?” he finally began, after reading the gestures of the figures, who were deliberately terrorizing him with their cold eyes. The five men remained frozen, solid as heroes of the revolution. But from the direction of the tenement houses came a shout, hoarse and loud, like someone leading a line: “Get out! Everyone get out!” Wis guessed there were ten more people going around banging on the doors (Saman, page 103).

The military's violence surrounding the residents gathered at the prayer house (surau) occurred after Anson and his entourage burned down the guard post. The military inspected the residents' homes and confirmed that the residents had gathered inside the prayer house. They then set fire to the homes in retaliation for the burning of the guard post by Anson and his entourage.

“So everyone's here?” Wis remained silent, but the man managed to steal a yes from his eyes. He nodded to his four friends. And then a signal was heard. A minute later, Wis saw flames emerging from the smokehouse, then the Argani family's tenement, then the other houses. He screamed, remembering Upi, whom he hadn't had a chance to reunite with the women. He jumped to save his girl. But two men in black uniforms grabbed and locked his arms, pushed his back so that his chest and temples hit the ground, and handcuffed his wrists before he could groan in pain. They were so agile and well-trained. He saw three others guarding the mosque door, forbidding the women from leaving, before a black cloth covered his eyes and a lump gagged his mouth. Wis felt several people dragging him and throwing him into a car whose engine immediately rumbled away. [...] The man struggled and tried to scream all the way, kicking the figures in the car, because he wanted to tell them that a girl had been left behind in the collapsed village. Then someone pulled off his blindfold and asked angrily, “What do you want?” But the man didn't remove the gag from his mouth. The car stopped, and the two men who had been sitting on either side of him stepped out. Then Wis felt something hit the back of his neck (Saman, pages 104-105).

Wis was taken to a dark detention center and treated like a mockery. He was forcibly arrested for no apparent reason.

When his pupils had adjusted to the light level, he saw a room four by four meters. There was a door and two high vents, but it was dark outside. Night color. And he only wore a loincloth that didn't feel like his. When he looked closely, it was light blue women's panties with lace. So he knew that people were torturing and making fun of him [...] He knew that the process was still long and that no one could help him, because this was an illegal arrest. No newspaper would know because he was the only resident of Lubukrantau who had a lobby with the outside world (Saman, page 105).

The abuse and torture continued throughout the interrogation. Wis was forced to confess to crimes he did not commit.

But whatever torture he endured, it made his body tremble. That trembling still appeared every time he was led into the interrogation room, made to sit down, or left to stand, while he wondered what method they would use this time, because his eyes were always covered. Sometimes they burned his body with cigarette embers, pinched his fingers, whipped him though not on the chest, electrocuted his neck, or

simply used fists and kicks. Nothing was more comfortable than the other. He had never felt more pain than at this moment. Wis really didn't know whether those people did it out of revenge or because they genuinely didn't believe his confession (Saman, page 106).

Wis was apparently isolated in a newly built palm oil mill. Anson and his gang set fire to the mill, unaware that Wis was inside. Wis managed to escape the fire and reunite with Anson. Some of Anson's gang were captured by the police when they attacked the guard post, while others managed to escape. Their status is now fugitive. Legal justice is starting to be questioned, as it was the military that actually started and caused the conflict:

"Whoever started it, they are the ones who are still blamed by the law. They are now fugitives. The people who burned Upi, raped Anson's wife, destroyed the windmill house, and uprooted the young rubber trees are irrelevant for the judge to discuss" (Saman, page 113).

Wis then fled with Anson. Along the way, Wis decided to separate from Anson. Wis was then cared for and hidden by the church. During her treatment, Wis continued to follow the news and the accusations leveled against her.

The Head of the Information Service of the Sumbangsel Regional Police mentioned the intellectual actor behind the resistance of the Sei Kumbang residents: *There are indications that the mastermind behind the action is a cleric infiltrated by left-wing views*. He was accused of inciting the people of Lubukrantau to obstruct the development of *oil palm plantations, prioritized because it is a major non-oil and gas export commodity*. He was also accused of teaching liberation theology and pitting companies against farmers to destabilize the economy. Although his name is only mentioned by his initials: AW (Saman, pages 114-115).

These accusations cornered Wis. The church finally made an offer to Wis was given the choice to either surrender to the police or resign from his pastoral duties. Wis ultimately chose to leave his pastorate and assume the identity of Saman.

A few days later, a car took Wis away from the hospital, to a place known only to five nuns and a doctor. The bishop was not informed. The Church hierarchy only heard that Father Athanasius Wisanggeni had disappeared. Some people thought he had died while being held captive in the factory. And Father Westernberg chose not to know, because people would surely question him. There Wis was treated until he recovered, for about three months. And he changed his identity card, until the incident was resolved in court about two years later. He chose the name: Saman (Saman, page 117).

Wis, a fugitive accused of masterminding a rebellion that led to a plantation takeover, had to change his name to Saman. This change in identity and his status as a fugitive also forced Wis (now Saman) to abandon his pastoral mission. Saman fled to New York and became an activist with Human Rights Watch.

The institution is located on the third floor, [...] All of them *are concerned* with similar issues: human rights, democracy, freedom of the press, which are generally problems in the third world. But how far this office is from the problem. How far away [...] Perhaps they cannot imagine how a worker was severely abused and finally killed just because of a question about wages, or people who were tortured and degraded at

intelligence headquarters to confess to killing Marsinah to cover up the real killer (Saman, page 171).

Saman felt guilty for abandoning the people of Lubukrantau and fleeing to New York on his own. Yasmin, who had rescued him, convinced him that his actions were justified. This was due to the country's unsafe conditions due to the disappearance of many activists.

Metaphorical Style of the Novel *Saman* by Ayu Utami

After describing the description of Ayu Utami's novel *Saman*, the researcher's next step was to describe the metaphorical style of language in Ayu Utami's novel. Several sentences or paragraphs were found that use the metaphorical style used by the novel's author. The metaphorical style found is as follows.

In this garden, I am a bird. Flying thousands of miles from a land that knows no seasons, migrating in search of spring, where the fragrance of grass can be smelled, and trees whose names we never know or their ages (Saman, page 1).

The underlined sentence above is a metaphorical sentence that describes her struggle, like a bird flying everywhere. The next sentence continues, showing her long journey abroad, which is different from the situation and conditions. Abroad has four seasons, while in Indonesia there are only two. In the paragraph above, the author uses a metaphor to describe the main character's lofty ideals while overcoming many obstacles and challenges.

On the platform, people in muddy clothes and uniform helmets walk and move according to their respective jobs, as if the rig is a theater and the figures are part of the installation. Laila photographs the work (Saman, page 13).

The underlined sentence above, when analyzed, clearly demonstrates that a sane person would not be wearing muddy clothing and a helmet. This metaphor refers to camouflage clothing, or military uniforms, which are typically used for military service. Military life often involves running, and this exercise is illustrated by the sentence "moving."

Sihar kept hitting the mica bench at the small airport, so that the epidermis on his knuckles was scratched. Blood was a deep orange. The salty scent of the sea permeated the narrow island, from one side to the other. He was furious and regretful for not knocking Rosano unconscious to prevent the accident he had foreseen (Saman, page 17).

The underlined sentence above shows that the actual figurative meaning is not dark orange blood, but rather red blood. The actual meaning is a feeling of annoyance and disappointment in a problem. This disappointment is depicted as the red blood felt by Sihar. The feeling of disappointment makes the mind unclear, like a bitter taste, which is described in the sentence "salty aroma of the sea." Sihar's feeling of disappointment that was left by Rosano feels empty, where the girl he loves is just left.

Sihar stared out at the water as his hand was bandaged. He had always loved the sea, but the creature had swallowed his best friend and made him a god of trauma. He feared he would hate the sea after this. Later, he told Laila about his childhood on the beaches, amidst the sound of the current (Saman, page 19).

The underlined sentence above is very ambiguous when analyzed carefully. The sentence "He loved the sea, but the creature swallowed his best friend" is very ambiguous. In terms of meaning, it is impossible for him to love the sea, because his girlfriend was swallowed by the sea. This sentence is contradictory, but when analyzed carefully, it contains the true meaning that he

has let go of his girlfriend, despite her tragic death at sea. Therefore, the figurative meaning used by the author of this novel is very strong when seen from the context of the sentence.

If my lover emerges from that gate, I will tell him we haven't seen each other for four hundred and two days. And he will be stunned by my waiting. And he will be touched. He will kiss my forehead. Gently, like someone who loves, not just lust.

But I will tell him that this time I am ready (Saman, page 30).

This sentence uses a metaphor that contains a figurative meaning that they will never meet again because they have long been left by death. In this case, the novelist is very wise in playing with words by illustrating that "we have not been able to meet for four hundred and two days" which means in the calendar only three hundred and sixty-six days. This is very confusing if interpreted with the actual sentence, but very different from the sentence that is not actual (literary). The sentence above is very touching, because it is connected to the sentence "and he will be stunned by my waiting" which means how painful it is to be left forever by a lover who always awaits his affection.

However, he has accepted his lover's departure patiently and steadfastly, as seen in the next sentence, "But I will say that this time I am ready." This sentence is his confirmation that after his beloved lover left him forever, he decided to be ready to be left and always be with her even if she is no longer there.

Where were the birds that had migrated for the mating season? And the creatures of the night seemed to answer in my mind: the journey, my friend, is not as beautiful as imagined. The birds must fly without pause, low amidst the ocean and the cold, from continent to continent (Saman, page 38).

In the paragraph above, the novelist uses a metaphorical style that compares human life to that of an animal (a bird). The life of a bird depicts human life in terms of its journey, friendship, and dynamics, a journey that is not as beautiful as imagined. Human life is like a bird that flies without pause, meaning that human life works without limits, regardless of the day, during the rainy season or the dry season.

His mother, who is still Raden Ayu, is a figure that cannot always be explained by reason. He often appears not to be where he is, or where he is not there. At that time, it was difficult to engage him in conversation, because he didn't hear the people talking nearby. Sometimes his silence ends by going to a place that no one knows, perhaps a space that is nowhere, a *suwung* (Saman, page 45).

Story Section of the Novel *Taburasa* by Ratih Kumala

Novel *Taburasa* is identified by the use of characters including Galih, Raras, Krasnaya, Violeta, and Gale. Although there are still several other characters in the novel, only the characters described above. The main characters in this novel are Galih and Raras while other characters are not as main characters but are still presented with the consideration that the other characters have a frequent volume of appearances and help sharpen the role of the main character's character.

Galih is the main male character with a highly advanced mindset and lifestyle. As a young man with broad insight and knowledge, he spends much of his time on various positive scientific activities. Galih is handsome, intelligent, has a high economic status, and is friendly to everyone. These positive traits make him very close and familiar with everyone. As a highly intelligent

young man, he was able to study abroad at Moscow State University without the slightest difficulty.

Her kindness greatly supported Galih's social life, from his time studying in Moscow to becoming a lecturer at Gadjah Mada University (UGM) in Yogyakarta. His steadfastness and loyalty to the Russian woman he loved moved him to return to Russia after the turmoil within the Russian government following the resurgence of communism in the early 1990s. Cultural, ideological, and religious differences proved no obstacle to their love story.

Psychologically, Galih is depicted as a man who lived and matured in an era that embraced modern thought. He possessed a kind, clear, and focused personality. At that time, the Indonesian government under President Suharto began to open itself to other countries, by placing the Indonesian embassy in Russia, a country that adhered to communist ideology. His father, as an official in the Indonesian embassy, was required to comply with the assignment letter wherever he was placed, along with his family. Galih's intelligence greatly supported him in completing his studies, enabling him to become a lecturer at Gadjah Mada University (UGM), even though during his education he had to move frequently from country to country to accompany his father wherever he was assigned.

As a family member of an embassy employee, I easily gained admission to Moscow State University. I just had to adjust the credits I had earned at the University of Indonesia (Tabularasa , page 5).

A psychological perspective views Galih as a man with a clear life. At the place where he finished college, he met a girl named Krasnaya, who eventually fell in love with him. His intense love made him never think of opening his door to anyone else. He thought he could never find another love like his love for Krasnaya. We all nodded our heads in agreement and looked for a less crowded spot. From this spot, we saw the giant clock at a greater distance than before. The crowd of people also became clearer, their numbers resembling ants. Eh...who is that? Why do I feel like I've seen her before? Oh...that's the girl who painted in Red Square the other day. She wasn't alone; there was a grandmother and a middle-aged man with her, probably her father. I tried to look at the giant clock many times, and my eyes returned to it many times.

"Di.....Diaz...," without taking my eyes off the girl, I tried to get Diaz's attention...

"What?"

"Look, that's it..."

"See what?"

"That girl is cool, isn't she...?" Then I saw Diaz trying to find the girl I meant.

"Eh, yeah...how did you find it?"

"If you're curious, usually those who like to paint here will come back if their paintings aren't finished." Spontaneously, I immediately looked at Diaz.

"Oh, really?"

"Yeah..." Diaz said, nodding. "Ah, you must be looking for him, right?" Diaz guessed, half teasingly. I just grinned in agreement. When his charm was like a magnet, leading my head to turn to look in his direction again, he was no longer there. Gone again. Ah... I complained to myself (Tabularasa, page 12).

Krasnaya is a woman with a personality that is willing to sacrifice herself to help without asking for anything in return, independent, consistent with her promises. As a woman with a good personality, she does not refuse others who ask for her help. As a woman with an

independent personality, she works to fulfill her own needs. While working as an employee at a shopping center. Krasnaya accepted Galih's request to help accompany him on a trip to a country he had just met, Russia. Helping introduce parts of the city in Moscow. The feeling of wanting to help by sacrificing her time was done to help Galih.

“Are you free after work? I need you to be my interpreter to show me this city.” (Do you have anything after work? I mean... I need a guide to tour around the city) Krasnaya's smile widened, “Okay,” he said briefly, he could really read me. I was a little relieved by his response. (Tabularasa , page 23).

Krasnaya's selfless personality is evident when he gives Galih a painting, which Galih has offered a price for. However, Krasnaya will not sell to Galih. He feels it's better to give what he loves to others, not for money, but for its value. The value of the painting, to Krasnaya, is far greater than the high monetary price tag.

Metaphorical Style in the Novel Tabularasa

In Ratih Kumala's novel Tabularasa, there are several sentence styles or paragraphs that express themselves using metaphorical language. The paragraphs or sentences containing metaphorical language are presented as follows.

You're like a tower. I can always see you even from afar and in a crowd. There's a synergy within you, a charisma I once enjoyed up close and at a distance. It's a charm that makes men bend over and kiss your fingertips (Tabularasa, Page 3).

The underlined sentence " you are like a tower" (you are like a tower) literally means a tall building or something built tall for a specific purpose. Once included in the sentence, "you are like a tower," the meaning changes to someone with a tall stature or appearance. The word "tower" is a metaphor for a tall person. This sentence is a metaphor. Another quote illustrates this.

Everyone was looking at the giant clock while talking in unison with certain pauses in Russian that I clearly didn't understand, it seemed like they were counting down the time until 12 o'clock. If I had just stayed silent, but why... my heart felt so happy. Maybe like a pregnant woman missing unripe mangoes and I had eaten them all so that when the baby was born it wouldn't drool (Tabularasa, page 12).

The sentence " Everyone looked at the giant clock while speaking in unison with certain intervals" uses the metaphor of a giant clock that can talk. Although it usually makes sounds, it doesn't actually speak. Furthermore, the word " giant" implies a large and revered creature. It's as if the clock is like a giant, but the clock itself is perhaps very large.

The earth rotates on its axis and revolves around the sun. I hold my anger against the soil because it has filled my beloved with worms and nutrients, making it more fertile and allowing maggots to feast on its flesh (Tabularasa, page 52).

The sentence " on the ground, I hold back my anger because he has buried my lover with worms and nutrients" contains a meaning that is not actually just a metaphor for patience. The word "hold back anger" actually means a person's emotional attitude that has a negative impact, but when the sentence "on the ground, I hold back my anger" means holding back patience.

Even in a country with four seasons, autumn should be approaching the cold. But here, the trees are just trying to show off their synergy. Like spring, they flower and then deliberately shed their petals instead of their leaves (Tabularasa, page 68).

The sentence “but here the trees just want to show off their synergy” is not a literal meaning but a metaphor of the trees still having green leaves and growing, even though winter is near.

Now I'm in love again, and I can feel each grain hatching. Like a chicken's egg that has finished incubating, the little chick then runs around and with time grows big and eventually becomes handsome (Tabularasa, page 69).

The underlined sentence above, at first glance, seems unrelated to the sentence "now I'm falling in love again" and the sentence "I can feel each grain hatching." The confusing sentence is actually "I can feel each grain hatching," as if falling in love is like a chicken egg hatching. This makes this sentence a metaphor that suggests that affection and love are like an egg, whole and round.

The sound of the wind, sometimes so clear that Raras thought an angel had descended to earth because it was accompanied by the crowing of a rooster at two in the morning, even before the sun had even peeked out. Mother said to recite a prayer so that the angel would take her to the Almighty. God loves us so he sends angels to stop by our huts and the rooster gives a sign. Because, in the eyes of humans, creatures like angels are invisible, only animals can sense them, just as the barking of dogs at night is a sign that demons are out in the middle of the earth (Tabularasa, page 73).

The underlined sentence above clearly has no connection between "dog barking" and the sentence "devil comes out in the middle of the earth." It's inconsistent with the idea that when a dog barks, the devil comes out in the middle of the earth. This is a metaphor for the phrase "don't play around until midnight, there are many dangers."

I didn't expect the smell to be this strong. The fire was lit after scattering coffee beans to neutralize the aroma, but it seems the smell hasn't been neutralized yet. I watched you burn in the coffin behind the glass. You smell delicious, too delicious. I lost my appetite (Tabularasa, page 102).

The underlined sentence above, when analyzed, is a stark contrast between "you give off a pleasant smell" and "I've lost my appetite." This illustrates that the sentence "I've lost my appetite" is a sentence that explains the previous sentence. The sentence "I've lost my appetite" is a metaphor for the odor emitted, not a pleasant one, but an unpleasant one.

A pair of eyes peered out from the eye sockets, and he then asked if he was truly 'human'. Yes! He said firmly. Then the door opened. A new breeze entered, replacing the stagnant air that had been in the room for thousands of hours. Gale took a deep breath, as it was daytime because he could see the sun (Tabularasa, page 113).

The sentence "a pair of eyes peeking out of the eye sockets" has a very confusing literary meaning, where the pair of eyes are clearly from the eye sockets, but the word "peeking" becomes a metaphorical sentence. That is, the sentence "a pair of eyes peeking out of the eye sockets" means seeing something that must be seen clearly by the eyes, only then can it be interpreted as a specific meaning.

“ Days when the sun refuses to sleep even though it is already night . The sun is happy to stay awake. There will be no lights on during *white nights* because the night is no different from day.” So, that night we decided to visit the Neva which turned out to be crowded with visitors, everyone loves *white nights* (Tabularasa, page 115).

The phrase "days where he refuses to sleep even though it's already night" is a metaphor for a lack of sleep, but he remains enthusiastic about working. Day and night don't stop him from working to pursue his dreams.

Discussion

Referring to the results of this study, it shows that the story of the novel *Saman* by Ayu Utami and the novel *Tabularasa* by Ratih Kumala both tell the story of someone who frequently moves from one phase to another. Both novels (*Tabularasa* and *Saman*) use a lot of metaphorical figures of speech by the novelist. The setting of the novel *Tabularasa* is the same as the novel *Saman*, namely moving and the story becomes connected. In accordance with the opinion of Sulistyorini and Santoso (2012), the background of an event is depicted following the psychology of the character. This is related to the reader's own interpretation, where a novel demands that the reader open their imagination widely and without limits.

Novels are a type of literary work created by the author's imagination. Novels can be inspired by real-life stories or simply fiction. Choeda (2018) argues that in the 18th century, the novel as a literary genre was in popularity. *Saman* author Ayu Utami's abilities were comparable to those of the *Tabularasa* novelists of the 2000s, making her a popular and renowned author in the 1990s. *Tabularasa* is a contemporary society with its diversity and the challenges faced by its main characters.

Judging from the character descriptions in the novels *Tabularasa* and *Saman*, the difference is that the characters in the novel *Tabularasa* are more complex than those in the novel *Saman*. However, the novel *Saman*'s character journey is more dynamic than the novel *Tabularasa*. The similarity between the two novels lies in the historical aspect of the character's journey in the novel, for example, the novel *Tabularasa* tells the story of President Gorbachev. This makes the novel *Tabularasa* as if it takes place during Gorbachev's administration, even though it is actually the author's ability to process words that are set against the historical background of Gorbachev's administration.

Judging from the description of the metaphorical figures of speech of the two novels, it can be interpreted that the ability of both novel authors to use life experiences that are rooted in their literary souls, by looking at the words conveyed through metaphorical language styles. This can be concluded that both authors have the same strengths in exporting words in paragraphs, only the difference is, Ayu Utami is more vulgar (less ethical) in using inappropriate sentences, although not offensive, but the value of taste is less ethical. The use of words used by the author of the novel *Saman* is too vulgar (rough) as if his words lead to sex, even though the real meaning is a *Saman* who feels ashamed to see his face muddy with sin. Hidayati (2024) states that an author can construct his thoughts according to what he experiences. The author's expression in telling is in accordance with the author's way of speaking.

4. Conclusion

Based on the results of the research above, it can be concluded that this research novel *Tabularasa* by Ratih Kumala Sari is a novel that tells a complex and touching love story. This novel raises the issue of postmodern human life, the complexity of ideology, culture, race, and ethnicity for gender equality. *Saman* novel by Ayu Utami is a reflection of the personality of a woman who lived in the New Order era until the reformation. Both of these novels are very

good in terms of their language style. Both of these novels contain a very beautiful language style and are worth reading by anyone and any group. The language style in this novel is able to cover up negative things in the minds of its readers. Based on the results of the analysis, it is known that these two novels tell psychological problems, anxiety, silence, loss, even to talk about human dignity. Based on the results of the analysis of the use of metaphorical language style, it can be concluded that in the novel *Tabularasa* by Ratih Kumala and the novel *Saman* by Ayu Utami, the author uses metaphorical figures of speech, only the author of the *Saman* novel is more difficult to analyze and interpret.

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Declarations

Author Contribution Statement

We conducted this research with a team assisted by several students whose names were not included in this research. I was the lead researcher, and one research associate assisted in managing the implementation of this research. The lead researcher's role was to coordinate with the research associates, assisted by the students. The research associate was responsible for preparing the facilities for this research.

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Data Availability Statement

The data obtained from this study is inductive, consisting of a series of words, sentences, paragraphs, and discourses contained in the two novels as sources. Therefore, the strength of this study lies in the researcher's analysis and interpretation, which examines the author's metaphorical style.

AI Use Statement

The authors did not use generative AI or AI-assisted tools in the writing, editing, or preparation of this manuscript. The results of this study were obtained purely from analysis and interpretation carried out by the researcher, without the assistance of AI.

Additional Information

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