

**STYLISTIC ANALYSIS ON ANDREA HIRATA'S NOVEL *Ayah***

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
for the Degree of Sarjana Pendidikan (S.P.d)  
English Education Program*

*By*

**ETIKA SARI**

**NPM. 1402050098**



**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA  
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2018**



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



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Nama : Etika Sari  
NPM : 1402050098  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Stylistic Analysis on Andrea Hirata's Novel "Ayah"

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd)

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Dr. Elfrianto Nasution, S.Pd, M.Pd      Dr. H. Syamsi Yurnita, M.Pd

ANGGOTA PENGUJI

1. Erlindawati, S.Pd, M.Pd
2. Dr. T. Winona Emelia, M.Hum
3. Yusriati, SS, M.Hum

3. \_\_\_\_\_

2. \_\_\_\_\_





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Website : <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

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Skripsi ini yang diajukan oleh mahasiswa di bawah ini :

Nama Lengkap : Etika Sari  
N.P.M : 1402050098  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Stylistic Analysis on Andrea Hirata's Novel *Ayah*

sudah layak disidangkan.

Medan, 26 Maret 2018

Disetujui oleh:  
Dosen Pembimbing

Yusriati, S.S., M.Hum

Diketahui oleh:



Dr. Elfrianto Nasution, S.Pd, M.Pd

Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



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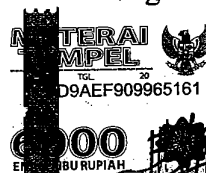
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Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum.



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Webside : <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Nama Lengkap : Etika Sari  
N.P.M : 1402050098  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Stylistic Analysis on Andrea Hirata's Novel *Ayah*

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Diketahui oleh :  
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum.

Medan, 26 Maret 2018

Dosen Pembimbing

Yusriati S.S., M.Hum

## ABSTRACT

**ETIKA SARI. NPM. 1402050098, “Stylistic Analysis on Andrea Hirata’s Novel *Ayah*”. Skripsi : English Education Program. Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2018.**

This study dealt with the analysis of stylistic elements of Andrea Hirata’s Novel *Ayah*. The objectives of the study were to describe the kinds of stylistic and to analyze the specific style used in Andrea Hirata’s Novel *Ayah*. The data of the research was obtained from Novel *Ayah* by Andrea Hirata, it published by Bentang Pustaka, Yogyakarta, 2015 . Descriptive qualitative method was applied to analyze the data. Thus, in doing this research, library research was applied in analyzing the data. From the data obtained, the researcher found 390 data. There were 243 data of figurative language (62%), 31 data of Specific Kinds of Quotes (8%), 15 data of Foreign Language Terminology (4%), 28 data of Scientific Terminology (7%) and 72 data of Melayu Belitong Terminology (19%). The way of Specific Style used on the novel was influenced by Andrea Hirata’s background of life.

**Keywords : *Stylistic, Linguistic, Literature***

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Hopefully the findings of this research are expected to be useful for those who read this research and interested to the topics. Finally, the researcher realizes that this research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research.

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Researcher,

**Etika Sari**

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study.

Literature is any single body of written works. More restrictively, literature is writing that considered to be an art form, or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. Literature can be classified according to whether it is fiction or non-fiction, and whether it is poetry or prose. Most popular among all would be fiction prose, it has many genres within itself such as fantasy fiction, science fiction, romantic fiction, etc. Beside it, non fiction prose also enchanted the readers. Non fiction prose does prose the point to an extent that you need to make facts in order to write a meaningful story.

One of the popular kind of literature is novel. A novel comes into existence through the creativity of the writer, and the readers come in contact with the world of novels through its language. Hence, for advance comprehending the novel, a study and analysis of language in linguistic science is a necessary prerequisite (Lata M Varghese, 2012 :46 ).

Linguistic, the branches of linguistic is divided into two part, they are microlinguistics and macrolinguistics. Microlinguistics are divided into two part , it are the general one (phonology, morphology, semantic and syntax) and for the certain language. Macrolinguistics are also divided into two areas, namely the field of interdisciplinary and applied fields of linguistics (Yhuaietha.wordpress.com).

Indonesian novelists are great writer whose have each plus value in their works, the difference of any aspect such as ethnic, culture, custome, religion, habit, local language and so on give us facts that Indonesia is plural country, and it creat different style novelist. How can novelists has many admirers who has any different backgorund of life with them? It can because the novelist has specific writing style which liked by their each admirers. World literature in Indonesia is colorful by great novelists, one of the novelist who is able to reach the popularity in Indonesia and in the world by its work is Andrea Hirata. Andrea hirata's first novel ( Laskar Pelangi ) had translated into 34 foreign language and had launched in more than 120 countries.

Andrea Hirata's works have exclusive language which caused by his background of life. The overflow of imaginary which occur in process a work is the result of soul channel from what had experienced, observed and perceived , so that through the work can be identified the characteristics of the writer ( Januarsyah Daulay, 2013 : 2).All the works of Andrea was success to beyond the limit and track the reader into the novel, one of them is “ a novel ‘Ayah’ which full of intelectual, artistic and moral value. It has many extraordinary language usage such as local language (melayu belitong, Sumatera Selatan), foreign language, scientific terminology, etc. Linguistic politeness is culturally determined (Prof Achmad & Dr Abdullah, 2013 :157).

The novel contain specific writing according the need of the writer, a lot of reader find difficulties while interprete and understand it, for evoiding of misinterpreting and to get appropriate understanding the style of writing

especially from Andrea Hirata's ninth novel "ayah", the author consider it is necessary to study stylistic linguistic analysis toward the novel, stylistic is one of study in interdisciplinary of macrolinguistics.

The misinterpreting and misunderstanding of the novel are perceived by readers. Based on the problem, the author intended to help them, it is the reason the author has a research entitled " Stylistic Analysis on Andrea Hirata's novel " Ayah ". This analysis hopefully will help reader of the novel in interpret and understand the novel appropriately as what mean by Andrea Hirata did. The researcher also try to develop treasure of study literarute so that will increase the knowledge in theoretically and then apply it practically.

#### **B. The Identification of The Problem.**

Based on the background of the study, the problem would be identified as follows:

1. Some writers use several unique words in their works so that make the readers get difficulties in understading it.
2. Each writers has specific style in their work so make the reader face some difficulties in understand it.

#### **C. The Scope and Limitation**

The Scope of study is literary criticism and it is limited on stylistic analysis.

#### **D. The Formulation of the Study**

The problems of the study are formulated as following :

1. What kinds of stylistic is used in Andrea Hirata's Novel *Ayah*?
2. How is the specific style used inAndrea Hirata's Novel *Ayah*?

## **E. The Objective of The Study**

The objectives of the study as following:

1. Describe the kinds of stylistic which used in Andrea Hirata's Novel *Ayah*'.
2. Describe the specific style used in Andrea Hirata's Novel *Ayah*.

## **F. The Significance of the Study**

The finding of the study is expected to be useful theoretically and practically.

### **1. Theoretically**

- a. This research would make a meaningful contribution to the development of stylistic studies in Indonesia, especially at the English Department of Universitas Muhammadiyah Sumatera Utara.
- b. This study is also expected to provide benefits to improve the appreciation of literature in society.
- c. This study give benefits to literature of literary studies.

### **2. Practically**

- a. This research will increase the interest of other researchers to participate in digging and preserving literature, especially stylistic novel study.
- b. It will increase the insight and knowledge of the researcher in particular and reader in general as well as the literary observers of the novel analysis in a stylistic manner.

## CHAPTER II

### THEORITICAL REVIEW

#### A. Theoretical Review

##### 1. The Essence of Literature

Initially literature is not included in the field of science but art. Literature comes from a Sansekerta language, it is text meaning containing instructions and guidelines. Literature also comes from Sanskrit. The word literature is divided into *Su* and *Sastra*. *Su* means beautiful and good, *Sastra* means a good and beautiful text. So literature (*Susastra*) is an essay or writing that contains the teachings and values of goodness, written in good and beautiful language. Literature as a result of human culture is filled with knowledge that lives in society. The author's ingenuity cultivates the soul and feelings painted in the literary language, it passes through an inward process and a long reflection on the nature of life, often wrestling with imaginative wilderness (Januarsyah, 2013: 58).

##### 1.1 The Functions and the Benefits of Literature

Good literature is beautiful as a comforting and meaningful aspect in the form of cultivating shared moral values. That is, literature as one of the cultural arts in addition to entertaining, fun, and exciting assessed need to give one other pleasure that is trying to need it with values that can be picked or added value motivation. In other terms, literature should also be useful (Januarsyah, 2013: 58). Indeed, rather than thinking of texts on one side and 'the world' on the other, we might



reflect on the idea that everything human that happens in the world is mediated by language ( Andrew et. al, 2004: 30 ).

Here it are described the widespread literary benefits. First, literature can provide motivation by offering a complex theme but still fresh. Second, literature can broaden knowledge of language variations. A literary work helps the reader interpret the theme easily through the activities of understanding the meaning of literary texts. Third, literature can provide knowledge about the acquisition of language, especially the various languages used by writers. Fourthly, literature is the path of knowledge that leads the reader to cultural diversity, this is seen in literary texts. However, this is quite complicated, remember that in understanding intercultural relations, literature does not convey it simply because some literary works are claimed to be pure documentation of the culture of society. Fifth, literature is useful in the development of the power of interpretation and speculation (Januarsyah, 2013: 62).

## **2. A Glimpse Of The Novel**

The novel comes from the Italian *Novella*, which is in German *Novelle*, and in Greek *Novellus*, which means a work of prose fiction whose length is scope, not too long , but also not too short. Januar written accoring Nurgiyantoro's description that The novel as a work of fictional prose offers a world, a world containing an idealized life model, built through internal and external structures. Novel is a work of fiction that reveals aspects of humanity more deeply and presented with a smooth. Novels are the most popular literary form in the world. Due to its broad communications power in two groups of serious works and

entertainment works. A good novel is a novel whose content can humanize readers (Januarsyah, 2013: 122).

### **3. The Origin Of Stylistics**

Stylistics is the scientific study of style. Analysis in stylistics therefore involves a range of general language qualities, which include diction, sentence patterns, structure and variety, paragraph structure, imagery, repetition, emphasis, arrangement of ideas and other cohesive devices (Isidore Chukwuma Nnadi, 2010: 21). Stylistics is a study of the amalgamation of form with content (Nozar Niazi, 2013 : 118).

Most scholars focus on stylistic studies on the use of literary languages. Because so much depicted the style of the poet or writer, which includes the style of conveying language, symbols, overflow of imagination, tone, textual intonation, up to the atmosphere of psychosis. Therefore, there are several stylistic purposes in the literary language. The first one, to identify and demonstrate the use of literary materials in producing styles including the appearance of special effects. The second one, to explain the relationship between language with artistic function and its meaning. The third one, explains why the author chooses a particular path in the use of force to express and self-expression (Januarsyah, 2013: 12).

#### **3.1 Stylistic Benefits**

1. To identify and discover the facts of each literary work estetic.

2. To identify the location of the characteristics of specificity widely in each literary manifestly visible in the different works
3. Be a source of knowledge of language differences, the dynamics of style, and an imaginary explosion of a writer
4. In the proses of the study, it becomes a distinct value of the reviewers of wild literary activists which includes the turmoil of psychosis and the form of flavor
5. To adress the masses in the form of literary papers on well-ordered correlations between the use of language in literary works
6. To help the world of literature to quickly fix the problematic work with improved quality for the better
7. To make a harmonious relationship between the reseacher with the next researcher in the same activity.

### **3.2 The Aspect of Novel Stylists Study**

According to Elizabeth Black in his book pragmatics stylistics , literary discourse uses all the means available in the language. The literary text stands alone and its context is created by the discourse itself (Elizabeth, 2011: 34). Meanwhile according to Mhd Anggie Januarsyah Daulay in his book with the title *Stilistika; menyimak gaya kebahasaan sastra*, that aspects of stylistic study on the novel are:

- 1. Affixation**
- 2. Reduplication**

### 3. Language style(figurative meaning)

The interpretation of a literary work will rely heavily on the reader, the uniqueness of each writer is feared will give birth errors of interpretation and failure of meaning, then in this case, the author will analyze some aspects of uniqueness contained in the work of Andra hirata in novel *Ayah*.

#### **Affixation**

Odeh Dean written in his thesis based on Ofuani and Longe this is the process of attaching or appending an affix which is a bound morpheme to a root or free morpheme. In English this appendage is either prefixal or suffixal to the root. An affixation is either inflectional or derivational. It is inflectional if it does not form a new word but only forms a grammatical function of plurality or number, tense, and comparative and superlative degrees. Odeh Dean also stated according to Aronoff and Fudeman It is derivational if a new word is derived or formed by the affixation (Odeh Dean,2010: 44) .

In terms of its position, affix in Bahasa can be divided into prefix, infix, suffix and confix ( Kokasih, 2017 : 114 )

- a. Prefix is the attribute tied in front of the basic word form. Such as :  
me(n)-, ber-, di-, ter-, pe(n)-, per, se-, ke- , maha-.
- b. Infix or inserts, are affixes tied in the center of the base cat form. Such  
as : -el-, -em-, -er-.
- c. Suffix or suffix is the attribute that is tied behind the base form. Such  
as : -kan, -an, -i, -nya, -wan.

- d. Confix is the attribute attached in front and behind the base form simultaneously. Such as : ke-an, pe(n)-an, per-an, ber-an, se-nya.

### **Reduplication**

Odeh Dean took Edward Finega's statement that reduplication simply means doubling. It is a word formation process whereby part of the base or the whole base is copied or repeated to create a new word with a different meaning or different word class ( Odeh Dean,2010: 43 ). Reduplication is a word that undergoes a process of repetition, either partially or by a series of accompanied by sound changes or not (Kokasih, 2017: 134)

In Bahasa, reduplication is divided into four types.

1. totally looping
2. recurring iterations
3. iteration changes sound
4. partial looping

### **Figure ofSpeech**

Tajali in Elaheen Fadaee's journal stated that the language that uses figures of speech is called 'figurative language' and "its purpose is to serve three

elements of clarity, forth and beauty in the language". However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity ( Elaheen , 2011: 19 )

Esa Yolanda stated based on *Majalah Pembinaan Bahasa Indonesia* that the role of language in a story is very important because language is a medium in literary work. It is medium to express author's idea and feeling to the readers. In his work, an author invites the reader to feel what character's felt is. To reach the aim, every author endures different ways from the others. Every author has special characteristics in expressing idea and feeling in his work. Thus, the expression of mind and feeling has variation, variation in using and arranging words in sentences ( Esa Yolanda, 2010: 15 ).

Yolanda also stated in the book of *Sound and Sense*, Perrine defines figure of speech as any way of saying something other than the ordinary way. Briefly, it stated by Charles H. Vivian and Bernetta M. Jackson in *English Composition* book that the most common figures of speech may be grouped in three categories: figures of comparison, figures of contrast, and figures of association.

## **1. Figure of Comparison**

The figures of comparison are simile, metaphor, and personification.

### **a. Simile**

Yolanda uttered based on Tom Mc Arthur in *The Oxford Comparison to The English Language* that Simile is a figure in which a comparison is stated explicitly. The comparison expressed by using of some words or phrases, such as like, as, than, similar to, resembles, or seems, This comparison has to be specific

and needs the sign posting words between two kinds of ideas or objects. We can use simile to make descriptions more emphatic or vivid ( Esa Yolanda, 2010:16 ).

For example:

1. *The child is like a flower.*

The above sentence is a form of figurative language in simile form. In this simplest kind of figure there is not actually any extended reference; the flower is still just a flower, and we understand simply that the child is like it in certain respects, such as beauty and purity.

2. *He raced for the goal line like an antelope.*

The above sentence is a form of figurative language in simile form. The word “like” explains the comparison between human and animal. Where the human power has a speedy race like an antelope.

3. *She can swim as fast as a fish*

The above sentence is a form of figurative language in simile form. The sentence describes that the human capability in swimming like a fish.

## **b. Metaphor**

George Lakoff and Mark Johnson in *Metaphor* stated that Metaphor is language that directly connects seemingly unrelated subjects. It is a figure of speech that connects two or more things. More generally, a metaphor describes a first subject as *being* or *equal to* a second object in some way. Where with few words, emotions, and associations from one context are associated with objects and entities in a different context. It compares two subjects without using „*like*” or „*as*”. Whereas according to Charles H. Vivian and Bernetta M. Jackson

Metaphor, on the other hand, the comparison is not stated explicitly but implied (Esa Yolanda , 2010: 19).

Metaphor is simply a natural part of conceptual thought and although undoubtedly an important feature of creativity, it should not be seen as a special or exclusive feature of literary discourse ( Paul Simson, 2004: 42).

For example, an expression like “*Oh, she is a flower!*” does not actually state a comparison, although of course the comparison is understood by implication. In a metaphor there is extended reference: the child is not literally a flower. In such a statement the word *flower* may in one sense still stand for a flower, as the word *house* in “the house of dust” still means a house; but the flower itself now stands for “something” with the beauty and purity of a flower (Esa Yolanda, 2010: 19)

### **c. Personification**

According to Bradford T. Stull in *The Element of Figurative Language* Personification is attributing or applying human qualities to inanimate object, animals, or natural phenomena. In other words, personification is describing a nonliving object as if there are and lives like human being. (Esa Yolanda, 2010: 19). For example:

1. When the poets says, “*The Moon doth with delight look round her,*” he is implying a comparison between the moon and a woman.
2. *My car was happy to be washed*

The above sentence is a form of figurative language in personification form. The above sample explains that the car has the attributes of human being that to be



happy because it was washed.

3. *he wind has hit my cheek at the beach*

The above sentence is a form of figurative language in personification form. The above sample explains that the wind has the attribute of human being. It can hit someone like the human.

There are two requirements to be observed in connection with the figures of comparison. The first, which pertains chiefly to the simile, is that the comparison must be drawn between things of different classes, like the child (human being) and the flower (plant). Otherwise the language is not figurative at all. If we say, for instance, that a love seat is like a sofa, except that the former has room for only two people, we are comparing two things of the same class (furniture). This is not a simile but a purely literal expression. The second requirement, pertaining chiefly to the metaphor, is that if the comparison is extended, it must be carried out consistently. Otherwise the result is likely to be what is called a *consistently*. Charles H. Vivian and Bernetta M. Jackson stated that the result is likely to be what is called a *mixed metaphor*. In “Hitch your wagon to a star, and step on the gas!” a life or career is compared by implication first to a vehicle which is pulled by something else, and then to an automobile. The effect of such inconsistency is incongruous and often unintentionally humorous (Esa Yolanda, 2010: 19).

## **2. Figures of Contrast**

The figures of contrast are irony, overstatement, and understatement.

### a. Irony

Tom Mc Arthur stated that Irony as a figure of speech represents a particular kind of extended reference: extension in a direction opposite to the normal one. That is, a word or expression used ironically takes on a meaning which sharply contrasts with or even in effect contradicts its ordinary meaning ( Esa Yolanda, 2010: 21). Forexample:

1. If we look out the window in the morning and see dull clouds and rain, we may exclaim, “*Oh, don’t you just love this kind of day for a picnic?*” – and the word *love* will of course convey a meaning something like that of *hate*.
2. In a difficult moment, an act of kindness makes things worse, and someone says: “*well, that s a lot better, isn tit?*”

The above sentence is a form of figurative language irony form. Irony is a rhetoric words with an implication opposite to their usual meaning. The above sample explains someone in bad situation will help to make a better condition. Unfortunately, the condition is going worse, and then someone as if says that the situation better.

### b. Hyperbole/Overstatement

Hyperbole/Overstatement is a figure of speech that uses an exaggerated or extravagant statement to create a strong emotional response or to emphasize the truth of a statement. In hyperbole, the speakers do not expect to be taken literally but they are only adding emphasis to what they really mean or in other words,

they are overstating their statement. Like all figures of speech, hyperbole may be used with a variety of effect such as humorous or grave, fanciful or restrained, convincing or unconvincing. The media and the advertising industry often use hyperbole (which may then be described as hype or media hype) ( Esa Yolanda, 2010: 22 ) For example:

1. *I will die if I don't pass the exam*

The above sentence is a form of figurative language in hyperbole form. The above sample sentence is out of our mind. How will the person die if he/she fail the exam? The exam as if is big danger that can make someone die. In fact, if the person fail the exam, he/she could be anger by his/her parents or something bad happen to him/her that could not make him/her die.

2. *I m so hungry I could eat a horse*

The above sentence is a form of figurative language in hyperbole form. The above sample sentence is not logic. How will the person eat a horse if he/she is hungry? In fact, the person is really starving so anything can be eaten by him/her included a horse.

**c. Litotes/Understatement**

H.G. Widdowson H.G in *Stylistics* explained that Litotes/Understatement is a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite. Litotes can also be defined as an understatement employed for the purpose of enhancing the effect of the ideas expressed, as in the sentence “The English poet Thomas Gray showed no

inconsiderable powers as a prose writer”, meaning that Gray was in fact a very good prose writer ( Esa Yolanda, 2010: 22 ).

According to Charles H. Vivian and Bernetta M. Jackson The figures of contrast function in accordance with the psychology of implication. This using requires the reader to be alert, to discern the difference between what is said and what is meant. If he does discern it, he has in a sense participated in the total sending-and-receiving process of communication more fully than would be necessary in the absence of any figures of contrast. The relation result of their successful use is to intensify the expression of the basic meaning and heighten itseffectiveness( Esa Yolanda, 2010: 23 ).

### **3. Figures of Association**

The figures of association are metonymy and synecdoche.

#### **a. Metonymy**

Metonymy is a figure of speech in which one word or phrase is substituted for another with which it is closely associated; also, the rhetorical strategy of describing something indirectly by referring to things around it .Laurence Perrine in *Sound and Sense* described that metonymy is the use of something closely related for the thing actually meant. Therefore, Philip Damon, et.al told that metonymy treat one thing as another that is associated with it. Charles H. Vivian and Bernetta M. Jackson saidin metonymy, the meaning of a word is extended from its ordinary referent to something associated with that referent ( Esa Yolanda, 2010: 23 ). For example:

The proverb “*The pen is mightier than the sword*” really means that writing is more powerful than fighting; or, extending the reference one step farther, that ideas exert more influence than does physical strength or violence. Voltaire once used one of these examples of metonymy, together with another: “*I have no scepter (royal power and authority), but I have a pen.*”

## **b. Synecdoche**

Synecdoche is a figure of speech in which a part is used to represent the whole or the whole for a part. Synecdoche is, by far, the strangest figurative language. It is the most unfamiliar figurative language terms. As a word, however, it is rarely used in polite company.

For example:

### *1. We need strong bodies for our team (strong men)*

The above sentence is a form of figurative language in synecdoche form. Synecdoche is a kind of figurative language that uses a part of something to state the whole of it (pars pro toto). The above sample explains strong body is meant to the man whom has a full body.

### *2. Use your head to figure it out (brain)*

The above sentence is a form of figurative language in synecdoche form. Synecdoche is a kind of figurative language that uses the whole to state a part of it (totem pro parte). The above sample explains the word *head* is used for replacing *brain*.

Thus, the stylistic aspects which could be analyzed, they are Affixation, Reduplication and Language style. During process of analysis, the researcher found other kinds of stylistics which done by Andrea in *Ayah* Novel, it was important to emphasize that Andrea wrote the novel by unique ways, instead of Andrea used Affixation and Reduplication in ordinary ways that's why the researcher qualify the aspects of analysis based on the findings in the *Ayah* novel.

## **B. Relevant Studies.**

The researcher would describe some of the research and ideas of Andrea Hirata's work, especially the novel *Ayah* in this literature review. It is also provides an overview of AdreaHirata and his works. The description is intended to provide a brief overview of several studies relating to the work of Andrea Hirata that have been done by previous researchers and provide an overview of the difference in reseach stylistic of Andrea Hirata's work in this essay.

### 1. The research about Novel "Ayah" by Andrea Hirata.

As far as the knowledge obtained by the researcher, that research on Andrea Hirata's novel *Ayah* with stylistic approach is still little done. Research on Novel *Ayah* has been done in the form of thesis, article, journal and essay with different approach. This novel was several time be the object study of some researchers. Rahmawati Ayuningtyas (2016) researched it with title "Nilai-nilai Edukatif dalam Novel *AYAH* Karya Andrea Hirata: Tinjauan Sosiologi Sastra dan Implementasinya pada Pembelajaran Sastra di SMA 1 Sambungmacan", Rahmawati used descriptive qualitative method, the objects

study are the educative values in *Novel Ayah*. The data used in the form of sentences and paragraphs contained in the novel, the primary source of data is *novel Ayah* by Andrea Hirata published by Bentang Pustaka.

Beside that, Winda Dewi Puspita (2017) analyzed *Novel Ayah* with title “Nilai-nilai Pendidikan karakter pada *Novel Ayah* karya Andrea Hirata”, this article aims at describing character education values in the novel, the analysis applied psychology of literature approach, the result of analysis shows that in total there are fifteen different character education values found in the novel, namely religiousity, honesty, discipline, hard work, creativity, independence, democracy, curiosity, national spirit, love country, appreciation, friendly/communicative, love peace, social care and responsibility. This educative novel was reanalyzed entitled “Nilai Pendidikan pada *Novel Ayah* karya Andrea Hirata” by Sri Sulyanah, Sri mentioned that the educative values concern to an expert Paul Supamo (in Zuriyah, 2007, 39), they are religiousity, sociality, justice, honest and the power of struggle.

*Novel Ayah* is also researched by Magista Wahyu Prasetya (2015) with title “Diskripsi Latar dalam *Novel AYAH* Karya Andrea Hirata dan Rancangan Pembelajaran di Sekolah Menengah Atas”, the result of Magista's showed that there are some approach in the novel, such as realistic and impressionistic, and according to Magista's attitude, diction and metaphor to describe the place background, time background, and social background. Diction used are 1) denotation and connotation meaning, 2) use of abstract and concrete word, 3) the use of common and specific word, 4) the use of popular and study word, and 5)

the use of absorbing words from foreign and local language, and figurative word, such as 1) metaphor, 2) simile and 3) personification.

1. The Similar Research Ever Done.

*Novel Ayah* was ever researched in journal form by Laili Fatmalinda, wahyudi Siswanto and Endah Tri Priyanti (2016) with title “Stilistika dalam Novel Ayah Karya Andrea Hirata”, the result of this research is a description of the stylistics in Andrea Hirata’s *Novel Ayah*. The findings of the study include 1) uniqueness of diction, 2) peculiarity of sentence structure and, 3) peculiarity of figure of speech, the data found in the uniqueness of diction in the novel by 28 data, the data are in the form of choosing the names of characters found by 8 data, the background selection or setting found as much as 2 data, denotation meaning found as many as 3 data, connotation meaning found by 7 data, synonym found as many as 3 data, hyponimes were found in 1 data. The data found on the particularity of the sentence structure in *Novel Ayah* is seen in the following details, a) repetition was found as many as 10 data, in this case data from whole sentence structure found as many as 10 data. Furthermore, the data found on the uniqueness of the figure of speech in the *novel Ayah* were seen in the rhetorical majesty of the assonant majesty, and the prophylactic oxymoron, foud in 2 data. Figurative metaphor consists of metaphorical masters, personification, simile, found as may as 13 data. In this case, the data from the overall majas found as many as 15 data. Finally, the distinctiveness of Malay style in *novel Ayah* was found 6 data.



Beside the above research, the researcher also found the similar previous research, that is by Laili Fatmalinda et al with a title “ *Stilistika Dalam Novel Ayah Karya Andrea Hirata*” their research described the peculiarities stylistic form of diction , sentence structure, and the father figure of speech in the novel by Andrea Hirata . This study used a qualitative approach to the type of content analysis study (Content Analysis). Based on the analysis, it was found the uniqueness of diction, sentence structure, figure of speech in the novel by Andrea Hirata 's father. The data found in this study as many as 59 data.

2. The Differences between the previous research of Andrea Hirata’s Novel with this research which focus on stylistic analysis.

As far as the researcher’s knowledge, that research on literary works using linguistic parameters is still rarely done. The study of the Novel *Ayah* has been done from a literary point of view, although it has been studied about the style of language in the novel but it is limited to finding and explaining without giving a detailed review. The research needs to be refined and supplemented in accordance with the nature and characteristics of this study.

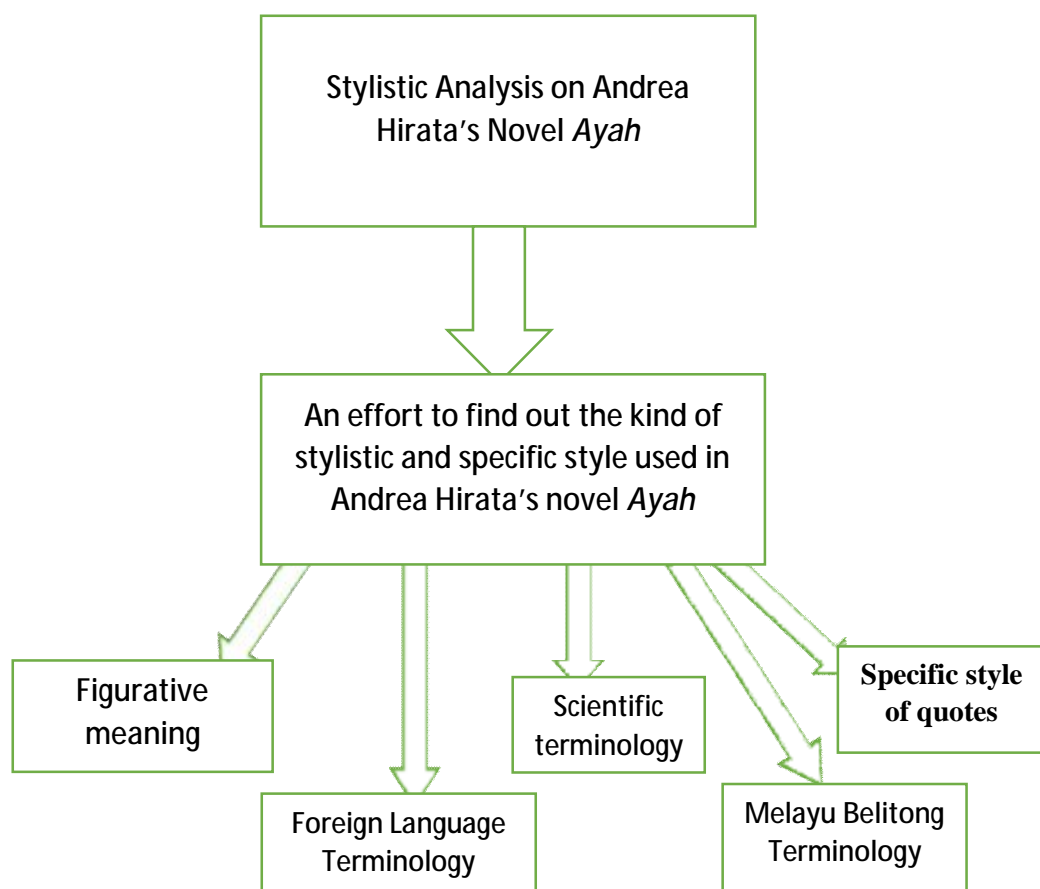
This research is a study of language in novel *Ayah* in linguistic, that is, it does not do literary research as a whole as literature study but more use linguistic parameter. The author conducted a linguistic study of the novel *Ayah* with a stylistic approach. This research is prioritized on the aspects of language that raised the aesthetic value and participate in determining the expressive form of the power of disclosure. This analysis examines the uniqueness of the selection and use of vocabulary used by the author. This analysis also in order to

get a comprehensive understanding of the meaning of story description in novel *Ayah*.

Furthermore, the literature aspects studied with stylistic approach in this research are Affixation ( Prefix, infix, suffix and confix ), Reduplications and figure of speech . Understanding the meaning refer at ability to reach someone's personality (Hardiman,2018:09). But, the researcher found the specific style of writing on Andrea Hirata's Novel *Ayah*, they were figurative language, specific kinds of Quotes, foreign language terminology, scientific terminology and Melayu Belitong terminology.

### C. Conceptual Framework

The framework of this research is presented in this following :



## CHAPTER III

### RESEARCH DESIGN

#### A. Research Design

Based on its type, this research is descriptive qualitative research. Descriptive qualitative research aims to reveal various information qualitative with careful and nuanced descriptions to describe carefully the nature of a thing (individu or group), circumstances, symptoms, or phenomena that are more valuable than just statements in the form of numbers and is not limited to data collection but includes analysis and interpretation of data (Marini, 2010: 54).

#### B. Data and Sources of Data

The sources of data are all information or raw materials provided by nature (in the broad sense) to be sought and collected intentionally by the researcher in accordance with the problem under study. The data of this research is novel 'Ayah' by Andrea Hirata. This published by Publisher Benteng Pustaka, Yogyakarta, 2015 as thick as 396 pages.

#### C. Techniques of Data Collection

There are some steps in collecting data. The data is collected based on the following steps:

1. Reading novel *Ayah* accurately.
2. Finding out some unique words in the novel *Ayah* language
3. Analyzing some unique words in the novel *Ayah* language

#### **D. Techniques of Data Analysis**

In this research, the produces of the technique of analizing data are :

1. Identifying some unique words in the novel *Ayah* language.
2. Classifying some unique words in the novel *Ayah* language.
3. Describing some unique words in the novel *Ayah* language.
4. Concluding some unique words in the novel *Ayah*language.

## CHAPTER IV

### DATA ANALYSIS AND FINDINGS

#### A. Data Collection

The researcher used novel *Ayah* by Andrea Hirata as the object of the research.

The novel was published by Bentang Pustaka, Yogyakarta in 2015 as thick as 396 pages. The data is all the words on the novel which have uniqueness that differ it with others.

#### B. Data Analysis

##### 1. The kinds of stylistic used in Andrea Hirata's novel *Ayah* .

After collecting the data, the data were analyzed based on the research as done to find out the kinds of stylistic and specific style used on the novel, it was figurative language. For the addition, the researcher also found others kind of stylistic, the finding were foreign language terminologies, scientific terminologies and melayu Belitong terminologies. The researcher classified the kind of stylistic on the novel as follow: Figurative language, Specific Kinds of Quotes, foreign language terminology, scientific terminology and melayu Belitong terminology. The kind of the stylistic described as follow:

##### a. Figurative language.

The figurative language which found on the novel were 244 data, the simile were 75 data, metaphor were 51 data, personification were 36 data, hyperbole were 46 data and paradox were 35 data.

## 1. simile

Simile is figure in which a comparison is stated explicitly, it expressed by using of some words or phrases, such as like, as, than, similar to, resembles, or seem, it as to be specific and need the sign posting words between two kinds of ideas or object. In bahasa the words/ phrase which indicate simile are : seperti, macam, bak, mirip, seakan, seolah, etc. On the Novel *Ayah*, the researcher found the simile used “seperti” were 11 data, “seolah” were 3 data, “bak” were 13 data, “mirip” were 2 data. “macam” were 35 data and “seakan-akan” were 7 data.

The Examples :

Sabari mengarungi hari demi hari bak mengarungi samudra waktu (page 32)

Sabari berpegangan kuat-kuat pada tiang untuk meredakan tubuhnya yang berguncang macam dilanda angin ribut. (page 34)

Marlena terlanjur lekat dalam benaknya seperti nyawa lekat pada tubuhnya. (page 140)

Potongan rambut bersurai panjang pada bagian belakang, mirip ekor burung bayan (page 18)

Namun, meski tak paham, setiap kali habis membaca, dia merasa seakan sebilah belati menusuk dadanya. (page 205)

## 2. Metaphor

Metaphor is a figure of speech that connects two or more things. It describes a first subject as being or equal to a second subject in some way.

The examples:

Telapak tangannya adalah anak-anak sungai yang tak tentu mana hulu mana hilirnya. Sabari terombang ambing di riaknya, timbul, tenggelam. Di bekapnya pensil itu, bunga-bunga ilalang beterbangan dalam dadanya. (page 1)

Cinta adalah burung merpati dalam topi pesulap. ( page 9)

Sabari telah bermutasi menjadi lumba-lumba. (page 36)

“kau ini Hitler dalam bentuk pelajar!” (page 70)

Alhasil, ketika ujian geometri diumumkan, nilai Lena bebek berenang, atau 2. Nilai Ali Mahmud alias Bogel Leboi juga bebek berenang. Nilai Ukun, bangku terbalik. Nilai Tamat, bangku terbalik alias 4 koma bebek berenang. Nilai Toharun, bebek berenang koma bebek berenang. (page 85)

### **3. Personification**

Personification is attributing or applying human qualities to inanimate object, animals, or natural phenomena. In other words, personification is describing a nonliving object as if there are and lives like human being.

The examples:

Selain patah hati, kucing itu juga menderita tekanan batin, *post power syndrom*, istilah masa kini, sejak tikus-tikus di rumah itu minggat. (page 2)

Dia menoleh ke belakang dan tersenyum melihat radio itu. Radio itu juga tersenyum kepadanya. (page 133)

Pohon ketapang menunduk saja. Angin, sang laksamana, bahkan tak dapat menggerakkan selempang pun daunnya. (page 136)

Mobil biru itu pandai terbatuk-batuk. (page 338)

Beberapa ekor bengkarung gendut pasti suka menggunakan rumah yang diabaikan itu untuk satu pesta yang tak senonoh. (page 347)

### **4. Hyperbole**

Hyperbole is a figure of speech that uses an exaggerated or extravagant statement to create a strong emotional response or emphasize the truth of a statement.

The examples:

Katanya, tikus-tikus itu terjun ke dalam sumur, mengakhiri hidup mereka, lantaran tak sanggup kelaparan sebab Sabari begitu miskin. (page 2)

Dalam peri kehidupan manusia, sebelum nasib sial menghantam bertubi-tubi, menganggur, tak lolos audisi, kena PHK, kena tipu, utang membelit, prahara rumah tangga, ekonomi sulit, berupa-rupa penyakit, tiada jeda menghantam sampai napas tersangkut ditenggorokan, lalu mati, nasib memanjakan manusia dengan satu masa yang hebat: SMA (page 35)

Kecepatannya empat puluh meter per jam, melebihi kecepatan musang yang paling sehat sekalipun. (page 117)

Tak jauh dari kedua pensiunan guru itu ada Wak Doelmasin yang telah membujang sejak masa Republik Indonesia Serikat. Situasinya sekarang bujang lapuk stadium terminal. (page 173)

Kebosanan itu kejam, tetapi kesepian lebih biadab dari pada kebosanan. Kesepian adalah salah satu penderitaan manusia yang paling pedih. (page 250)

## 5. Paradox

Paradox is a figure of speech which convey two contradictory things even though both are true in reality. Paradox also can defined as all things which enchanted the attention because it's truth. (Sugiarti Sri Utami:19)

The examples:

Air dingin di dalam gelas macam mendidih. (page 19)

Dia pulang ke Belitong, bukannya membawa ijazah, dia membawa istri. (page 19)

Sabari patah hati, tetapi di tak patah harapan. (page 48)

Ular dan belut nyaris sama. Kambing dan domba serupa. Bodoh dan dungu setali tiga uang. Tabib dan dukun sering tertukar. Orkes dan *band* hanya soal istilah. Namun, tak ada persamaan sama sekali antara Makmur Manikan dan JonPijareli. (page 193)

Jon siap keluar dari balik lemari, lalu menembak bertubi-tubi. Situasi kritis, tetapi tiba-tiba terdengar suara yang lembut. (page 308)

### b. Specific Kinds of Quotes



The researcher found a lot of quotes which contained specific style and stylistic using on the novel Ayah, and the researcher classified them as wise quote, feedback quotes and fun quotes.

There were several kinds of quotes on the novel Ayah, the data were 31, it consists of wise quotes (9 data), feedback reader quotes (12) and fun quotes (10).

The examples of wise quotes:

- 1) Mental lebih penting daripada akal. (page 258)
- 2) Kalau kita punya, yang kita punya bisa diambil orang. Kalau kita tak punya, tak ada yang bisa diambil orang". (page 263)
- 3) Kata-kata itu mencerminkan kualitas watak orang yang mengucapkannya. (page 296)

The examples of feedback reader quotes:

- 1) Mengapa Sabari menggunakan konfigurasi komunikasi yang sangat rumit dan tidak masuk akal semacam begitu? Misteri (page 169)
- 2) *Siapa yang mengatakan Sabari obsesif? Siapa? Itu adalah tuduhan yang tahu adat!*(page 58)
- 3) Setelah menimbang segala hal, akhirnya Sabari memutuskan untuk menempuh rencana terakhir itu. Orang-orang bisa menduga dia mau bunuh diri karena tak sanggup menanggung durjana cinta, oh, tidak, tidak ada sifat-sifat berkecil hati seperti itu dalam diri tokoh kita. ( page 140)

The examples of fun quotes:

- 1) Woeri guru Seni Lukis, lima puluh tahun umurnya, patah hati sejak SMP, tak mau pacaran lagi. Samura, guru Pengantar Ilmu Komputer, sudah pindah ke Kundur, *ctrl, paste*. Mas'ud tetangga Samura, sudah meninggal, *ctrl strip all strip del*, Sinatra, nama burung murai batu Samura, sudah mati keracunan dedak, *shut down*. Abdalla Syahbana Salam, bertaburan huruf S dan A, ketua OSIS angkatan pertama SMA ini. Itu masa lampau, waktu Biologi masih bernama Ilmu Hayat, Matematika masih bernama Berhitung. Fisika masih bernama Ilmu Pasti, Geografi masih bernama Ilmu Bumi, Kimia bernama Ilmu Zat-Zat. Tentu banyak siswa lain bernama depan S dega dua huruf A, dari kelas satu sampai kelas tiga,

semua sudah kuhitung, enam puluh delapan orang, tetapi semua bergajul! Tak bisa bikin puisi!” (page 58)

- 2) Sejak dulu Ukun menyukai banyak perempuan. Namun, perempuan yang tidak menyukainya lebih banyak lagi. .... sampai sekarang pun dia masih suka, dan hanya dia yang suka, orang lain tidak. (page 123)
- 3) “karena itu boi” kata Ukun, “tolong jangan gila dulu. Biarlah kami mencari Lena dan Zorro dulu. Kalau kami gagal, silahkan nanti kalau mau menjadi gila, tak ada keberatan dariku dan Tamat sebagai kawan-kawanmu. Untuk sementara ini, tahan dulu” (page 299)

**c. Foreign Language Terminologies.**

The researcher found as 28 data, it dominated by English ( 13 data), Afrikaan (1 data) and Italy ( 1 data ).

The examples :

Absurd (page 73), blushed (page 97), amteenar (page 232).

**d. Scientific Terminology.**

The researcher found as 28 data. The data had relation with some subject of knowledge ( physic, biology, ect ).

The examples:

Rekonsiliasi (page 54), Enigma (page 172), partikelir (page 239)

**e. Melayu Belitong Terminology.**

The researcher found as 72 data of using local language of Melayu Belitong, it enhanced the deepness of novel meaning.

The examples:

Bercokol (page 32), lindap (page 52), kelebat (page 111).

**2 . The way of specific style used in Andrea Hirata’s novel *Ayah***

The researcher found specific style of writing on the novel which differ with other novel. The way of Andrea Hirata wrote the novel was unique, it would described as follow:

## **A. Figurative Language**

### **1. Simile**

- 1) Setiap kali jumpa, wajah kakanya kusut masai macam pukot diterjang hiu.(page28)

Andrea made comparison with something fun and near with his background of life (the sea), “the seine was achieved by a shark” was so messy and in disorder condition, Andrea made it as similar condition with face of Marlana’s sister.

- 2) Sabari yang tak pernah suka olahraga, yang badannya seperti mau patah kalau ditiup angin barat. (page 40)

Andrea describe Sabari’s body was weak and frail. Andrea remade comparison with something related with his around, “west wind” was some terminology which common used by people in coastal area.

- 3) Sekejap kemudian mencipta puisi, begitu gampang seakan ada peternakan puisi dalam mulutnya. (page 65)
- Andrea explained that Sabari’s father was expert in making poetry. The figure above was so simple, it was in contact with our daily activity, Andrea used word “breeder” to described that Sabari’s father could give birth a lot of poetry.

- 4) Dia yang tak tahu apa-apa itu bak ekor badai, terbanting-banting akibat kemelut rumah tangga( 235).

Andrea mentioned that the child’s life was so messy due to the household problems of his parents same as “a strom”. “a strom” was one of natural phenomenon for people around the beach area, it was a disaster. Andrea used the word “strom” to potray disorder life.

- 5) Sabari memutar tombol volume sehingga kandas, lalu semua hal, dia sendiri, radio itu, hewan-hewan, termasuk rumah reyotnya, seolah bergoyang-goyang. (page 347)

Andrea made comparison which indicated that in generally beach people liked to listen the radio for spending the time, and they enjoyed the plain entertainment.

Most of simile on the novel made by using something natural and it was near with Andrea's background of life ( such as the names of fruits, animal, place, ect ), as a Malay person, Andrea used words "macam" dominantly than "seperti", "mirip", "bak", and the way of Andrea described it was simple but full of jokes, it made humor impression.

## 2. Metaphor

- 1) Sabari adalah Isaac Newton-nya bahasa Indonesia (page 11).

Andrea described that Sabari had more competence in Bahasa ability. As a educated man, Andrea always put something related with science, as we know that Mr Newton is major expert in Physic, same as Sabari is expert in Bahasa.

- 2) Disuruh belajar sama susahnya dengan menyuruh kambing berkokok (page 27)

Andrea described the difficulty by something natural, by something has relation with village. " a goat' is an animal which often found in the village.

- 3) Sabari mampu menyelam sampai penuh jeriken sepuluh liter, nyawa Ukun dan Tamat lebih pendek. Setelah berhari-hari berlatih, Ukun hanya bisa mengisi botol kecap. Tamat hanya bisa mengisi botol kecil minyak wangi *sinyongnyong*. (page 177)

Andrea described the differences of Sabari and his friends in competence by their ability in diving, something which very ordinary done by coastal people (the sea).

- 4) Kesedihan karena perpisahan dengan istri-istrinya dulu adalah hujan rintik-rintik, dengan Lena, puting beliung. Perpisahan dengan istri-istrinya dulu,

futsal, dengan Lena, sepak bola. Dengan istri-istriya dulu, FTV, dengan Lena, film kolosal layar lebar.( page279)

Andrea explained that The sadness of left by Lena bigger than by others one by using comparison in severals things, but all of them is familiar with daily activity, they are about natural disaster, sports, and entertainment.

- 5) "sauh telah diangkat, layar telah terkembang, ayam jantan telah berkokok, ayam betina telah berkotek, bebek telah berkwek-kwek, bintang telah bersinar, bulan juga, takkanlah kiranya kami putar haluan".( page 320)

Andrea described that everything happened will not make they give up by rolling out the things which so near with the sea, animal, natural. The things which in friendly for village people, especially coastal people.

Thus, Andrea used natural descriptionto given birth deep meaning of his writing and brang out deep impression and most of the description related to the sea, enviroentment, village and natural concerning.

### **3. Personification**

- 1) Bentuk rumah Sabaripun macam orang kesepian, bengkok, mau tumpah, kurang percaya diri. ( page 2 ).

Andrea characterized the Sabari's ugly house same as lonely man. Both of them have not self confident. Andrea tried to explain that Sabari is so poor and sad by the ugly house.

- 2) Layaknya orang yang kena sambar cinta pertama, dia serba salah, susah tidur. Miring ke kiri salah, ke kanan salah. Terlentang dia malu, karena cicak-cicak mengejeknya. ( page 30 )

Andrea potraied that Sabari fall in love and felt all thing he did was wrongas if the lizards tauted him, it is non sense to think about the lizard tauted Sabari, it is only description that fall in love and confuse what to do and he is shy to everyone.

- 3) Sepeda itu pernah menabrak truk timah yang tengah parkir sehingga garpu depannya melesot. Jika dinaiki sepeda itu selalu mengajak pengendaranya belok ke kiri. Mirip kecenderungan kiri pemiliknya. (page 293)

Andrea described that the bike's condition was very bad and the owner was so poor, same as the bike, the owner also have negative tendency.

- 4) Begitu sedih suasana, sampai kambing-kambing yang diikat di pagar tampak murung. Ayam-ayam yang berkeliaran tak banyak ribut. Anjing duduk termangu-mangu, jangankan menyalak, menggerung saja tidak. (page 341)

Andrea reflected that everyone was so sad, the condition was too touching by describing that animals' behavior. The goats, the cocks and the dogs are animals which often seen in the village.

- 5) Betina itu mengibas-ngibas ekornya dengan manja, mata lendut tanpa dosanya mendelik-delik genit, mau pingsan abu meong dibuatnya. (Page 359)

The female cat teas the male cat, as same as human being, the male cat was teased.

Generally, the researcher found the major impression was wrote by Andrea in personification above was having relation with ordinary thing around daily activity, ordinary things such as (animal, house, som goods,ect) but it still describe the village not the modren life.

#### **4. Hyperbole**

- 1) semua nilai yang dijunjung para pelopor pendidikan Indonesia dikhianatnya terang-terangan pada siang bolong. ( page 18 ).

Andrea figured that Markoni had no good points in all subject at school at all. And it was a treason. It was over statement but by told it over Andrea could emphasize that Markoni was too lazy in study.

- 2) Dibukanya warung sembako, gulung tikar, warung makan, habis modal, bengkel motor, lebih banyak pengeluaran ketimbang pendapatan, kaki lima,

kena uber polisi pamong praja, warung sayur, macet, jual batu satam, kena tipu, jual bakso, kalah saingan, jual minyak tanah, kena kurung polisi, jual kupon judi buntut, takut sama api neraka. (page 19)

Andrea describe that all job have done by Markoni failed by using common description for village people, all job which Andrea mentioned on the statement are not modren job, it was suitable for the setting of the novel and also related Andrea's back ground of life.

- 3) Sabari mengalami situasi sudah jatuh ditimpa tangga, lalu menginjak paku dan pakunya karatan, mengandung bahaya tetanus. Semua orang telah pergi naik kapal nabi Nuh, dia ditinggal sendiri, tak diajak, yang ditinggal hanya dua orang, dia dan sepi. (page 237) .

Andrea represented that Sabari was hapless and in unlucky condition by describing ordinary proverb (sudah jatuh ditimpa tangga) which undergo the addition (lalu menginjak paku dan pakunya karatan....) and andrea also put religion content (semua orang telah pergi naik kapal nabi Nuh). As a Malay person who near with proverb and religion, Andrea describe the poor condition.

- 4) Siapa yang berdaya menolak seorang sekretaris pintar berwajah manis, yang lesung pipitnya pernah membuyarkan konsentrasi pengatur lalu lintas sehingga simpang lima Kota Tanjong Pandan macet total. (page 244).

Andrea characterized that Marlina was so beautiful by imagery that a police in one of place in his village ( Tanjong Pandan) was stuck of because the beauty of Marlina disturb the police's concentration. Andrea often put the things which related to daily activity, include the traffic jam.

- 5) Sabari bangun lebih pagi dari pada makhluk manapun sebab semalam dia memang tak bisa tidur. (page 377).

Andrea described Sabari could not lie down at all, while others creature was sleeping. The word “other creature” shows that Andrea delight in natural things in his figure of speech, and also in the hyperbole above.

Andrea tends to put daily activity things in his hyperbole, it is so simple, near in most of people life, (education, job, social, etc) but could create deep impression.

### **5. Paradox**

- 1) Namun sial lagi, di balik wajah manis si bungsu itu, tersimpan jiwa pemberontak. (page 27).

Andrea told that the girl was preety but she is rebellious one.

- 2) Malangnya, seluruh prestasi Sabari yang fenomenal itu membuat Lena malah semakin brutal menolaknya. (page 43)

Andrea explained that the more Sabari reach achievement the more Marlana refuse him.

- 3) Banyak orang yang makin tua makin cerewet, makin tempramental, makin genit, makin kekanakan. Ayah Sabari, makin puitis.( page 64)

Andrea described that, being different with common people who be older be moretalkative, Sabari’s father be older be more poetic.

- 4) Sabari teragap-gagap. Dia menoleh ke arah Ukun dan Tamat. Kedua sahabatnya itu malah menoleh ke arah gambar burung Garuda Pancasila. ( page 211).

Andrea explained that Sabari needed his friends’ help but his friends ignored him

- 5) Lena suka musik, lelaki itu tak bisa membedakan musik dangdut dan musik *reggae*. Lena senang bepergian, dia ingin melihat dunia, lelaki itu senang melihat burung perkututnya. (page 234)

Andrea potraied that between Lena and her man was so diffeent. They had contrast passion.



## B. Specific Kinds of Quotes

### Wise quotes

Andrea convey several statements which contain moral value.

- 1) Sabari tak melawan, hanya tersenyum, karena dia takkan merendahkan dirinya sendiri dengan menggunakan mulutnya untuk memaki dan takkan menghinakan dirinya sendiri dengan menggunakan tangannya untuk memukul. (page 80)

Andrea explained that Sabari had big morality, Sabari was so patient and tried to forgive whoever ones hurted him. Andrea put moral element in his novel in order make moral force for the reader.

- 2) Bogel punya segalanya, keluarga mampu, kawan banyak, berwajah menarik, flamboyan, populer, trendi, lumayan pintar. Banyak siswa ingin sepertinya, tetapi di mata Izmi, Bogel tampak selalu ingin menjadi orang lain. Sabari adalah kebalikan dari semua kelebihan Bogel, dan tampak bangga menjadi dirinya sendiri. (page 81)

Andrea described that it is important to be grateful however we will be, to be our selves. One of problem social phenomenon wich experienced by human is try to be the other one, so Andrea stressed to be own self.

- 3) "Biarlah orang-orang di luar sana makmur sentosa karena mencuri, kita jangan! Meski susah, kita harus jujur". (page 156)

Andrea explained that be honest is a obligation, do not care about the criminality had done by others people, we still must be honest.

- 4) Konon, hari paling penting dalam hidup manusia adalah hari saat manusia itu tahu untuk apa dia dilahirkan. (page 227)

Andrea mentioned that as a human being, we have to know our sense of purpose, so that make us realize that the life is so meaningful.

- 5) Dari Amiru aku belajar bahwa tak semua orang mendapat berkah untuk mengabdikan kepada orangtua. (page 392)

Andrea figured that not all human has opportunity to serve for their parents. So, try to reach the opportunity.

Generally, Andrea try to insert moral element in his novel, it is so simple but rich in emotional and spiritual.

### **Feed Back quotes**

Sometimes, Andrea seem ask his readers to interact, and it create unique impression. The quotes can seen in qoutes below :

- 1) Apakah kemudian Sabari ditumbalkan Markoni? Begitukah drama ini berlangsung? Segampang itukah kejadiannya? Tidak, sama sekali tidak. Yang terjadi adalah Sabari menumbalkan dirinya sendiri. (page168)

Like knowing that his readers guess the next section of the novel, Andrea asked them as if as they talk directly.

- 2) Sabari begitu gembira. Apakah lantaran dia menerima upah yang besar? Tidak juga. Apakah lantaran dia tiba-tiba menjadi tampan? Mustahil. Semuanya tak lain tak bukan karena Lena. (page 149)

Andrea liked to interact with his readers like they communicate, ask his reader's answers. It make interactive relation between the auther and the reader.

- 3) Tanpa Sabari mereka merasa tak lengkap. Karena Ukun adalah si tukang cari gara-gara, Tamat si bijaksana, Toharun si pintar pengakuan sendiri, Sabari si koyol dan lugu mita ampun, secara aneh perkongsian mereka telah menimbulkan kombinasi perkawanan yang unik, yakni satu orang bergantung dengan orang yang lainnya. Mereka seperti empat sekawan bertualang ke pulau kaum nudis (*adakah kisah seperti itu?*)(page 74)

Andrea told and described about the friendship between Sabari and his friends was so intimate like a strange story and Andrea realize that the story is unknown so he ask his reader responds.

- 4) Menurut para ahli, fenomena itu- mereka menyebutnya *blue moment*- terjadi karena posisi matahari, rotasi bumi, lapisan uap air di uadara setelah hujan, temperatur, pembiasan cahaya, dan hal-hal yang semakin

kujelaskan, kau akan semakin bingung, kawan, sebab sebenarnya aku tak begitu mengerti. (page 136)

Andrea tried to teas his readers by saying that He does not understand well about what he talk about and it success to create fun impression.

- 5) “begini-begini, aku ini pernah jadi relawan penyuluh KB, Boi, jadi aku tahu cara menjawab, dan tahu cara bertanya” *apa hubungan semua itu?*.(page 288)

Like knowing that his reader confused about what he explained, andrea instead of give his readers a question, exactly to answer it by each selves.

### **Fun Quotes**

Beside wise quotes and feedback quots, Andrea also spread out several fun quotes on entire his novel *Ayah*.

- 1) “Berdasarkan perhitunganku, rasa sayang Lena padamu lebih kecil daripada rasa bencinya. Kita tahu dalam Matematika, nilai yang lebih kecil dikurangkan dengan nilai yang lebih besar, hasilnya nol. Maka nol persen, itulah peluangmu”. (page 39)

Andrea described some foolishness of the characters and it was so funny paragraph because it is not predictable, almost same as anecdote.

- 2) “Delapan puluh persen laki-laki sukses, sisanya, tigapuluh persen, gagal. Nah, tak perlu kujelaskan lebih lanjut, kau tahu sendiri di mana kau berada”. (page 55)

Andrea redescibes about the stupidity of the characters, it is unpredictable and fun ending.

- 3) “ya, aku bingung karena Shasya selalu plinplan. Hari ini dia bilang tak suka padaku, esoknya bilang benci esoknya lagi bilang muak. Sungguh tak punya pendirian. Yang benar yang mana?” (page 68)

By showing the foolishness of the character on the novel, Andrea was success to appear the fun impression.

- 4) Dan, berkenalanlah Sabari dengan Mbak Yu. Namun, hanya sebentar sebab hampir muka Sabari kena siram jamu kuat lelaki rasa jahe lantaran berulang-ulang memanggil tukang jamu itu Marlana, padahal namanya Suminem. Kalau diselidiki secara saksama melalui ilmu linguistik, memang sulit melihat kemiripan antara dua nama itu. Dalam kaitan itu, kemuntab-an Mbak Yu sangatlah bisa dimaklumi. (page 126)

More and more, by the foolishness of the characters, Andrea gave birth the humor impression on the novel.

- 5) Seumpama Lena tak mau pulang, silakan, tak apa-apa, paling tidak Zorro bisa diajak pulang. Kalau keduanya tak mau pulang, silakan, tak apa-apa juga. Toh, negeri ini sudah merdeka lebih dari lima puluh tahun, orang bebas menentukan pilihan.

Andrea also described things in unpredictable way, the way he started the statement indicate the fact that between Zorro and Marlana would go home but in fact is different.

### C. Foreign Language terminology

Andrea put some foreign language terminology, it dominated by English and there were two data from Afrikaan and Italy.

- 1) ...satu teori pendidikan yang dahsyat terangkai dalam kepalanya. Markoni melonjak girang. Itulh moment eurika!(page 21 )

“eurika” derived from Afrikaan vocabulary which mean “ get it!”, we know little bit the meaning from the context around it.

- 2) ...orang-orang yang berhelm kuning nan gagah dengan mesin-mesin raksasa, excavator, kendaraan dobel garda.... (page 22)

From the context, the reader get the picture of “excavator” was a machine, but common people get difficulties to know what machine it was etaily without other reference.

- 3) Merasa bosan terjebak dalam hal yang itu-itu saja, bangun tidur, bekerja, nongkrong di warung kopi, pulang, tidur lagi, bangun lagi, nongkrong lagi, pulang lagi, tidur lagi. SSDD. Same Shi\$# Different Days... ( page 250 ).

Andrea also wrote the acronym of SSDD, But some letters changed into others letter, because it included the slang words, and it was not polite to wrote frontally. Without lookfor the meaning of SSDD, we can get th impresion of the paragraph because Andrea wrote it detaily, but infact, it ws tough to understand it totally if there was a word unkown.

- 4) .... setelah itu tiada maaf, the end, finito, game over.. ( page 266 ).

Andrea listed “ the end”, “game over” and “finito”, the reader could get the meaning amongs several word which almost same, in Italy “finito” mean done.

- 5) Sebuah surat yang menggambarkan bahwa dia telah mencoba mencari Lena dan Zorro sekuat kemampuannya, seantero northren territoty, tetapi tidak berhasil”(page 340 ).

Andrea only wrote northern territory to described a district in foreign country, Indonesian readerwould find difficulties to comprehen what northern territoty was. It is a federal Australian territory in the central and central northern regions of Australia.

The researcher found that Andrea helped the reader the reader to find the meaning of the foreign language by the context around it, but however, some of the foreign language terminology were tough to understand but it mad the reader think harder and brighter.

#### **D. Scientific Terminology**

Andrea also put some scientific terminology on the novel *Ayah*, it reflected that Andrea was educated man and he made the novel rich in scientific.

- 1) ..... selain patah hati, kucing dapur itu juga menderita tekanan batin, post power syndrom. istilah masa kini, sejak tikus-tikus di rumah itu minggat. ( page 2 )

Andrea often described a thing or animal as human being. Post power syndrom was a phsycology terminology common used for human, it is a phenomenon that occurs where people live in the shadow of the greatness of his past ( his career, beuty, goodlooks, intelligence, or something else) and as if he could not look at reality that exist today.

- 2) Sabari telah bermutasi menjadi lumba-lumba, dia punya semacam kemampuan ecolocation. ( page 36 ).

Andrea always put some knowledge terminologies, such as phsyc, biology, ect. Ecolocation was biology terminology, it was the location of objects by reflected sound in particular that used by animals such as dolphins and bats.

- 3) Di perpustakaan daerah dia pernah membaca buku pengantar elektronika, pastilah yang dimaksud Syarif itu interferensi, sok tahu!. (Page 47 ).

Andrea Hirata tried to make his writing full of knowledge and moral value, so, there were so many kind of scientific terminologies in it,interference isthe combination of two or more electromagnetic wave from a resultant wave in which the displacement is reinforced or canceled.

- 4) “ benar! Hati-hati kau. Ada istilah untuk orang macam kau ni”  
“apa?”  
“opsesip kumulatif”( page 57)

Common people would face problem to know the meaning of the terminology, Obsessive cumulative (obsesif kumulatif) = is a common chronic and long lasting disorder in which a person has uncontrollable, reoccurring thought (obsession) and behaviours (compulsion) that he or she feels the urge to repeat over and over.

- 5) Batu-batu granit sebesar rumah, yang telah tertanam di pesisir sejak masa jura(page 135 ).

Andrea retelled a terminology in biology that make common people need to search what the meaning was. Jurassic age (masa jura) = is a major period in geological time scale that lasted between 56,3 million years to 201,3 million years ago. After the triassic period precedes the cretaceous period.

The researcher observed that Andrea Hirata often put scientific terminology in his writing to make it full of knowledge and also moral value, make the reader's knowledge wider and it enrich his writing. The scientific terminologies had relation with physics, biology, etc.

#### **E. Melayu Belitong Terminology**

Andrea also put plenty of Melayu Belitong terminologies on the novel, as a Malay person Andrea tries to introduce his local language into the outside world.

- 1) Sabari muntab tak karuan. Tiga hari Ukun didiamkannya. Sabari yang penyabar tak pernah begitu sebelumnya. ( Page 11 ).

The researcher faced some difficulties in understanding the Melayu Belitong terminologies, but the context of Andrea's writing helped the reader to find out the meaning. "Muntab" mean angry.

- 2) ... yang saban malam diudarakan radio lokal. ( page 22 ).

Andrea always introduced his local language in his writing. However it was difficult to know, but the context helped the reader to get the similar meaning. "saban" mean every.

- 3) " juara pertama akan mendapat radio transistor, termos, mangkuk selusin, pinggan setengah lusin....."( page 116 ).

From the context the reader could get the near meaning of the " pinggan ". It must be something related with kitchen. " pinggan" mean the plate.

4) “ maka perbaikilah dirimu, Lena telah membuatmu opsedon!” ( page 1221) .

Andrea also put in the local language which derived from foreign language.

“Opsedon” was come from “up side down”.

5) Mereka berkelana secara baik-baik dan saling bertanya soal keadaan kawan dan handai tolan. ( Page 166 ).

Andrea described thing varietely, beside used “kawan”he also used “ handai tolan”,it mean guys.

The researcher found alot of Melayu Belitong terminologies, most of them could not be understood by common people. But the context around it helped to found the related meaning, the researcher judged that Andrea used it to introduced his local language .

### **C. Research Findings**

After analyzing the data obtained in novel *Ayah* findings were :

1. The data were analyzed was done and find out the kinds of stylistic and specific style used in the novel it are figurative language (62%). For the addition, the researcher found the other words which has specific style out of the framework which reflect the uniqueness of Andrea Hirata’s specific style in writing, the findings are a) Specific Kind of Quotes (8%) b) Foreign Language terminology (4%), c) Scientific terminology (7%), d) Melayu belitong terminology(19%). In figurative language consist of simile (30%), metaphor (21%), personification(14%) hyperbole(20%) and paradox (15%).



2. The researcher found two melayu Belitong conversation wich contained a words that derived from foreign language but underwent changing of pronunciation, there were opsedon (up side down) and opsesip kumulatip (obsesive Cumulative) .

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. CONCLUSION**

Having analyzed the data, the conclusion are :

1. There were 390 data found by the researcher which consider has spesific style writing on the novel *Ayah* , they are 91 data of figurative language (62%), 31 data of Specific Kinds of Quotes (8%), 15 data of English/foreign language terminologies (4%), 28 data of scientific terminologies (7%) and 72 data of Melayu Belitong terminologies (19%). The figurative language consist of simile are 75 data (30%), metaphor are 52 data (21%), personification are 36 data (14%), hyperbole ar 46 data (20%) and the last one is paradox, it are 35 data (15%).
2. Based on the anaylis, the researcher found the dominant specific style of writing on the novel is figurative language (62%).

#### **B. SUGGESTION**

Based on the previous conclusion, the suggestion of this research are put forward as follows:

1. The reader should study Semantic, especially about stylistic to prevent misunderstanding the meaning of the novel and make them comprehend it better.
2. Other researcher could conduct related research with more detail explanation to help reader or others student to study about semantic, especially stylistic.

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## APPENDIX

### 1. FIGURATIVE LANGUAGE

#### A. SIMILE

NO	CORPUS	PAGE
1	Abu meong, nama kucing tadi, meloncat dari pangkuan juragannya lalu melangkah menuju dapur dengan gaya seperti orang habis melemparkan bola boling	2
2	Seolah di dunia ini hanya selebar sapu tangan Lena.	3
3	Dia tertegun karena tak pernah melihat mata manusia seindah mata anak perempuan itu. Begitu indah, teduh tapi berkilau, bak purnama kedua belas.	13
4	Potongan rambut bersurai panjang pada bagian belakang, mirip ekor burung bayan	18
5	.....diputarnya lehernya pelan-pelan ke arah Amiru, yang berdiri tertegun di situ macam orang kena tenung.	25
6	Setiap kali jumpa, wajah kakaknya kusut masai macam pukot diterjang hiu	28
7	Sabari mengarungi hari demi hari bak mengarungi samudra waktu	32
8	Dia tak tahu Sabari menatapnya macam bayi menatap kelereng karena dia cemas tak lulus lalu dikawinkan ayahnya dengan lelaki dari Karimun.	33
9	Dilihatnya Lena berjalan sekan-akan melayang-layang.	34
10	Sabari berpegangan kuat-kuat pada tiang untuk meredakan tubuhnya yang berguncang macam dilanda angin ribut.	34
11	Sabari yang tak pernah suka olahraga, yang badannya seperti mau patah kalau ditiup angin barat.	40
12	Gayanya melompat macam belalang sembah.	40
13	Langkahnya seperti langkah Julius Casar usai menghancurkan pasukan Germania.	58
14	Berkali-kali diyakinkannya dirinya sendiri bahwa angka kecil yang melingkar, berperut gendut macam cacing hamil itu adalah angka.	60
15	Sekejap kemudian mencipta puisi, begitu gampang seakan ada peternakan puisi dalam mulutnya.	65
16	Wahai Yang Maha Tinggi, mengapa wanita cantik senang sekali dengan lelaki bertabiat macam setan?	69
17	“ nilai bahasa Indonesia saja merah macam buah saga! Patutnya kau dideportasi!”	70

18	Sabari merasa seakan disiram air es.	76
19	Dilewatinya padang ilalang yang tengah berbunga. Warna putih terbentang bak hamparan kabut.	80
20	Nilai-nilai mata pelajaran pokok, misalnya PMP, biru macam langit di pantai barat bulan Februari.	105
21	Setelah berpamitan, lelaki yang besar seperti lemari itu tak ada kabar beritanya.	113
22	Pulang kerja, tubuhnya remuk redam seakan telah dihantam seribu gada.	114
23	Beragam hadiah bergelantungan di tubuh mereka sehingga mereka mirip pinang yang dipanjat dalam lomba peringatan kemerdekaan.	118
24	Kejayaan itu tiba begitu cepat, lalu lenyap sekedip mata, bak bintang jatuh.	119
25	Marlena terlanjur lekat dalam benaknya seperti nyawa lekat pada tubuhnya.	140
26	Selalu ditanyakannya kabar Sabari dan terpana Izmi mendengar kisah hidup lelaki bak sandiwara radio itu.	149
27	Meski hanya berkelebat sepiantas, macam tikus diuber meong, dia bisa melihat Lena.	149
28	Cepat sekali, macam tukang dadu cangkir menyambar duit seribu.	171
29	Dan perempuan manis bermata indah, berlesung pipit nan dalam macam sumur di kantor polisi lama itu adalah Marlena.	172
30	Dia tersenyum terus seolah ada peternakan senyum dalam mulutnya.	172
31	Mereka melakukan sesuatu yang tempo hari dulu bertubi-tubi mereka cemooh, dan mereka segera timbul dengan bola mata sepeti mau meloncat.	176
32	Sabari terpaku macam patung	180
33	Sabari melirik bayi itu. Napasnya tertahan melihat pipi dan kening berair-air, hidung mungil dan mulut lembut bak kelopak mawar. Bayi itu bak sebongkah cahaya.	181
34	Di telinga Sabari tawanya seperti air hujan yang berjatuh di danau.	182
35	Wajah anak itu lonjong macam biji buah tandong. Wajah Sabari macam bola bekel. Telinganya macam daun sirih, telinga Sabari macam telinga wajan.	182
36	“Kalau anak kecil lelah merangkak, ya dia akan diam saja, diam di tempat seperti kambing parkir”	188
37	Kalau dibawakannya lagu “Besame Mucho”, sambil meliuk-liukkan gitarnya dan sesekali menyibakkan rambut gondrong Keny G-ny, beberapa perempuan tampak macam diserang demam yang aneh.	194

38	Ekonominya naik turun bak gelombang sinus.	194
39	Permen yang dapat menghindarkan mulut dari bau macam tempat sampah, kaus kaki cadangan untuk mengganti jika kaus kaki sudah berbau macam ban sepeda.	196
40	Anak-anak yang berlari di pinggir jalan dan berteriak memanggil kawan-kawannya seakan bergerak-gerak dalam kebisuan.	198
41	Ketidakhakiaaan bak musuh tersembunyi yang pandai menyerang secara bergerilya, tersamar, diam-diam, mematikan.	198
42	Namun, meski tak paham, setiap kali habis membaca, dia merasa seakan sebilah belati menusuk dadanya .	205
43	Bagi mereka, kunjungan ke pengadilan agama bak piknik yang menyenangkan	209
44	Tamat meminta maaf dan menunduk takzim di muka Yang Mulia, macam orang mau dipancung lehernya.	212
45	Hati Sabari seperti digunting melihat panitera pengadilan menggunting buku nikahnya dan buku nikah Lena.	212
46	Juru antar sibuk macam madu angin.	213
47	Ada kalanya Manikam seperti berminat, bersemangat, tetapi kemudian dengan cepat membeku kembali, macam lava yang tumpah dari Gunung Kilauea lalu tercebur ke Laut Hawaii yang dingin.	215
48	Foto itu jelas tidak diutak-utik dengan komputer, yang bisa membuat orang berwajah macam helm habis dibenturkan ke tembok menjadi licin cantik sekali.	232
49	Zorro sendiri macam bola bekel dibuat nasib.	235
50	Dia yang tak tahu apa-apa itu bak ekor badai, terbanting-banting akibat kemelut rumah tangga.	235
51	Zurai terpana akibat baru kemarin melihat Sabari awut-awutan macam hantu akar baru keluar dari pohon aren.	243
52	“bibir atasnya seperti dua bukit yang bertemu, bibir bawahnya seperti lengkung perahu...”	265
53	“..... bentuk matanya seperti buah kenari muda”	265
54	Mereka adalah ibu dan anak, tetapi sering bak kawan dekat.	269
55	Pemilik kios tak menjual novel itu, tetapi menyerah pasrah waktu melihat Lena mengipas-ngipaskan duit disertai senyum berlesung pipit dalam macam sumur di kantor polisi lama itu. Belum menghitung mata indahnyanya macam purnama kedua belas. Pemilik kios sewa buku yang berkacamata tebal itu terkapar.	276
56	Sabari berjalan dengan langkah berat, seakan-akan kakinya ditambati batu.	285

57	Rambutnya panjang awut-awutan macam rambut Lenny Kravitz sebelum direbonding tempo hari. Jenggotnya panjang macam jenggot pertapa Kapuchin.	299
58	“lihatlah rupamu macam iblis!”	299
59	Sabari diam saja. Diam macam kuburan.	299
60	“aku seperti merasa berada dalam kisah seribu satu malam”	304
61	Jon melihat dua orang berpakaian mencolok seperti biduan orkes Melayu mau naik panggung.	309
62	Dia tak berkumis, tak pula berjenggot, wajahnya klimis licin macam mangkuk Tiongkok.	343
63	Di sampingnya, juru antar memacu sepeda motor sambil menundukkan badan bak pembalap motor GP.	344
64	Dilihatnya dari jauh Sabari memelasat macam kijang.	345
65	Senyum yang telah terkunci selama delapan tahun dalam mulutnya, tiba-tiba melompat-lompat keluar macam anak-anak tupai berlomba keluar dari liangnya.	346
66	Tak lagi tampak lelaki linglung hilir mudik macam orang hilang uang di kawasan pasar ikan.	346
67	Sabari memutar tombol volume sehingga kandas, lalu semua hal, dia sendiri, radio itu, hewan-hewan, termasuk rumah reyotnya, seolah bergoyang-goyang.	347
68	Sepintas tampak orang itu tinggi besar seperti Arnold Swasanaseger dalam film <i>terminator</i> . Lehernya seperti pohon kelapa. Lengannya berbongkah-bongkah macam batu granit di Pantai Tanjung Tinggi.	352
69	‘.....kau akan kubuat tangguh macam pelari dari Kenya’	355
70	Meski jauh tertinggal, Sabari akan disambutnya bak seorang juara.	370
71	Dia ngebut macam orang dikejar iblis.	374
72	Juru antar melihat wajah Sabari berdiri dengan tegang, tubuhnya tegak macam tentara bersiap.	380
73	Kalimat berhias ditaburkan Zorro, dilekak-lekuk setiap kata tumbuhlah sayap, lalu beterbangan seantero rumah bak kupu-kupu.	384
74	Amiru memeluk pinggang ayahnya. Sabari merasa seperti dipeluk awan.	385
75	Toharun, yang meski tua, tetap gagah seperti Arnold Swasanaseger dalam film <i>Terminator III: Kebangkitan Mesin-Mesin</i> .	388



## B. METAPHOR

No	CORPUS	PAGE
1	Telapak tangannya adalah anak-anak sungai yang tak tentu mana hulu mana hilirnya. Sabari terombang ambing di riaknya, timbul, tenggelam. Di bekapnya pensil itu, bunga-bunga ilalang beterbangan dalam dadanya.	1
2	Di sebelah radio dipajang vas bunga plastik berisi lima tagkai bunga mawar, juga dari plastik. Melihat dekorasi itu pasti Mister Philip sendiri akan terharu.	7
3	Cinta adalah burung merpati dalam topi pesulap.	9
4	Sabari adalah Isaac Newton-nya bahasa Indonesia.	11
5	Sabari menerima pensil dengan tangan yang dirasakannya tak lagi merupakan bagian dari tubuhnya.	12
6	Markoni mati kutu dan mulailah kata-kata ayahnya dulu menjelma menjadi hantu.	20
7	Anak ketiganya perempuan, pendiam dan penuh bisa.	27
8	Disuruh belajar sama susahnya dengan menyuruh kambing berkokok.	27
9	Dia telah melihat bunga-bunga ilalang beterbangan dalam kamarnya.	32
10	Satu senyum dari telinga ke telinga.	35
11	Sabari telah bermutasi menjadi lumba-lumba.	36
12	Cinta yang telah membuatnya melihat WC umum dipasar ikan Belantik, yang baunya dapat membuat mata meloncat, indah tak terperi.	37
13	Bergegas Ukun menuju majalah dinding dengan kesan siap mendaratkan satu sepakan Bruce Lee ke selangkang Sabari kalau dia berani-berani berbohong.	49
14	Sahani, guru pendidikan moral pancasila, adalah umat manusia berakhlak mulia yang mustahil main api sama murid.	57
15	Bahwa apa yang dikatakan mata lebih terang dari pada apa yang diucapkan mulut.	64
16	Senin adalah hari yang disayangi Tuhan dan dibenci iblis.	66
17	Tak tahu kopiah siapa yang pernah dilangkahi Sabari, karmanya lekat, sialnya bertubi-tubi.	68
18	“kau ini Hitler dalam bentuk pelajar!”	70
19	Bagaimana dia bisa ke sekolah kalau sekolah sudah menjadi neraka?	73
20	Segala hitungan runyam sudut-sudut pantul, yang membuat siswa tampak hilang dalam tempat dan waktu.	74

21	Semua siswa sudah pulang, diam-diam dia masuk ke kelas sebelah dan berjumpa dengan Lena, walaupun hanya dalam bentuk bangkunya yang kosong.	83
22	Alhasil, ketika ujian geometri diumumkan, nilai Lena bebek berenang, atau 2. Nilai Ali Mahmud alias Bogel Leboi juga bebek berenang. Nilai Ukun, bangku terbalik. Nilai Tamat, bangku terbalik alias 4 koma bebek berenang. Nilai Toharun, bebek berenang koma bebek berenang.	85
23	Malaikat-malaikat turun untuk melihat niat yang baik.	89
24	Suaranya berubah dari orang menggerutu menjadi anjing melolong melihat iblis.	100
25	Suara anjing melolong berubah menjadi suara kucing kena cekik.	100
26	Lima detik tak lebih, lalu segala hal sepanjang hari itu akan berlinang madu.	111
27	Mister Lionel Ritchie pasti menyesal telah mengedarkan kasetnya di Indonesia.	112
28	kalau melihat Lena, aku merasa seakan sayap-sayap tumbuh di bawah ketiakku”	128
29	Sedikit lagi dia bisa mengalahkan anak buaya muara.	138
30	Maksudnya, meski hanya melihat sandal jepit Lena yang sudah putus, jauh lebih baik ketimbang dia tinggal jauh di Tanjung Pandan dan menderita setiap hari disiksa rindu.	141
31	Sabari sadar betul bahwa dia memasukkan kepala bola bekelnya itu ke mulut singa.	144
32	Dia adalah Isaac Neton dalam bidang menjahit.	148
33	Tiba-tiba menjadi konsultan asmara bagi kaum kambing.	154
34	Nada suara Markoni turun dua oktaf.	164
35	“Tegangan dinamo tinggi karena tegangan saya sendiri tinggi pak, sebab saya mau punya bini, pak”.	175
36	Sabari mampu menyelam sampai penuh jeriken sepuluh liter, nyawa Ukun dan Tamat lebih pendek. Setelah sehari-hari berlatih, Ukun hanya bisa mengisi botol kecap. Tamat hanya bisa mengisi botol kecil minyak wangi sinyongnyong.	177
37	Mau meledak dada Sabari mengenang semua itu.	180
38	Lahirlah bayi lelaki mungil disertai satu lengkingan hebat bernada F, mirip lengkingan Suprano Kiri Te Kanawa dalam lagu “i dramed a dream”	181
39	Kau tunggu Lena? Sama dengan menunggu pepesan kosong, menunggu jerat tak bertali, punggung merindukan bulan.”.	190
40	Namun, begitu menyadari maksud surat itu, senyum Jon mendadak terisap dari mukanya, secepat sedotan WC pesawat	198

	merpati.	
41	PBB pun sulit mendamaikan hati istri Manikam itu.	207
42	Bahwa meski NATO turun tangan, kisruh antara Jon dan istrinya sulit ditengahi.	208
43	Sabari memeluk anaknya yang telah jatuh tertidur, serasa memeluk awan.	227
44	Lena adalah perempuan besi dengan pendirian yang lebih tegak dari pada tiang bendera di Lapangan Merdeka.	266
45	Kesedihan karena perpisahan dengan istri-istrinya dulu adalah hujan rintik-rintik, dengan Lena, puting beliung. Perpisahan dengan istri-istrinya dulu, futsal, dengan Lena, sepak bola. Dengan istri-istrinya dulu, FTV, dengan Lena, film kolosal layar lebar.	279
46	Semua orang tak becus, yang pintar dia saja. Sanak saudaranya dipelototinya, tetangga didiamkannya, tamu tak dibukainya pintu, presiden dan menteri-menteri, satu kabinet, habis dikatakataainya.	301
47	Rambut Ukun bergaya belah samping, jambulnya diteguhkan dengan minyak rambut Tancho hijau sehingga gempa bumi 6,5 skala richter takkan menggoyangkannya.	310
48	Celananya cutbrai, yang jika empat orang mengenakannya dan berjalan beriringan di pasar Manggar, para pegawai dinas kebersihan kota kabupaten Belitong Timur bisa dirumahkan.	310
49	Maka, baginya kedua orang itu adalah kiriman dari langit.	314
50	”sauh telah diangkat, layar telah terkembang, ayam jantan telah berkokok, ayam betina telah berkotek, bebek telah berkwek- kwek, bintang telah bersinar, bulan juga, takkanlah kiranya kami putar haluan”.	320
51	Bahwa mereka yang dibesarkan dengan diminumi air tajin saja, tidaklah akan banyak peluangnya dalam dunia yang edan ini.	369

### C. PERSONIFICATION

NO	CORPUS	PAGE
1	Kucing yang telah berjanji pada dirinya sendiri, untuk ikut Sabari sampai ajal menjemput, juga merana. Biduk rumah tangganya persis rumah tangga Sabari, telah karam.	2
2	Bentuk rumah Sabaripun macam orang kesepian, bengkok, mau tumpah, kurang percaya diri.	2
3	Sebatang pohon delima di pojok kanan pekarangan ikut-ikutan kesepian. Mereka, termasuk pohon delima itu, rindu kepada Marlina, Marleni, dan terutama, zorro.	2

4	Selain patah hati, kucing itu juga menderita tekanan batin, <i>post power syndrom</i> istilah masa kini, sejak tikus-tikus di rumah itu minggat.	2
5	Di atas tombol <i>fine tuning</i> ada tulisan PHIL dari bahan berkilau. Lalu, ada tulisan LIP di sampingnya, menandakan radio itu telah mengalami masa-masa yang jaya sekaligus perjuangan yang sulit.	6
6	Betapa tampan budi anak itu.	11
7	Meninggalkan Sabari yang gemetar sehingga bangku tempat duduknya bergemelumuk.	13
8	Radio itu mengerang sebentar, berasap-asap, lalu pingsan.	16
9	Markoni kena tampar hidup yang sebenarnya.	19
10	Ancaman ayahnya menghantuinya sehingga dia susah tidur.	29
11	Layaknya orang yang kena sambar cinta pertama, dia serba salah, susah tidur. Miring ke kiri salah, ke kanan salah. Terlentang dia malu, karena cicak-cicak mengejeknya.	30
12	“awan dan angin tak terpisahkan karena mereka saudara kandung, Ibu mereka adalah bulan, ayah mereka matahari, setiap sore angin menerbangkan awan ke Barat, matahari memeluk anak-anaknya dan dunia mendapat senja yang megah” “awan adalah anak perempuan penyedih, gampang menangis. Jika awan menangis, turunlah hujan kalau kau pandai membujuknya, ia takkan menangis”	62
13	....., tetapi sejak ayahnya dicituk polisi gara-gara korupsi, cita-citanya pingsan.	81
14	Tetapi rapor semester satunya sangat jauh. Terperosok nun jauh ke dasar sana.	82
15	Dia menoleh ke belakang dan tersenyum melihat radio itu. Radio itu juga tersenyum kepadanya.	133
16	Burung yang berpembawaan murung itu tampak semakin melankolis karena sayapnya basah.	136
17	Pohon ketapang menunduk saja. Angin, sang laksamana, bahkan tak dapat menggerakkan selebar pun daunnya.	136
18	Cita-citanya untuk menjadi dokter hewan belum mati, hanya pingsan lagi.	148
19	Lihainya waktu menipu.	152
20	Penyuluh tersenyum, Sabari tersenyum, Menteri Pertanian tersenyum, kambing-kambing juga tersenyum.	153
21	Si sulung angin mengarak si bungsu awan ke timur. Awan mengambang dan mengintip ke dapur rumah Markoni melalui tirai jendela. Awan takjub melihat seorang lelaki yang mencintainya perempuan di seberang meja itu lebih dari apapun di	170

	dunia ini, sedangkan perempuan itu membenci lelaki itu, lebih dari apapun di dunia ini, cinta sungguh, sungguh ironi.	
22	Jika dia menangis, tangisnya keras bukan kepalang sehingga kayu-kayu yang menopang atap rumbia menggeletar. Pakupakunya mau copot. Jika dia menjerit mau minum susu, tikus-tikus kabur ketakutan. Namun, jika dia tertawa, tikus-tikus ngerem mendadak, ingin menyimak tawanya yang lucu.	183
23	Lelaki itu ditinggalkan cinta dan bersama cinta yang pergi, tersangkut pula jati dirinya sebagai musisi.	217
24	Kucing itu mengeong-ngeong serak, habis suaranya karena kebanyakan menangis.	221
25	Zorro sibuk mengunyah kembang gula berwarna pink, makanan aneh yang kribo itu.	228
26	Setiap hari Sabari dicekik kerinduan sekaligus kecemasan akan keadaan anaknya.	238
27	Setiap malam, zorro dininabobokan bau dan kenangan berkabut yang menguar dari kemeja itu.	247
28	Yang tahu hanya Zurai, Lena sendiri, Tuhan yang Maha Esa, dan seseorang berkopiah, tetapi dia berada dalam prangko surat-surat Lena.	288
29	Sepeda itu pernah menabrak truk timah yang tengah parkir sehingga garpu depannya melesot. Jika dinaiki sepeda itu selalu mengajak pengendaranya belok ke kiri. Mirip kecenderungan kiri pemiliknya	293
30	Mobil biru itu pandai terbatuk-batuk.	338
31	Begitu sedih suasana, sampai kambing-kambing yang diikat di pagar tampak murung. Ayam-ayam yang berkeliaran tak banyak ribut. Anjing duduk termangu-mangu, jangankan menyalak, menggerung saja tidak.	341
32	Motor kuno itu menjerit-jerit.	344
33	Beberapa ekor bengkarung gendut pasti suka menggunakan rumah yang diabaikan itu untuk satu pesta yang tak senonoh.	347
34	Hewan itu, elok rupanya, cabul jiwanya.	347
35	Sepeda yang telah lama tersandar merana, diperbaiki.	347
36	Betina itu mengibas-ngibas ekornya dengan manja, mata lendut tanpa dosanya mendelik-delik genit, mau pingsan abu meong dibuatnya.	359

#### D. HYPERBOLE

NO	CORPUS	PAGE
1	Katanya, tikus-tikus itu terjun ke dalam sumur, mengakhiri hidup mereka, lantaran tak sanggup kelaparan sebab Sabari begitu miskin.	2
2	Sabari menyerahkannya tak kurang khidmat dari cara paskibra kabupaten menyerahkan bendera.	3
3	Radio itu diletakkan dengan penuh hormat diatas lemari rendah berkaca.	6
4	Baginya cinta adalah perbuatan buruk yang dilindungi hukum.	10
5	Sistem militan yang diterapkannya di rumah adalah akibat penyesalan paling besar dalam hidupnya, yang tak ada hari dilaluinya tanpa menyesalinya, yaitu tidak sempat sekolah tinggi.	17
6	Semua nilai yang dijunjung para pelopor pendidikan Indonesia dikhianatinya.	18
7	Adalah suatu keajaiban dia bisa tamat STM, jurusan listrik.	18
8	Dibukanya warung sembako, gulung tikar, warung makan, habis modal, bengkel motor, lebih banyak pengeluaran ketimbang pendapatan, kaki lima, kena uber polisi pamong praja, warung sayur, macet, jual batu satam, kena tipu, jual bakso, kalah saingan, jual minyak tanah, kena kurung polisi, jual kupon judi buntut, takut sama api neraka.	19
9	Kepada Amirza, syarif bersabda....	21
10	Kumparan adalah makluk ningrat yang hanya muncul di buku yang dipegang orang-orang pintar.	23
11	Bertekuk lutut diharibaan lelaki melayu sok tahu itu.	23
12	Hanya mereka yang diberkahi Yang Mahatinggi dengan kecerdasan istimewa yang dapat melihat hubungan antara anak-anak yang berduyun-duyun pulang sekolah dengan percetakan batako.	26
13	Kembali diserbu pesona yang seluruh dirinya tak dapat menanggungnya.	34
14	Dalam peri kehidupan manusia, sebelum nasib sial menghantam bertubi-tubi, menganggur, tak lolos audisi, kena PHK, kena tipu, utang membelit, prahara rumah tangga, ekonomi sulit, berupa-rupa penyakit, tiada jeda menghantam sampai napas tersangkut ditenggorokan, lalu mati, nasib memanjakan manusia	35

	dengan satu masa yang hebat: SMA.	
15	Tahu-tahu dia punya pekerjaan usai sekolah, yaitu menghambabudakkan dirinya kepada tukang sampah di pasar Belantik.	36
16	Kampung Belantik yang dikenalnya disesaki orang-orang udik yang berkeringat kalau makan, tetapi kalau bekerja tidak.	38
17	Yang biru hanya Keterempalian Keluarga yang merupakan kejahatan jika sampai seorang siswa dapat angka merah.	41
18	Tak pernah dia mengalami malam sesenyap dan sepahit malam itu.	53
19	Jum'at dan sabtu dia tak masuk sekolah lantaran <i>shock</i> akibat terlalu bahagia.	66
20	Sabari telah berdiri tegak menunggu Lena di bawah pohon akasi, dekat gerbang sekolah, sejak masih gelap. Bahkan, penjaga sekolah belum bangun.	68
21	“ Kau adalah atlet yang tangguh sekaligus pencipta puisi jempolan, satu kombinasi yang langka. Jangan-jangan di dunia ini hanya kau yang punya kombinasi itu”	69
22	“kau run ! dimana ada dangdut disitu ada kau!”	71
23	Dia adalah manusia paling kejam padamu di dunia ini.	94
24	Izmi berhasil memerdekakan dirinya dari angka merah.	105
25	Bangunan yang dikerjakan Sabari sudah selesai. Sabari mengatakan kepada mandor bahwa jika ada proyek lagi, dia mau ikut, mandor tersenyum dan mengangguk dengan seribu kata tidak dalam dadanya.	114
26	Mengapa Tuhan menciptakan satu mausia bernama Marlina di dunia ini dan mengapa dia harus menanggung rindu yang pahit kepada perempuan itu.	117
27	Kecepatannya empat puluh meter per jam, melebihi kecepatan musang yang paling sehat sekalipun.	117
28	Memandang artis India di baliho film Bioskop Serodja saja sering membuatnya merasa telah mengkhianati Lena.	125
29	“dia ini penyalah guna puisi! Waspada pak cik, puisinya penuh racun!”.	161
30	Tak jauh dari kedua pensiunan guru itu ada Wak Doelmasin yang telah membujang sejak masa Republik Indonesia Serikat. Situasinya sekarang bujang lapuk stadium terminal.	173
31	Sendi-sedi tubuhnya lumpuh. Dia bahkan tak mampu memegang tali balon gas.	229
32	Tak pernah dialamiya rasa sepi shebat itu.	229

33	Diberi mobil-mobilan dia menolak, diberi gula-gula dia minta balon, dikasih balon dia minta balon gas, dikasih balon gas dia minta gula-gula. Tak dikasih apa-apa, dia mita mobil-mobilan. Diberi mobil-mobilan dan balon, dia minta balon gas. Diberi mobil-mobilan, gula-gula, balon dan balon gas, dia tak minta apa-apa.	236
34	Sabari mengalami situasi sudah jatuh ditimpa tangga, lalu menginjak paku dan pakunya karatan, mengandung bahaya tetanus. Semua orang telah pergi naik kapal nabi Nuh, dia ditinggal sendiri, tak diajak, yang ditinggal hanya dua orang, dia dan sepi.	237
35	Siapa yang berdaya menolak seorang sekretaris pintar berwajah manis, yang lesung pipitnya pernah membuyarkan konsentrasi pengatur lalu lintas sehingga simpang lima Kota Tanjung Pandan macet total?	244
36	Jiwa manusia memang lebih rumit dari pada konstelasi bintang gemintang di angkasa.	244
37	Kebosanan itu kejam, tetapi kesepian lebih biadab dari pada kebosanan. Kesepian adalah salah satu penderitaan manusia yang paling pedih.	250
38	Dia marah kepada dirinya sendiri karena perbuatan isengnya main mata dengan perempuan lain, sesuatu yang disesalnya hingga membenturkan kepala ke tiang.	279
39	Tahun keempat, Sabari tak bisa tidur memikirkan bagaimana orang bisa berada dalam televisi.	282
40	Tahun kelima, Sabari melihat-melihat bagian belakang TV Sanyo hitam putih empat belas inci itu, janga-jangan ada pemain "Srimulat" kecil-kecil di dalam televisi itu.	282
41	..ternyata benda paling berharga punya Tamat hanya sebuah sepeda Simking butut <i>made in China</i> , yang mungkin diproduksi zaman Dinasti Tang.	293
42	Bu Norma masuk ke kamar lalu kembali membawa buku yang sangat tebal. Begitu tebal sehingga kalau menimpa anak kecil, mungkin anak itu bisa pingsan.	296
43	Neraca keuangan mereka bolehlah disebut defisit tingkat gawat.	337
44	Selama tiga hari itu dia susah tidur. Mau makan tak lapar, mau minum tak haus. Mau tak makan, lapar, mau tak minum, haus. Mau berjalan, tetapi juga mau duduk saja. Mau duduk, tetapi mau berjalan. Lelah berbaring, tetapi hanya bisa tergeletak di atas dipan.	377
45	Sabari mungkin akan lebih gila dari pada orang yang paling gila didunia ini.	377
46	Sabari bangun lebih pagi dari pada makhluk manapun sebab semalam dia memang tak bisa tidur.	377



### E. PARADOX

NO	CORPUS	PAGE
1	Amiru selalau mendukung eksperimen ayahnya akan radio itu sekaligus selalu berharap agar eksperimen itu gagal. Supaya ayahnya tetap sibuk.	15
2	Air dingin di dalam gelas macam mendidih.	19
3	Dia pulang ke Belitong, bukannya membawa ijazah, dia membawa istri.	19
4	Markoni adalah orang yang kenyang pengalaman sekaligus orang yang traumatis.	26
5	Namun sial lagi, di balik wajah manis si bungsu itu, tersimpan jiwa pemberontak.	27
6	Kata guru, kalau mau, dengan mudah si bungsu bisa dapat rengking. Namun, karena wataknya yang keras, si bungsu seakan menyabotase dirinya sendiri.	28
7	Belum pernah dia merasa waktu berjalan begitu lambat sekaligus cepat. Cepat sekaligus lambat. Membingungkan.	32
8	Karena melihat Lena berkelebat sedikit saja, dia macam kena penyakit angin duduk. Sebaliknya, Lena benci.	35
9	Bu Norma terkenal galak, suka berterus terang, tetapi tulus dan disenangi.	38
10	Sabari yang tak pernah suka olahraga, yang badannnya seperti mau patah klaw ditiup angin barat, bulan berikutnya terpilih masuk tim inti kasti SMA.	40
11	Izmi bukanlah kawan Sabari, mereka bahkan tak pernah bertegur sapa,tetapi ajaib, kisah konyol Sabari membuat Izmi terinspirasi.	41
12	Malangnya, seluruh prestasi Sabari yang fenomenal itu membuat Lena malah semakin brutal menolaknya.	43
13	Jika dulu dia hanya mengatakan <i>tak usah ya</i> jika dikirim Sabari angka hasil kebun sendiri, disertai kartu ucapan yang manis, <i>'purnama kedua belas, silahkan menikmati semua kebaikan dari buah nangka'</i> , kini dibantingnya nangka hasil kebun sendiri itu sambil ngomel-ngomel.	44
14	Sabari patah hati, tetapi di tak patah harapan.	48
15	Banyak orang yang makin tua makin cerewet, makin tempramental, makin genit, makin kekanakan. Ayah Sabari, makin puitis.”	64
16	Hampir dua jam menunggu, satu persatu siswa mulai datang, lalu berboding-bondong. Sabari geliah sebab Lena tak kunjung muncul. Akhirnya lonceng masuk berdentang, pada saat yang sama datanglah Lena, mengebut naik sepeda menuju sekolah. Sabari berdebar-debar.	67

17	Semakin dalam guru menjelaskan, semakin banyak murid yang bingung, termasuk Sabari...	78
18	Kedua sejoli itu pasti telah bersekongkol untuk menyontek pada ujian antar semester sebentar lagi. Sungguh romantis, Sabari cemburu.	83
19	Satu pertolongan kecil penuh rahasia yang mengandung nilai romansa.	85
20	Dia cemburu, tetapi bahagia untuk mereka.	85
21	Izmi tak berhenti tersenyum, tetapi tak berhenti pula menghapus air mata.	108
22	Tak kenal lelah dia. Kuli lain mecuri-curi waktu agar bisa bermalas-malsan, dia sebaliknya. Yang tak disuruh dikerjakannya, apalagi disuruh. Orang lain minta libur, dia minta masuk kerja. Kerap mandor meyetopnya karena terlalu banyak mengaduk semen, memaku sesuatu yang tak seharusnya dipaku, memasang yang bukan untuk dipasang, dan mengangkat yang seharusnya tak diangkat.	114
23	Setelah hujan lebat, matahari bersinar lagi.	135
24	Ular dan belut nyaris sama. Kambing dan domba serupa. Bodoh dan dungu setali tiga uang. Tabib dan dukun sering tertukar. Orkes dan <i>band</i> hanya soal istilah. Namun, tak ada persamaan sama sekali antara Makmur Manikan dan JonPijareli.	193
25	Keluarga kecil, rumah kecil,kebahagiaan besar, begitu perasan Sabari .	181
26	Ada pula yang berspekulasi mungkin istri Manikam bosan pada kemapanan, sedangkan istri Jon bosan dengan ketidakmapanan. Ironi dan paradoks, memang selalu menjadi bagian paling memesonanya dari cinta.	195
27	Namanya dan seluruh niat di balik nama yang diberikan ayahnya itu, agar dia menjadi orang yang sabar, adalah hal yang sederhana, tetapi di mata hukum ternyata bisa menjadi runyam.	201
28	Getir hati Sabari mendapati bahwa di tempat orang yang akan mengalami hal yang pahit, orang-orang justru berpakaian bagus seperti Lebaran.	209
29	Ukun dan Tamat lebih tertarik akan dandanan mereka ketimbang apa yang akan dialami Sabari.	209
30	Sabari teragap-gagap. Dia menoleh ke arah Ukun dan Tamat. Kedua sahabatnya itu malah menoleh ke arah gambar burung Garuda Pancasila.	211
31	Di dunia yang fana ini, cinta bersemi dan terempas tiada jeda.	213
32	Namun, kombinasi dari hatinya yang lapang, keluguan yang tak tanggung-tanggung, dan kenyataan yang sulit diterima, membuat matanya rabun melihat koskuensi hukum dari	218

	perceraian itu.	
33	Sabari senang meski dia sedih karena begitu miskin sehingga tak dapat membelikan Zorro makanan di dalam daftar menu itu.	226
34	Lena suka musik, lelaki itu tak bisa membedakan musik dangdut dan musik <i>reggae</i> . Lena senang bepergian, dia ingin melihat dunia, lelaki itu senang melihat burung perkututnya.	234
35	Jon siap keluar dari balik lemari, lalu menembak bertubi-tubi. Situasi kritis, tetapi tiba-tiba terdengar suara yang lembut.	308

## 2. Specific kind of quotes

### A. Wise Quotes

NO	CORPUS	PAGE
1	Sabari tak melawan, hanya tersenyum, karena dia takkan merendahkan dirinya sendiri dengan menggunakan mulutnya untuk memaki dan takkan menghinakan dirinya sendiri dengan menggunakan tangannya untuk memukul.	80
2	Bogel punya segalanya, keluarga mampu, kawan banyak, berwajah menarik, flamboyan, populer, trendi, lumayan pintar. Banyak siswa ingin sepertinya, tetapi di mata Izmi, Bogel tampak selalu ingin menjadi orang lain. Sabari adalah kebalikan dari semua kelebihan Bogel, dan tampak bangga menjadi dirinya sendiri.	81
3	"Biarlah orang-orang di luar sana makmur sentosa karena mencuri, kita jangan! Meski susah, kita harus jujur".	156
4	Konon, hari paling penting dalam hidup manusia adalah hari saat manusia itu tahu untuk apa dia dilahirkan.	227
5	Mental lebih penting daripada akal.	258
6	"Kalau kita punya, yang kita punya bisa diambil orang. Kalau kita tak punya, tak ada yang bisa diambil orang".	263
7	Kata-kata itu mencerminkan kualitas watak orang yang mengucapkannya.	296
8	<i>Seorang ayah tak boleh menyerah demi anaknya</i> , begitu kata Sabari.	373
9	Dari Amiru aku belajar bahwa tak semua orang mendapat berkah untuk mengabdikan kepada orangtua.	392

### B. Feedback Reader Quotes

NO	CORPUS	PAGE
1	<i>Siapa yang mengatakan Sabari obsesif? Siapa? Itu adalah tuduhan yang tahu adat!</i>	58

2	Tanpa Sabari mereka merasa tak lengkap. Karena Ukun adalah si tukang cari gara-gara, Tamat si bijaksana, Toharu si pintar pegakuan sendiri, Sabari si koyol dan lugu mita ampun, secara aneh perkongsian mereka telah menimbulkan kombinasi perkawanan yang unik, yakni satu orang bergantung dengan orang yang lainnya. Mereka seperti empat sekawan bertualang ke pulau kaum nudis ( <i>adakah kisah seperti itu?</i> )	74
3	Menurut para ahli, fenomena itu- mereka menyebutnya <i>blue moment</i> - terjadi karena posisi matahari, rotasi bumi, lapisan uap air di udara setelah hujan, temperatur, pembiasan cahaya, dan hal-hal yang semakin menjelaskan, kau aka semakin bingung, kawan, sebab sebenarnya aku tak begitu mengerti.	136
4	Setelah menimbang segala hal, akhirnya Sabari memutuskan untuk menempuh rencana terakhir itu. Orang-orang bisa menduga dia mau bunuh diri karena tak sanggup menanggung durjana cinta, oh, tidak, tidak ada sifat-sifat berkecil hati seperti itu dalam diri tokoh kita.	140
5	Sabari begitu gembira. Apakah lantaran dia menerima upah yang besar? Tidak juga. Apakah lantaran dia tiba-tiba menjadi tampan? Mustahil. Semuanya tak lain tak bukan karena Lena.	149
6	Ada saja teorinya, sebagian besar tidak masuk akal dan mencakup hal-hal yang tidak sopan jika ditulis dalam sebuah novel.	154
7	Dan Lena, karena satu dan lain hal yang kurang sopan dibahas di dalam novel, bingung menerapkan keputusan.	167
8	Apakah kemudian Sabari ditumbalkan Markoni? Begitukah drama ini berlangsung? Segampang itukah kejadiannya? Tidak, sama sekali tidak. Yang terjadi adalah Sabari menumbalkan dirinya sendiri.	168
9	Mengapa Sabari menggunakan konfigurasi komunikasi yang sangat rumit dan tidak masuk akal semacam begitu? misteri	169
10	Tetapi nilai gembira yang dirasakan Jon Pijareli setara dengan gembira kecil tadi diakarkan, lalu dipangkatkan enam, hasilnya dipangkatkan enam lagi (mengapa harus repot-repot diakarkan dulu? Misteri).	253
11	“begini-begini, aku ini pernah jadi relawan penyuluh KB, Boi, jadi aku tahu cara menjawab, dan tahu cara bertanya” <i>apa hubungan semua itu?</i>	288
12	“terangkan kepadaku seolah-olah aku ini hanya tamat SMP.” Padahal, SD pun Jon tak tamat.	311

### C. Fun Quotes

No	Corpus	Page
1.	Mengenai bonus nama “miskin” di belakang namanya itu, kiranya tak perlu lagi diuraikan.	23
2.	“Berdasarkan perhitunganku, rasa sayang Lena padamu lebih kecil daripada rasa bencinya. Kita tahu dalam Matematika, nilai yang lebih kecil dikurangkan dengan nilai yang lebih besar, hasilnya nol. Maka nol persen, itulah peluangmu”	39
3.	“aku gagal mendekati Shasya, dia muak padaku, siapa tahu kau berhasil, boi. Kudengar tren zaman sekarang ini banyak perempuan cantik suka sama lelaki yang dungu, siapa tahu,” saran Ukun.	54
4.	“Delapan puluh persen laki-laki sukses, sisanya, tigapuluh persen, gagal. Nah, tak perlu kujelaskan lebih lanjut, kau tahu sendiri di mana kau berada”.	55
5.	“ Woeri guru Seni Lukis, lima puluh tahun umurnya, patah hati sejak SMP, tak mau pacaran lagi. Samura, guru Pengantar Ilmu Komputer, sudah pindah ke Kundur, <i>ctrl, paste</i> . Mas’ud tetangga Samura, sudah meninggal, <i>ctrl strip all strip del</i> , Sinatra, nama burung murai batu Samura, sudah mati keracunan dedak, <i>shut down</i> . Abdalla Syahbana Salam, bertaburan huruf S dan A, ketua OSIS angkatan pertama SMA ini. Itu masa lampau, waktu Biologi masih bernama Ilmu Hayat, Matematika masih bernama Berhitung. Fisika masih bernama Ilmu Pasti, Geografi masih bernama Ilmu Bumi, Kimia bernama Ilmu Zat-Zat. Tentu banyak siswa lain bernama depan S dengan dua huruf A, dari kelas satu sampai kelas tiga, semua sudah kuhitung, enam puluh delapan orang, tetapi semua bergajul! Tak bisa bikin puisi!”	58
6.	“ya, aku bingung karena Shasya selalu plinplan. Hari ini dia bilang tak suka padaku, esoknya bilang benci esoknya lagi bilang muak. Sungguh tak punya pendirian. Yang benar yang mana?”	68
7.	Sejak dulu Ukun menyukai banyak perempuan. Namun, perempuan yang tidak menyukainya lebih banyak lagi. .... sampai sekarang pun dia masih suka, dan hanya dia yang suka, orang lain tidak.	123
8.	Dan, berkenalanlah Sabari dengan Mbak Yu. Namun, hanya sebentar sebab hampir muka Sabari kena siram jamu kuat lelaki rasa jahe lantaran berulang-ulang memanggil tukang jamu itu Marlana, padahal namanya Suminem. Kalau diselidiki secara saksama melalui ilmu linguistik, memang sulit melihat kemiripan antara dua nama itu. Dalam kaitan itu, ke-muntab-an	126

	Mbak Yu sangatlah bisa dimaklumi.	
9.	“karena itu boi” kata Ukun, “tolong jangan gila dulu. Biarlah kami mencari Lena dan Zorro dulu. Kalau kami gagal, silahkan nanti kalau mau menjadi gila, tak ada keberatan dariku dan Tamat sebagai kawan-kawanmu. Untuk sementara ini, tahan dulu”	299
10.	Seumpama Lena tak mau pulang, silakan, tak apa-apa, paling tidak Zorro bisa diajak pulang. Kalau keduanya tak mau pulang, silakan, tak apa-apa juga. Toh, negeri ini sudah merdeka lebih dari lima puluh tahun, orang bebas menentukan pilihan.	319

### 3. Foreign Language Terminologies.

No	CORPUS	PAGE
1.	Eurika	21
2.	excavator	22
3.	Absurd	73
4.	Blushed	97
5.	Prime time	97
6.	Reffrain	100
7.	Rebelious	102
8.	Amtenaar	232
9.	Calculated risk	232
10.	Sense of pupose	232
11.	Genuine	232
12.	SSDD	250
13.	Follow up	252

14.	Finito	266
15.	Northern Territory	340

#### 4. Scientific Terminologies

NO	CORPUS	PAGE
1.	Post power syndrom	2
2.	Induksi	24
3.	Menyabotase	28
4.	Konspirasi	36
5.	Ecolocation	36
6.	Koordinat	36
7.	Distorsi	39
8.	Interferensi	47
9.	Rekonsiliasi	54
10.	Opsesip kumulatif (obsesif kumulatif)	57
11.	bipolar	67
12.	Modulasi	100
13.	Euforia	120
14.	Menganulir	124
15.	Masa Jura	135
16.	Blue Moment	136
17.	Mengonfrontasi	162

18.	Disorientasi	167
19.	Anomali	172
20.	Enigma	172
21.	Utopia	172
22.	Kapasitor	175
23.	Voltase	175
24.	Didisposisi	197
25.	Normatif	212
26.	Metodikal	231
27.	Partikelir	239
28.	Riskan	250

#### 5. Melayu Belitong Terminologies

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3.	Cincai	11
4.	Tercenung	11
5.	Sekonyong-konyong	12
6.	Lekas	14
7.	Kuali	15
8.	Kemerosok	15



9.	Bedebah	18
10.	Bergajul	18
11.	Berleha-leha	19
12.	Udik	19
13.	Pusara	20
14.	Kuyu	20
15.	Saban	22
16.	Minyak jelantah	23
17.	Perigi	23
18.	Bercokol	32
19.	Pukau	34
20.	Menggantang	39
21.	Rapi jali	42
22.	Lindap	52
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24.	Pelem	54
25.	Boi	55
26.	Raskal	69
27.	Majenun	79
28.	Tergelak	90
29.	Mentereng	92
30.	Amboi	97

31.	Seronok	97
32.	Ojeh	99
33.	Kelebat	111
34.	Pinggian	116
35.	Pelanduk	118
36.	Opsedon -> up side down	121
37.	Bebal	124
38.	Durjana	140
39.	Pemberang	144
40.	Leboi cap belacan	161
41.	Naik pitam	163
42.	Handai Tolan	166
43.	Tak ayal	167
44.	Jambalaya	167
45.	Patah bingkis	172
46.	Dipan	191
47.	Katut	199
48.	Jambul	209
49.	Elok	209
50.	Pulisi	219
51.	Kena kurung	219
52.	Kolaps	239

53.	Pecah kongsi	242
54.	Kopi darat	252
55.	Dua ribu perak	253
56.	Ciamik	272
57.	Senewen	286
58.	Tandas	286
59.	Timpas	286
60.	Gelaning	294
61.	Hademat	294
62.	Ngayau	294
63.	Ketumbi	294
64.	Semlohai	301
65.	Almanak	304
66.	Cutbrai	310
67.	Jenggel	310
68.	Pol	312
69.	Berkelakar	314
70.	Bramacorah	362
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72.	Kelinang	393