



## The Language of The Novel Rantau 1 Muara by Ahmad Fuadi Studies Stylistics and its Relevance as Teaching Material in High School

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### Abstrak

Artikel ini menganalisis gaya bahasa yang terdapat dalam Novel Rantau 1 Muara karya Ahmad Fuadi dan relevansi gaya bahasa dengan pembelajaran di SMA. Dalam novel terdapat empat jenis gaya bahasa, yaitu gaya bahasa komparatif yang terdiri dari metafora, personifikasi, pleonasme, antitesis, dan perumpamaan. Gaya bahasa Looping terdiri dari asonansi dan metafora. Gaya bahasa sambung yang terdiri dari sinekdok, ilusi, eufemisme, dan asindeton. Berdasarkan hasil penelitian dapat disimpulkan bahwa novel Rantau 1 Muara karya Ahmad Fuadi menggunakan gaya bahasa perbandingan, penegasan, dan beberapa manfaat serta pelajaran yang dapat diambil pembaca serta berimplikasi gaya bahasa dalam dunia pendidikan, khususnya sebagai bahan ajar dan pembelajaran bahasa di SMA. Metode penelitian yang digunakan untuk mengkaji pokok bahasan yang digunakan dalam novel Rantau Muara karya Ahmad Fuadi adalah metode deskriptif kualitatif. Objek penelitian ini adalah struktur konstruktif dan gaya bahasa yang digunakan dalam novel Rantau Muara karya Ahmad Fuadi. Teknik pengumpulan data penelitian ini menggunakan teknik pustaka, menyimak, dan mencatat. Validitas data dalam penelitian ini menggunakan teknik triangulasi teori. Teknik analisis data dalam penelitian ini menggunakan metode pembacaan model semiotik. Sedangkan analisis kajian stilistika dalam penelitian ini dilakukan dengan cara membaca. Memahami kembali data yang diperoleh, kemudian mengelompokkan teks-teks dalam novel Rantau Muara karya Ahmad Fuadi per aspek yang diteliti.

### Abstract

This article analyses the language style contained in Ahmad Fuadi's Novel Rantau 1 Muara and the relevance of language style to high school learning. In the novel, there are four types of language styles, namely comparative language styles consisting of metaphors, personifications, pleonasm, antitheses, and parables. The style of the Looping language consists of assonance and metaphor. Linking language style consisting of synecdoche, illusion, euphemisms, and asyndeton. Based on the results of the study, it can be concluded that Ahmad Fuadi's novel Rantau 1 Muara uses a comparative language style, affirmation, and some benefits and lessons can be taken by readers and have language style implications in the world of education, especially as teaching material and language learning in high schools. The research method used to examine the major used in Ahmad Fuadi's novel Rantau Muara is a qualitative descriptive method. The object of this study is the constructive structure and style of language used in Ahmad Fuadi's novel Rantau Muara. This study's data collection techniques used library, listening, and note-taking techniques. The validity of the data in this study uses theoretical triangulation techniques. The data analysis technique in this study

*uses the semiotic model reading method. Meanwhile, the analysis of stylistic studies in this study was carried out by reading. Re-understanding the data obtained, then grouping the texts in Ahmad Fuadi's novel Rantau Muara per the aspects studied.*

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## **INTRODUCTION**

Literary works are born because of the desire of the author to express their existence which contains certain ideas, ideas, and messages inspired by the imagination and sociocultural realities of the author and uses the medium of language as its conveyance. Literary works are sociocultural phenomena involving human creativity. Satra's work is born from the expression of the precipitate of experience that has existed in the author's soul deeply through the process of imagination (Aminuddin 2013).

Literary works result from literary creations through contemplation and reflection after witnessing various phenomena of life in their social environment. Life's phenomena are varied, containing social, cultural, political, economic, humanitarian, religious, moral, and gender aspects. With its imaginative power, the various realities of life faced by the literati are selected, pondered, studied, processed, and then revealed in literary works commonly associated with language (Ma'ruf and Imran 2009). A good literary work is a literary work capable of leaving a message and impression on its readers. Readers, in this case, can enjoy a literary work as well as get valuable learning through the literary work. Thus, literature will satisfy the reader to obtain both of these things. Literary works are not only to be enjoyed but also understood. For this reason, in-depth studies or research and analysis are needed in literary works.

Chamamah (in Jabrohim 2009: 9) posits that literary research is necessary to animate, develop, and sharpen a science. Activities related to the development of science require adequate methods are the scientific method. The scholarship of a literary work is determined by its literary characteristics. There are various forms of literary works created through human creativity. Such works can be divided into several types, namely poems, novels, plays, songs, and others. The forms of literary works are still eventually divided into various kinds based on the similarity of their structure and characteristics. Literary works become a very large area of land to be researched or analyzed because literary works are built from various elements; besides that, in literary works, there are various life problems and human values that occur in society. From the literary works read, the reader can find the values, the human values that the author expresses in the literary work. This is because, in essence, a literary work or novel cannot escape the role of the author and the environment of creating the literary work.

Literature is the embodiment of a literati's experience of something (object, person, or idea) expressed using creative language so that the shadow of reality is realized (Effendi in Sutresna 2006). Such experiences can be achieved through sensory experiences (what is seen, heard, felt), and in the end, that experience of reason or reason will appear in the form of literary works. Language is related to a novel. The author uses language to express the author's ideas or thoughts through discourse. The proper use of language by the author aims to influence the reader to make it easier to understand a work. Language in literary works contains elements of beauty and style. The author uses this style to give more touch to the work. A novel is a literary work in the form of writing embodied or manifested by language and has elements of language in the formation of language style.

Language style or style is widely used in language. The use of the right style of language can attract attention. When communicating, using stylistics can attract speech opponents' attention. Similarly, in literary works and song lyrics, language style can make the work more interesting and not boring. Everyone uses a different language style, both in communication and at work. Language style, according to Keraf (2010 : 113), is a way of expressing thoughts through language in a distinctive way that shows the soul and personality of the author (language wearer). Abrams (in Nurgiyantoro, 2015: 280) states that literary stylistics is, thus, a method of analysis of literary works. It is intended to replace subjective and impressive criticism with a more objective and scientific analysis of literary text styles. The analysis was carried out by examining the various linguistic signs used in the birth structure. In this way, concrete evidence can be obtained about the work style.

Language and literature have a close relationship. In other words, literature cannot be separated from language because language is a medium of literary expression in expressing ideas through his work. Literary language is used to obtain the artistic value of literary works, in this case, related to the style of "stylistics" as a literary means (Ma'ruf and Imran, 2009 : 2). The author, in making the work, will show the use of language, with its characteristics and patterns that distinguish it from other authors. The language style always has to do with the author's taste and sensitivity to the problems in his environment. The novel becomes a part of literary works and, as a result of the work of literati, expressed into writing. Novels will not be separated from the language that is the main medium in literary works. The stories in the novel tend to depict the author's attitude and perspective on looking at life. The author pours the problems that lie around into a literary work. The development of novels in society is quite rapid, as evidenced by the many new novels published and new authors that have emerged.

The unique characteristics in Ahmad Fuadi's *Rantau 1 Muara* novel are very interesting to study with a stylistic approach. Stylistics is the process of analyzing literary works by examining the elements of language as a medium for literary works used by literati so that it can be seen how literati treat language to express their ideas (Ma'ruf and Imran 2009: 10). Literary works are not only about aspects of beauty in the use of language, but literary works should also display aspects of ethics (content). The stylistic aspect is that first, the author pours imagination into the form of writing with simple words with a strong and deep meaning. Secondly, the language style looks high because it is wrapped in diction. Third, some stories are written in a storytelling or fantasy style. Fourth, the choice of unique words so that many meanings are hidden in the story. Fifth, the novel also uses a lot of parables in each storyline so that it causes extraordinary imagination as if the reader is immersed in the story.

He chose it in terms of its relevance as a teaching material because Ahmad Fuadi's *Rantau 1 Muara* novel contains many mandates that inspire readers. Aminuddin (2013: 94) reveals that the benefit of reading literary works is providing information related to life's values. The life values in a literary work give the reader an upbringing about ethics and moral values. Based on the description of the background above, researchers are interested in researching Ahmad Fuadi's *Rantau 1 Muara* Novel Language to describe the constructive structure, language style and implementation of Ahmad Fuadi's *Rantau Muara* novel as teaching material in high school.

## **LITERATURE REVIEW**

Literary language is a language peculiar in the literary world and according to some people deviates from narrations that are automatic, routine, ordinary, and natural. The narrative in literary works has always been pursued in another way, new, and has never been used before. Elements

of novelty and authenticity are things that determine the value of a work. The perversion of language in literature does not become infinite freedom. The communicative function of language still limits the freedom of refraction of that language. Refracted language is still based on conventional language so that the message conveyed by literature can be understood and accepted by the reader so that effectiveness is needed in the disclosure of a literary work. This is done as an effort to describe the meaning contained in the work and enjoy its beauty. The existence of literary language has been recognized and accepted because literary language has special characteristics that distinguish it from non-literary languages. Literary language, of course, is more dominant in using emotive-connotative characteristics because literature has an aesthetic purpose of delivering something indirectly.

Literature provides the norms for the use of good language and in this case emphasizes the pragmatic aspects that have long played an important role in rhetoric. Rhetoric often becomes a normative or prescriptive system, that is, it determines the norms that should be applied in the use of good and beautiful language.

### **Characteristics of the Literary Language**

As one of the types of works of art, literature certainly cannot be separated from the aesthetic aspect of the beauty aspect. However, the embodiment of beauty in literary works is different from other works of art. If aspects of beauty in other works of art can be observed directly through their form, literature is not so. Literature is able to radiate beauty in itself not only from a form but more importantly from the language used in it. Literary language is a special language (Stanton 2007). The specialty of language in literature is seen in the processing of words and sentences, all of which are able to create a sense of beauty in them. So, the first characteristic of literary language is the use of aesthetically pleasing or beautiful language.

Second, literary language is a plastic to wrap the mandate in a literary creation. Language in literary works is used as a medium to convey mandates in the form of teachings and various moral messages to its readers. The various moral messages conveyed in literary works are wrapped in beautiful language so that the reader can get two main things in literature, namely the enjoyment of the literary language and the benefits behind the language.

Third, the literary language is dynamic. Tynjanov in Fokkema and Kunne-Ibsch states that in essence, the language in literary works is no different from the languages used in general. The difference lies only in the utilization of the language itself. If non-literary works seem rigid with the standard rules of formal grammar, then literature is not the case. Literature is able to make extensive use of language because the arrangement of language in literary works is more dynamic. (Zulfahnur 2002) There is no formal grammar governing the use of language in literary works. Every literary author can make free use of language according to his own way of conveying his thoughts, feelings, and ideas. The flexibility of each author in utilizing language in literary works is known as *licentia poetica*.

Fourth, literary language is symbolic and connotative. The literature contains the realities of human life. Some of these realities of life are expressed by literary authors straightforwardly using denotative language, but some are expressed symbolically using connotative language. In fact, the use of symbols and connotative language becomes one of the characteristics of literary language.

With symbolic and connotative language, literary authors can represent their personal impressions of something. That way, even if the author feels sympathy, fear, or even hatred for something or someone, he does not have to state it directly, but through the symbols of language.

## **Prose/Novel Language**

Related to the style of language, Indonesian has a very significant role. As one of the communication media, here Indonesian has a role called literality. This role reveals the values of beauty, aesthetics, and imagination (Rahardi, 2005: 20). The main focus of literary works is on diction and stylistics. Diction is a choice of words. It needs to be done to be able to make good, correct, and interesting sentences. The language style is simply how people speak or convey language messages. Of course, it can be done in various ways depending on who will deliver.

The stylistics in literary works also serve as an identity, the stylistic A will indicate that the Satra work is the literary work A. Then, the main purpose of the stylistics in literary works is to present aspects of beauty (Ratna 2011: 67). Beautiful literary works look for a good style of language. In addition, the main element of literary works is language. There are two things behind the language. First, language (spoken or written) is a tool for separating at once to show generality. Secondly, every aspect of life in this world is Language, so the way to understand it is through language (Ratna 2011: 63). Regarding the stylistics in literary works, the stylistics were born with a system, and are not necessarily things to exist. This can be seen by examining the object, namely literary works (Ratna 2011: 68).

Suppose the object is poetry then of course what is observed is the style of language in poetry. Each author of a poem has a different language style. So, this observation needs to be done carefully. Each literary writer has his own style of language in each of his works. Between authors have different language styles. Of course, the resulting literary work will feel once it has a distinctive language style from the owner. This is clearly realized by the reader. Differences in language styles between authors of literary works are motivated by many things ranging from life experiences, shaping environments and the diversity of reading materials are some of the common things that can be the cause of differences in the language style of a literary writer.

## **Literary Language Style**

The language style here is closely related to the major language discussed in this study, so it will not be separated from the language style, because the major language is a form of language style expression. Aminuddin (2013:5) suggests that style or language style is a method used by the author in presenting his ideas in accordance with the goals and effects to be achieved. Pradopo (Ma'ruf, 2012:111) states that language style is a way of using language specifically to obtain certain effects. Fananie (2002:51) states that language style is the use of a variety of languages in representing or describing something with the selection and arrangement of words in sentences to obtain a certain effect.

Keraf (2010:113) states that stylistics is a way of expressing thoughts through language in a distinctive way that shows the soul and personality of the author (language use). (Tarigan 2011) states that stylistics is the beautiful language used to enhance the effect by introducing and comparing a certain object or thing with other more common objects or things. By referring to some of the definitions above, the author concludes From some of the opinions above, it can be concluded that language style is a way of using language specifically to obtain certain functions. In an effective literary work, there is necessarily an aesthetic function that causes the work in question to be of artistic value.

## **Literary works**

Literary works are a manifestation of the results of human thought. Literary works are created to be enjoyed and appreciated. In this case, each author has a way of expressing his ideas



and images as well as the style of language to produce certain effects for his readers. Overall, stylistic studies play a role in helping to analyze and provide a complete picture of what a literary work is worth.

The stylistic approach in literary criticism departs from the view that the main content of the literary work is twofold, the first is language and the second is content in the form of themes, thoughts, and philosophies. The stylistic approach adheres to the understanding that the central element of literature is language. The language used in literary works is also related to literati. Literati exert their respective abilities and creativity in creating their works. In other words, the stylistic approach means the basic assumptions used by critics in assessing a literary work in terms of its linguistics.

### **Literary Teaching Materials**

Learning Indonesian has a relationship with literary learning, namely appreciating literary works. Literary learning is in the form of appreciating literary works. Satra appreciation activities are reading and listening to literary works or literary reception activities. This activity is individual because literature is multi-interpretable. Any interpretation is permissible and valid as long as it is based on a logical argument. Therefore, in the learning of literary appreciation, it is very possible that there are differences of opinion, and differences in interpretation, which also causes differences in appreciation for literary works (Sufanti 2014). The teaching of literature in schools is a student's introduction to literary works. According to Rahmanto (2004: 16), the benefits of teaching literature can help education as a whole if it includes four benefits, namely helping language skills, increasing cultural knowledge, developing creation and taste, and supporting the formation of disposition. One part of the implementation of learning in schools is that teachers must have teaching materials. With teaching materials, it will be easier for teachers to achieve the expected learning goals.

### **METHODS**

The research method used to examine the majas used in Ahmad Fuadi's novel *Rantau Muara* is a qualitative descriptive method. The approach used in this study is the stylistic approach. This approach was used to examine the use of language style in Ahmad Fuadi's novel *Rantau Muara*.

The object of this study is the constructive structure and style of language used in Ahmad Fuadi's novel *Rantau Muara*. This study's data collection techniques used library, listening, and note-taking techniques (Sangidu 2004). The validity of the data in this study uses theoretical triangulation techniques (Sugiyono 2007). The theory triangulation technique tests data validity using more than one perspective in discussing the problems studied so that more complete and thorough conclusions can be analyzed and drawn (Moleong 2010). The data analysis technique in this study uses the semiotic model reading method. Meanwhile, the analysis of stylistic studies in this study was carried out by reading (Nugrahani 2010). Re-understanding the data obtained, then grouping the texts in Ahmad Fuadi's novel *Rantau Muara* per the aspects studied.

### **RESULTS AND DISCUSSION**

The novel comes from the Latin word *Novellus*, derived from the word *novus*, meaning "new". It is said to be new because it is compared to other types of literature, such as poetry, drama, and others (Tarigan 2011). A novella means "a small new item", which is then interpreted

as "a short story in prose" (Nurgiyantoro 2015: 11-12). (Aminuddin 2013) puts forward the following definitions of novels: (a) the novel is the most popular literary form in the world. This literary form is widely printed and most widely circulated due to its broad community power in society; (b) a novel is a form of literary work in which there are social, moral, and educational cultural values. Nurhayati (2012: 7) states that novels express fragments of human life (in the longer term). In the novel, some conflicts eventually lead to a change in the way of life of the perpetrators. Furthermore, Andri Wicaksono (2014: 116) also stated that a novel is a type of literary work that takes the form of fictional prose in a long size (at least 40,000 words more complex than short stories) and broadly tells the conflicts of human life that can change the fate of the character. The novel reveals the conflicts in the lives of its characters more deeply and subtly. In addition to the characters, a series of events and settings are displayed and arranged until they are longer than the other fictional prose. Novels present, like other literary works, are not without meaning. The novel presented during society has a central function and role by providing inner satisfaction for the reader through its educational values.

The function of the novel is basically to entertain the readers. The novel is essentially a story and therefore contains the purpose of providing entertainment to the reader. As Wellek and Warren say (Nurgiyantoro 2015), reading a work of fiction is enjoying a story and comforting oneself to obtain inner satisfaction. Building Elements of the Novel. Structural analysis is the most important part of seizing meaning within literary work. Structural research is viewed as more objective because it is based solely on the literature itself. Structuralist researchers usually rely on a selfish approach centered on the literary text. The structuralist emphasis is to view literary works as independent texts. Research is carried out objectively, emphasizing the intrinsic aspects of literary works (Endraswara, 2011). The novel as a work of fiction is constructed by an intrinsic element. The building blocks of a novel include theme, plot, setting, characters and characterization, point of view, language style, and mandate.

This is supported by the opinion of Nurgiyantoro (2015: 23) that is, intrinsic elements are the elements that build the literary work itself. These elements cause literary works to be present as literary works, elements that would factually be encountered if people read literary works. The cohesiveness between the various intrinsic elements makes a novel tangible or vice versa. When viewed from the perspective of our readers, these elements of the story will be encountered if we read a novel. The element in question refers to only a part, for example, events, stories, plots, characterizations, themes, settings, points of view of storytelling, language or language style, and others. The presence of stylistics in literary works is essential. Stylistics is a technique for the expression of language, the styling of language, the meaning of which does not point to the literal meaning of the words that support it but rather to the added meaning, the implied meaning. The types of Stylistics in this novel only discuss the study of this theory, including metaphors, personifications, metonymic, synecdoches, and hyperboles.

Metafora Metaphor is a form of spelling that depicts a clear picture through comparison or contrast. Metaphors are something similar or worthwhile, in other words, which are not the same. In the metaphorical majas, two ideas are seen, one is a reality that is thought of, and the other is a comparison to that reality. Unlike the comparison majors, the metaphorical majors do not use comparison words. In the novel Rantau Satu Muara, there is also a metaphorical major, namely:

*That's when Ustad Salman stepped in.* (page 39)

Data (a) It is described in the novel story that Ustad Salman was a senior at the Alif newspaper first worked. When the grace period was not much writing that could be published,

Ustad Salman gave motivation to the reporters (Eneste 2001). The comparison of words used in this metaphor is the words step and hand. In terms of cultural aspects, this metaphor is a type of universal metaphor with the same semantic terrain for most cultures in the world, both its figurative symbol and meaning. When viewed from the symbols used, this metaphor is included in the category of human in Haley's hierarchical model. The form of intervention, if viewed from the meaning of majas synchronously, then the metaphor in the data above contains contextual language, namely the meaning of majasinya considering pragmatic interpretations that may be acceptable to the reader according to a particular context or environment.

In terms of the diachronic meaning of majas, the metaphor is classified as an innovative type of empowered metaphor, namely a metaphor that is still alive or empowered. The word majas is a new formation in its time. (b). Perhaps this is also the origin of the term hot money. I've had a few crises for this coverage, but I crossed them out one by one. (page 61)

The metaphor in data (b) above depicts Alif, the main actor who initially worked as a journalist at the Derap news agency, getting an envelope from the officer at the time of the press conference. The words used can be compared to the words duit and hot. In terms of the meaning of majas, the diachronic metaphor in the data above includes the conventional type of empowered metaphor because the word hot duit as a symbol of bribe money is commonly used in society. This metaphor is also a universal metaphor when viewed from a cultural aspect. In Halley's hierarchical model of the coat of arms used, this metaphorical form belongs to the category of life (living).

(c). Don't be a caterpillar. I have to be a rama-rama, wandering into Jakarta's New World. The place where I flew in search of flowers and honey. Caterpillars and rama-rama are my examples. Alam takambang became a teacher (page 34). The data (c) above is an example of a metaphor that describes Alif, who had to go to Jakarta to achieve success. In terms of cultural aspects, this metaphor is a type of universal metaphor with the same semantic terrain for most cultures in the world, both its figurative symbol and meaning. When viewed from the symbols used, this metaphor belongs to the category of the cosmos in Haley's hierarchical model. When the phrase flying in search of flowers and honey is viewed from the meaning of majas synchronously, the metaphor in the data above contains contextual language, namely the meaning of majasinya considering pragmatic interpretations that may be acceptable to the reader to a particular context or environment. In terms of the diachronic meaning of majas, the metaphor is classified as a conventional type of empowered metaphor, namely a metaphor that is still alive or empowered. The word majas is a form familiar to society.

### **Personifikasi**

Maja's personification is a kind of language style that gives the qualities of inanimate objects to traits like those possessed by humans so that they can behave and behave as well as humans. Personification is a majas that attaches human traits to lifeless objects and abstract ideas. According to Pradopo (2010:75), personification is a metaphor that equates objects with humans; inanimate objects are made to be able to do, think, and so on, like humans. This personification majas is widely used by poets from the past to the present. The personification majas makes the life of the painting, in addition to providing clarity, also gives a concrete shadow of wishful thinking. In the novel *Rantau Satu Muara*, there is also a majas of personification as follows :

*My roman fur felt erect at the sound of my voice. Mr. sultan tightened his grasp suddenly; my hand seemed to be suffocated.* (page 270)

In data (d), the comparison of hand and suffocation in the quote above, the hand is described as doing like a human being who can be suffocated. The image of the hand is depicted



as well as human life when feeling suffocated. With this style, the painting of circumstances becomes more lively and more interesting and the ideas conveyed by the author become more expressive. The author also uses Majas personification in describing the inner atmosphere of the characters in the novel as in the following quote

*"O women, why should it be like a closed book in front of us men? We are weak creatures and foolish at reading unspeakable cues." (page 192)*

The majas personification in the data (e) describes Alif's discomfort with Dinara's silence. The majas personification contained in the data (e) is between the word woman and the word closed book. The word woman is a human trait while the word closed book is the nature of things. The description of the inner atmosphere in this novel is very apt to describe an uncomfortable atmosphere, it is different if the word is replaced with a commonly used word such as frank or open. The use of this personification majas forms a more beautiful and broader sentence in interpreting it. The author uses the same in the novel Rantau Satu Muara in describing a certain atmosphere through the majas personification as changed in the following quote.

*From a distance, the lush concrete jungle of New York. Several buildings still turned on the lights, twinkling like fireflies. Perhaps this was the inspiration Umar Kayam used to be when he wrote Thousand Fireflies in Manhattan. We're almost here. (page 342)*

The majas personification contained in the data (f) is between the word lamp and firefly. The word firefly is a human trait, while the word lamp is the nature of inanimate objects. The picture in this novel is appropriate to replace the familiar word such as the glittering lamp. The use of this personification majas forms a more beautiful and more expressive sentence.

*My life is now like paddling a dipper splitting the ocean of life. It will forever be ups and downs in the seam of the waves and slapped by the storm. But I will not whine at the water, wind, or ground. What makes me steadfast is that I know where my final destination is at the end of the horizon (page 31)*

The majas personification present in the data (g) is between whining and the word on the water, wind, and ground. The word whining is a human trait while the word on water, wind, and soil is the nature of objects. The picture in this novel is appropriate to replace a common word such as the word don't want to complain. The use of this personification majas forms a more beautiful and more expressive sentence. (Sumardjo 2007)

### **Majas Metonimia**

Majas metonymy is a majas that uses the name of a characteristic or a thing linked to the name of a person, item, or another thing as a substitute (Tarigan 2011). We can call the creator or his creation. We can also call the material of the item in question. According to Altenbernd (Pradopo 2010), metonymy is the use of the attributes of an object or the use of something very closely related to it to replace the object. In the novel Love and Duty there is a metonymic majas as follows:

*Meanwhile, the girly Tere, likes to be fashionable in pastel colours, often carries a manual Nikon camera and likes academic boys. (page 316)*

In data (h) the author uses metonymic majas to replace the name of a thing with another name. The author does this for the disclosure to be more expressive and impressive. The word nikon camera is a substitute word for a photo camera. The use of metonymic majas is formed from the people's habit of calling products of the same type by using the name of one of the most familiar products. This word metonymic can change according to the name of what product is most famous at the time. The same is also contained in the following quote.

*I married Dinara not to buy cheap second-hand clothes at the Thrifty Shop and salvation army. Not to make him only able to enjoy riding the Greyhound bus if he was going on vacation....*

The use of metonymic majas is also seen in the following quote.

*Like a blooming flower, he is surrounded by beetles. And this flower divides attention evenly, smiles there, smiles here and there. It's a slangy Jakarta kid. (page 128)*

*Since this time, Dinara is no longer an ordinary girl. She is my ultimate female, even my soul. I am his defender and his companion, as he is my companion and my defender. I am the king and she is my queen. (page 271)*

In the quote in the data (i) majas metonymy can be seen from the word blooming flower which replaces other words that have the nature of attracting attention, sociability, and others. The metonymic majas used by the author on the data (i) can make sentences more lively. The data excerpt (i) describes Dinara's behavior, which is easy to get along with in her new environment in the office. In data (j) majas metonymy is used to replace another word in conveying feelings to one who loves it. The word I am the king and she is the queen I use the author to embellish the language and to be more lively.

### **Sinekdoke**

Sinekdoke is a figurative language that uses part of something to express the whole (pars pro toto) or the whole to express part (totum pro parte). Sinekdoke is a figurative language (majas) that refers to an important part of an object (thing) for the object or thing itself. Sinekdoke is a figurative language that is rarely found in its use. In the novel Rantau 1 Muara there is a use of majas sinekdoke as seen in the following quote.

*Don't even be tempted by envelopes (page 61)*

Data (k) in the above quote synecdoche uses partial meaning to express the whole. The word envelope intended in the quote is a form of bribe to reporters in writing news. Another majas sinekdoke is also found in the following quote.

*The focus of my attention is only on the salary article. This is important. It concerns the lives of many people. (page 56)*

Data (l) in the above quote synecdoche uses the whole meaning to express in part. The word for the life of many people in its general sense is to many people or the wider community. The novel in question is about His mother and sister Alif. The novel's quote also uses majas sinekdoke which states in part for the whole as in the following quote.

*The tip of my hand was cold and my heart was pounding. When should I throw this important question? (page 69)*

In data (m) above, the use of the words end of the hand and heart is a picture of Alif, who feels uneasy in conveying his feelings to Dinara. The words hand tip and heart are used to express the whole in Alif not only the tip of the hand and the heart. The same quote uses the majas as follows

*As soon as Amak heard I was going to wander for at least two years without going home, his face looked misty. (page 174)*

In the data (n) above, the word the face seems to be foggy is a picture of the sadness felt by Amak, the mother of Alif. The word misty face was used to express the sadness of a mother who let her child go abroad.

## **Hyperbola**

Hyperbole is a majas that exaggerates a statement to emphasize a statement or situation to enhance its impression and influence. Majas hyperbola is widely used in the novel *Rantau Satu Muara* as follows.

*With a claustrophobic purse poking out of my back pocket, I stepped definitely into the Faculty Office.* (page 7)

The use of hyperbolic majas in data (o) is a word like a tight purse poking out. The use of this majas describes how Alif has money to pay for his soup. From the above quote, it can be seen that the author used hyperbole to emphasize the financial condition of Alif, who at that time earned money from debt in the bank. The other hyperbolic majas is also found in the following quote in the novel *Rantau Satu Muara*.

*A second later, we heard a roaring voice, like a punishment from the sky.* (page 11)

*Mas Garuda's work energy made me shake. There are almost no breaks and holidays. Like rodi work.* (page 214)

*Nearly three months have passed since Black Tuesday smothered New York.* (page 353)

Data (p) is a hyperbolic majas used by the author on the word voice to speak, which describes when mas Aji the newspaper editor scolded Pusus for receiving a gift from his coverage. The author uses this hyperbole majas to give paintings to make them more lively. Data (q) is a form of majas used to describe how the condition of Mas Garuda who worked very hard in realizing his dream by working abroad. Majas is used to further reinforce the very harsh working conditions in the novel with the word Like rodi work. In data (r) the author uses hyperbolic majas to describe the condition of people in New York City who are still mourning the tragedy of the destruction of the WTC that killed many people described as having smothered New York since Black Tuesday.

The author uses the hyperbolic majas in this sentence to reinforce the depiction of how deep suffering is like the community affected by the disaster. From the results of the discussion above, it can be seen that in the novel *Rantau Satu Muara*, many use majas in the form of metaphors, personifications, metonymy, synecdoche, and hyperbole. However, several other majas are also contained in it but are not discussed because in this study only examined the five majas as previously mentioned. All the majas used to make

## **CONCLUSION**

Based on research on majas in the novel *Rantau Satu Muara* by A. Fuadi, several conclusions can be drawn: (1) In this research study, the majas in the novel *Rantau 1 Muara* include metaphorical majas, metonymic majas, sinekdoke majas, personification majas, and hyperbolic majas. Other majas that are not studied are also contained in it but not many. (2) The novel *Rantau Satu Muara* by A. Fuadi can be used as a learning resource in literature learning because this novel already covers the purpose of learning literature in high school which includes helping language skills, increasing cultural knowledge, developing creation and taste and supporting the formation of character. (3) The relevance of The Language Style in *Rantau 1 Muara* as a literary work can meet the criteria of a literary work worthy of reading. This type of modern novel is very rich in the form of spelling used as a teaching bahar in high school.

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