



Analysis of Language Style in the Novel “Hello” by Tere Liye: A Stylistic Review

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ABSTRACT

This research discusses language style or stylistics in the novel Hello by Tere Liye. Language style is the way the author expresses ideas or thoughts using words to produce literary works such as novels, poems, gurindam, and others. The aim is to determine how far and in what ways and how the author uses linguistic signs to obtain special effects. The problem examined in this study is how the language style or majas used by the author in the novel Hello by Tere Liye. The purpose of the research is to describe the stylistic analysis contained in the novel Hello by Tere Liye. The research approach uses a qualitative approach and the research method uses a qualitative descriptive method. The data and data source used in the research is the novel Hello by Tere Liye. The research data collection technique is a note technique in the form of words or sentences from the contents of the novel Hello. Data analysis techniques include data identification, data classification, data analysis and result conclusion. The research results of the novel Hello consist of several types of language styles, namely comparison language style, opposition language style, linking language style and repetition language style. The following is the interpretation of the research results of language style analysis in the novel Hello by Tere Liye, namely the comparison language style consists of several language styles, namely parable 4 data, metaphor 7 data, personification 8 data, opposition language style in the novel Hello is hyperbole 1 data, linking language style consists of metonymia 4 data, asidenton 12 data and repetition language style there is repetition with 12 data with a total of 48 data.

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1. INTRODUCTION

Literary works are closely related to language since language serves as the primary medium in written literature. A literary work is essentially a reflection of society, portraying life as perceived by the author. Therefore, many literary works are easy to understand as they are inspired by societal life. The language used in literary works differs from that used in other types of writing. In literature, there are linguistic styles or figures of speech, which are referred to as stylistics. Stylistics is a branch of linguistics that examines language variations with a linguistic approach applied in literary studies, where the main object of study is language. The use of figurative language or word choice in stylistic analysis is crucial as it reflects or represents a literary work that is worthy of dissemination and contains valuable lessons for everyday life.

According to Nurgiyantoro (2019), the purpose of stylistic analysis is to determine the extent, aspects, and manner in which an author employs linguistic signs to achieve specific effects. This indicates that stylistics is used to uncover the beauty of literary works through language.

A novel is a fictional literary prose work. The term "novel" originates from the Italian word *novella*, which literally means "a small new thing" and later came to be understood as a short prose story (Abrams in Nurgiyantoro, 2019). A novel consists of two main elements: intrinsic and extrinsic elements. The intrinsic elements include theme, characterization, plot, setting, language style, point of view, and moral message, whereas the extrinsic elements involve the author's background or biography and the moral values conveyed in the novel. The general characteristics of a novel include a word count exceeding 35,000 words, a length of approximately 100 pages, an estimated reading time of about three hours, and a relatively complex storyline.

The novel analyzed in this study is *Hello*, written by one of Indonesia's renowned authors, Darwis, who is better known by his pen name, Tere Liye. Born in 1979 in South Sumatra, Tere Liye has written approximately 50 novels spanning various genres. His writing career began in 2005 and continues to the present, establishing him as a well-known novelist. Some of his bestselling novels include *Hujan*, *Tentang Kamu*, and the *Bumi* series. One of his notable works, *Hello*, was published in April 2023. The novel presents a love story filled with internal conflicts between the two protagonists. Like a nostalgic space, the readers are invited to explore the well-preserved memories within. *Hello* consists of 320 pages and is a perfect weekend read. The story is not overly complicated, with conflicts that unfold gradually, creating a puzzle-like experience for the readers. The use of stylistic elements in the novel enables the readers to grasp the misunderstandings occurring within the storyline. The engaging narrative and the distinctive language style in *Hello* captivated the researcher's interest, leading to an analysis of the language style employed by Tere Liye in this novel.

The novel *Hello* follows the journey of a young woman named Ana, who embarks on a project to build, repair, and renovate houses. Due to her skills, Ana receives a job offer to renovate a house owned by a woman named Hesty. From this point, Ana's renovation work becomes the gateway to unraveling the intertwined lives

of Hesty and herself. The story delves into the past life of the homeowner, exploring memories stored within the old house—memories of childhood, adolescence, and adulthood. Hesty's family is depicted as wealthy aristocrats with a strong educational background. The house, filled with memories, also holds the presence of Tigor, the son of the family's chauffeur and maid, who has been Hesty's childhood companion from infancy to adulthood. The novel details their journey from childhood, exploring their family backgrounds, lineage, and education, which all contribute to the complexity of their love story—one that is marked by stark social differences akin to heaven and earth.

Stylistics, by its nature, is closely related to style. The term "stylistics" originates from the English word stylistic, which derives from style, meaning "manner" or "way." Stylistics is a linguistic discipline that applies a linguistic approach to literary studies, focusing on language as its primary object of analysis. According to Abrams in Nurgiyantoro (2019), language style in literary studies refers to "figurative language," which denotes the manner in which an author expresses their ideas in prose. Language style or figures of speech represent the specific way an author conveys thoughts and emotions in writing (Abrams, 1981).

According to Leech & Short (1984), style refers to the way language is used in a particular context, by a specific author, for a defined purpose. Meanwhile, the Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*) defines language style as the use of linguistic richness in speech or writing, the employment of particular variations to achieve certain effects, the overall linguistic characteristics of a group of literary authors, or a distinctive way of expressing thoughts and emotions in written or spoken form (Depdikbud, 1995).

Language style is essentially the artistic use of language to enhance its impact by introducing comparisons between one object or idea and another that is more universally understood. In short, the use of a particular language style can evoke specific connotations and emotions (Dale, 1971; Tarigan, 2013). According to Tarigan (2013), language style is a form of rhetoric, which involves the use of words in speech and writing to persuade or influence the audience or readers. Simply put, language style is a distinctive way of expressing thoughts through language, reflecting the writer's personality and character. A well-crafted language style should embody three essential elements: honesty, politeness, and appeal (Keraf, 1985; Tarigan, 2013).

Simpson, as cited in Nurgiyantoro (2019), suggests that the study of language style essentially involves exploring and analyzing language usage, emphasizing its artistic and aesthetic qualities within literary works. This highlights the importance of stylistics in identifying and appreciating the beauty of language as crafted by the author.

According to Tarigan (2013), language styles can be broadly classified into four major categories. The first category is Comparative Language Style, which includes simile, metaphor, personification, depersonification, allegory, antithesis, pleonasm, tautology, periphrasis, anticipation, and correction. The second category is Contrasting Language Style, which consists of hyperbole, litotes, oxymoron, paronomasia, paralepsis, zeugma and syllepsis, satire, innuendo, antiphrasis, paradox, climax, anticlimax, apostrophe, anastrophe, apophasis, hysteron proteron, hypallage,

cynicism, and sarcasm. The third category is Associative Language Style, which includes metonymy, synecdoche (pars pro toto and totem pro parte), allusion, euphemism, eponym, epithet, antonomasia, erotema, parallelism, ellipsis, gradation, asyndeton, and polysyndeton. Lastly, the fourth category is Repetitive Language Style, which comprises alliteration, assonance, antanacsis, chiasmus, epizeuxis, tautotes, anaphora, epistrophe, symploce, mesodiplosis, epanalepsis, and anadiplosis.

Based on the discussion above, one of the most intriguing aspects to examine is the language style in Tere Liye's novel *Hello*. This study focuses solely on the analysis of language style used in the novel *Hello* by Tere Liye to explore its aesthetic value. The research problem is formulated as follows: What are the language styles found in the novel *Hello* by Tere Liye? The objective of this study is to describe and analyze the language style present in the novel *Hello* by Tere Liye. Theoretically, this research is expected to contribute to the field of linguistics and literature, particularly in the study of language style in novels.

2. LITERATURE REVIEW

Language Style

Language style is a rhetorical form used in speaking and writing to convince or influence listeners and readers (Tarigan, 2013:4). According to Gustina (2014:3), figurative language is a distinctive way of expressing thoughts and feelings in both written and spoken forms, with its uniqueness lying in the choice of words that do not directly state their literal meaning. Furthermore, Gunawan (2019:5) defines figurative language as the use of figurative speech in written works.

Prihantini (2015:2) explains that figurative language can bring a text to life, enhance emotional effects, or evoke certain connotations, which is referred to as *majas* (figure of speech). Meanwhile, Wijaya (2012:132) states that figurative language is an expressive form representing the emotions and thoughts of the author. Based on these various perspectives, it can be concluded that figurative language is a way for writers to convey their thoughts and emotions through word choices in either written or spoken form.

Figurative language, or style, is a linguistic expression technique used by authors to attract readers' attention and create a particular effect in literary works. According to Nurgiyantoro (2018:215), figurative language includes sound elements, lexical structures, morphological and syntactic structures, figurative language, rhetorical devices, imagery, coherence and cohesion, graphology, and even writing formats.

Figurative Speech (Majas)

Figurative speech, commonly known as *majas*, is a linguistic style that does not convey its literal meaning but instead provides aesthetic impressions in literary works. Nurgiyantoro (2018:215) defines *majas* as a language expression technique that adds implicit meaning. Figurative speech is divided into two main categories: comparison figures and association figures.

Comparison figures refer to expressions that compare one thing to another based on certain similarities. One such figure is a simile, which explicitly compares two things using words such as *like*, *as*, *similar to*, and *resembles* (Nurgiyantoro, 2018:219). Additionally, metaphor compares something implicitly without using

direct comparative words (Nurgiyantoro, 2018:224). Another form of comparison is personification, which attributes human characteristics to inanimate objects, making them appear to have human-like traits (Nurgiyantoro, 2018:235). Lastly, allegory is a comparison that extends throughout an entire text (Nurgiyantoro, 2018:239).

Apart from comparison figures, there are also association figures that function by replacing or relating one thing to another that shares a close connection. One such figure is metonymy, which replaces an object with a term closely associated with it (Nurgiyantoro, 2018:243). Another example is synecdoche, which can take two forms: *pars pro toto* (mentioning a part to represent the whole) and *totum pro parte* (mentioning the whole to represent a part) (Nurgiyantoro, 2018:244).

Contrast figures, on the other hand, highlight contradictions or differences in meaning. One prominent type is hyperbole, which exaggerates something for dramatic effect and emphasis (Nurgiyantoro, 2018:261). In contrast, *litotes* downplays reality to create a sense of modesty (Nurgiyantoro, 2018:265). Another type, paradox, explicitly presents contradictions within a single statement (Nurgiyantoro, 2018:267). Additionally, irony and sarcasm convey opposite meanings to create satire or social criticism (Nurgiyantoro, 2018:269).

Rhetorical devices in figurative language include various techniques used to enhance linguistic beauty. One of these is repetition, where words or phrases are repeated within a sentence for emphasis (Nurgiyantoro, 2018:247). Another form, anaphora, occurs when words or phrases are repeated at the beginning of consecutive sentences (Nurgiyantoro, 2018:257). Additionally, polysyndeton and asyndeton are linguistic techniques where conjunctions or punctuation marks are used repeatedly to connect ideas within a sentence (Nurgiyantoro, 2018:259-260).

Novel

A novel is a type of literary work that consists of intrinsic and extrinsic elements. The word novel originates from the Latin term *novellus*, which means "new." Nurgiyantoro (2002:4) states that a novel is a fictional work that presents an imaginative world built through intrinsic elements such as plot, characters, setting, point of view, and figurative language.

A novel comprises intrinsic and extrinsic elements that contribute to the construction of its story. Intrinsic elements originate within the literary text itself and serve as the fundamental components that shape the plot. According to Nurgiyantoro (2002:30), intrinsic elements include key components such as theme, which represents the central idea of the story; plot, which refers to the sequence of events that structure the narrative; and characterization, which describes the personalities of the characters within the novel. Other intrinsic elements include setting, which provides details about the place, time, and atmosphere of the story; point of view, which determines the narrative perspective; and figurative language, which enhances the storytelling through stylistic expressions.

In addition to intrinsic elements, a novel also contains extrinsic elements, which are external factors that influence the story's development. Extrinsic elements include the author's biography, social and cultural background, and underlying values reflected in the novel. According to Wellek & Warren (1956:79-153), extrinsic elements also encompass the author's subjectivity, such as beliefs, perspectives on life, and personal experiences that may shape how the author develops the plot and characters in a novel.

Thus, a novel is a complex literary work that not only comprises structural storytelling elements but also employs various figurative languages and stylistic devices to enhance its meaning and engage the reader.

3. RESEARCH METHODS

This study employs a qualitative approach with a descriptive method. According to Ibrahim (2015), "A qualitative approach is a research method that emphasizes data depth to achieve the quality of research results. The descriptive method is aimed at collecting actual and detailed information, identifying problems, making comparisons, or conducting evaluations." The data in this research is derived from the novel *Hello* by Tere Liye in the form of words and sentences that contain language styles. The data source is obtained from the novel *Hello* by Tere Liye. According to Juliyansyah (2014), the data collection technique in this study involves reading the content of the novel *Hello* by Tere Liye, noting elements that contain language styles, categorizing these elements, recording the language styles, and segmenting the data into smaller units according to their respective language styles to facilitate analysis. The data analysis techniques include data identification, classification, analysis, and drawing conclusions from the analysis results. Regarding data validity techniques, Sugiyono (2016) states that this study involves data verification from various sources and applies source triangulation, technique triangulation, and time triangulation.

4. RESULTS AND DISCUSSION

Based on the research conducted, several figures of speech are used in the novel *Hello*. These can be seen in the following table:

Table 1. Summary of Figures of Speech in the Novel *Hello* by Tere Liye

No	Type of Figure of Speech	Specific Figure of Speech	Frequency
1	Comparative Figures of Speech	Simile	4
		Metaphor	6
		Personification	8
2	Contradiction Figures of Speech	Hyperbole	1
3	Association Figures of Speech	Metonymy	4
		Asyndeton	12
4	Repetition Figures of Speech	Repetition	12
Total Data		48	

The following is a discussion of the figures of speech found in the novel *Hello* by Tere Liye:

a. *Comparative Figures of Speech in the Novel Hello by Tere Liye*

Comparative figures of speech are literary devices that equate one thing with another, using words such as: like, as, akin to, similar to, and other comparative expressions. These include simile, metaphor, and personification.

1) Simile

Simile is a comparison between two essentially different things that are deliberately considered similar. It is often equated with analogy. A simile explicitly states a similarity between one thing and another, using specific words such as "like," "as," "akin to," "similar to," "resembling," and so on. The novel *Hello* contains four instances of simile, as follows:

Data 1

"And don't forget the lush green grass of the garden, like a carpet." (Liye, 2023:14)

This quote exemplifies simile as it contains the word "like," which serves as a comparative marker. The word "lush green" illustrates the grass's healthy, fresh appearance, while "carpet" suggests softness and neatness. This simile compares the vibrant green grass to a carpet, portraying the beauty of the garden grass.

Data 2

"This additional building looks like a poor attachment to its main structure. It disrupts the overall architecture of the house." (Liye, 2023:20)

This excerpt showcases simile by comparing the additional building to an unappealing attachment. The word "like" marks the explicit comparison. The phrase "poor attachment" implies that the added structure makes the house less aesthetically pleasing. The comparison highlights how the additional building appears inconsistent with the original architectural design.

Data 3

"We were too young to understand, not even a puppy love. But that afternoon, I knew Tigor would do anything to protect me. He even bravely fought a large snake. He was like a hero, MacGyver—do you know MacGyver?" (Liye, 2023:44)

This simile employs "like" to explicitly compare Tigor to the fictional character MacGyver, emphasizing his bravery in protecting Hesty from a giant snake.

Data 4

"In five minutes, they found where the camera was stored. In a large teak desk drawer, lying there like a divine relic, the Minolta Maxxum 7000. Hesty gasped, hesitated, then reached for it. Her hands trembled with excitement." (Liye, 2023:106)

This quote illustrates simile through the phrase "like a divine relic," comparing the camera to a sacred object. This comparison emphasizes the Minolta Maxxum 7000's high value, making Hesty's hands tremble with excitement.

The four instances of simile in *Hello* utilize "like" and "akin to" to highlight differences in characteristics, properties, and other aspects.

2) Metaphor

A metaphor is a concise and structured figure of speech where one idea represents another. It involves an implicit comparison, meaning it does not use explicit comparative words such as "like," "as," or "akin to." The comparison may be based on physical features, attributes, conditions, or actions. The researcher found six examples of metaphor in the novel, including:

Data 5

"Word of mouth spread her name. 'She won't disappoint, Sus. She's honest, and her work quality is excellent.' So, Ana started getting requests to build rooms, renovate spaces, add floors, raise ceilings, and even construct new houses." (Liye, 2023:7)

This passage demonstrates explicit metaphor. The phrase "word of mouth" metaphorically represents verbal recommendations that spread Ana's reputation. The comparison highlights how Ana's quality work led to more opportunities.

Data 6

"Two babies were born almost at the same second. And in the future, these two babies would experience the ebb and flow of a special relationship." (Liye, 2023:18)

This implicit metaphor employs "ebb and flow," a term typically used to describe the movement of tides, to depict the ups and downs in the relationship between the two children, Tigor and Hesty.

Data 7

"When he was in elementary school, because the bed could no longer accommodate three people, he was dethroned and slept on the floor on a woven mat." (Liye, 2023:35)

The phrase "dethroned" is an implicit metaphor suggesting the loss of privilege, akin to a ruler losing their throne. In this context, it metaphorically illustrates how Tigor had to give up his spot on the bed and sleep on the floor.

Additional examples of metaphor in the novel include: "keep silent," "golden stairs," and "red as fire." These metaphors fall into explicit and implicit categories, depending on the clarity of their comparative elements.

3) Personification

Personification attributes human qualities to inanimate objects or abstract ideas. These qualities may include physical traits, emotions, behavior,

thoughts, or actions. The novel *Hello* features eight instances of personification, including:

Data 8

"A house is a silent witness to human journeys. Some witness happy stories, some endure painful and tearful ones, while others contain stories too complex to classify." (Liye, 2023:8)

This excerpt personifies the house by attributing it with the human ability to witness and remember events. The phrase "silent witness" suggests that a house retains memories of the experiences of its inhabitants.

Data 9

"In the yard, palm trees stood in neat rows of equal height. The colorful bougainvillea alternated with bonsai trees, aged decades. And don't forget the lush green grass. The rain gently washed over everything." (Liye, 2023:14)

This quote employs personification by giving rain the human-like action of "gently washing." This conveys the idea that rain nurtures and refreshes nature.

Data 10

"Ana looked up, her eyes scanning the neglected building. Creeping plants crawled over the walls." (Liye, 2023:19)

This excerpt uses personification by attributing the human action of "crawling" to plants, illustrating how vines spread across the building's walls.

Other instances of personification in *Hello* include: "silent witness," "fallen at the western foot," "splitting apart," "swept away," and "a lifeless physical structure." This confirms that personification assigns human traits solely to non-human objects or beings.

b. Contradiction Figures of Speech in the Novel *Hello* by Tere Liye

Contradiction figures of speech express something in opposition to its literal meaning. These contradictions can involve physical objects, conditions, attitudes, traits, characteristics, actions, words, and other elements, depending on the context.

1) Hyperbole

Hyperbole is a type of figurative language that involves exaggerated statements about quantity, size, or characteristics to emphasize a statement or situation, making it more dramatic and impactful. In the novel *Hello*, only one instance of hyperbole was identified:

Data 11

"The floor was covered in marble, looking spotless and gleaming as far as the eye could see. In the yard, palm trees stood in neat rows, all of equal height. Colorful bougainvillea alternated with decades-old bonsai trees." (Liye, 2023:14)

This passage demonstrates hyperbole due to the phrase as far as the eye could see, which is an exaggerated expression. The phrase suggests that

the floor appears endlessly vast, making it seem like it stretches indefinitely when viewed.

Hyperbole is used in literature to emphasize a point by intentionally exaggerating words or phrases. In the novel *Hello*, this stylistic device enhances the grandeur and beauty of the setting. Hyperbole is categorized under contradiction figures of speech because it presents an exaggerated contrast to reality.

c. Associative Figures of Speech in the Novel *Hello* by Tere Liye

Associative figures of speech are divided into two types: metonymy, synecdoche, and asyndeton. Below is an explanation of associative figures of speech:

1) Metonymy

Metonymy is a figure of speech that uses the name of one thing to refer to another thing closely associated with it. The metonymy figures of speech found in the novel *Hello* appear in four instances:

Data 12

"Meanwhile, Tigor takes his Vespa everywhere. It's still the old Vespa, a gift from the newspaper agency owner, but it has been modified to look cool, perfect for young people." (Liye, 2023:170)

This excerpt from the novel demonstrates metonymy because the word "Vespa" is commonly used to refer to a two-wheeled vehicle. Vespa is a brand of scooter originating from Italy, established in 1946 in Florence under its parent company, Piaggio. The passage describes how Tigor uses his old Vespa, a gift from the newspaper agency owner, and modifies it into a Vespa that appeals to young people.

Data 13

"If you keep calling me 'Miss,' we might as well just go home, Tigor."

"Alright, Miss Hesty, let's just go home."

Tigor pretended to turn his Vespa around. (Liye, 2023:171)

This excerpt illustrates metonymy because "Vespa" refers to a two-wheeled vehicle. Tigor humorously pretends to obey Hesty by pretending to turn his Vespa.

Data 14

"Tigor and Hesty immediately grabbed bottled tea in front of them, exhaling loudly from the spiciness, laughing as they looked at each other." (Liye, 2023:182)

This passage uses metonymy because it mentions a brand name. "Bottled tea" actually refers to sweet tea, but since the term "bottled tea" is commonly used, the word has shifted to mean the drink itself.

Data 15

"You're just lucky, Hesty."

Hesty didn't listen; she stepped forward stylishly to receive her prize— a free bottled tea voucher for a year. (Liye, 2023:182)

This passage demonstrates metonymy because it refers to a specific brand, "Bottled Tea," which is associated with sweet tea. It explains that Tigor tells Hesty she is just lucky to receive a free voucher for bottled tea.

From these examples of metonymy, we can see that brand names are often used interchangeably with general product names in everyday life, such as how "Pepsodent" is commonly associated with toothpaste.

2) Asyndeton

Asyndeton is a figure of speech where several words, phrases, or clauses of equal rank are listed without conjunctions, instead connected by commas (,). The novel *Hello* contains 12 instances of asyndeton, including:

Data 16

"Her first jobs were small— just fixing a broken fence for a neighbor, patching a cracked wall, or replacing dull bathroom tiles. She did it all herself, dragging a bucket of cement mixture, starting to lay the tiles. Her hands, face, and hair were smeared, but it didn't matter— she remained enthusiastic." (Liye, 2023:6)

This excerpt exemplifies asyndeton as it contains commas (,) without conjunctions, creating a rhythmic and compact sentence structure. The passage describes how Ana starts with small repair jobs, working alone from mixing cement to laying tiles, despite the mess on her hands, face, and hair.

Data 17

"Then Ana was asked to build rooms, renovate spaces, add floors, raise ceilings, remodel, and even construct new houses." (Liye, 2023:7)

This sentence demonstrates asyndeton because it uses commas (,) without conjunctions to list various renovation tasks Ana was responsible for.

Data 18

"Or perhaps because for Ana, a house was never just about its physical structure. It wasn't just about tiles, paint color, roof tiles, or window frames— but about emotions, journeys, spirituality, and the souls involved in it." (Liye, 2023:8)

This excerpt also employs asyndeton, using commas (,) without conjunctions to list the elements that make a house meaningful beyond its physical structure. Other examples of asyndeton can be seen in everyday phrases, such as listing activities in sequence: breakfast, shower, change clothes. It can also appear in descriptions of colors: red, white, green, yellow or in enumerating objects: ring, money, mirror. Asyndeton is commonly used to create a sense of compactness and rhythm, as in: cotton, clean, neat, fragrant, or when describing belongings: backpack, white color. It is also found in lists of locations: to the museum, to the market, to the flea market, to the fruit market, and in descriptions of attractions: there was a carousel, a

shooting game, a giant slide. Additionally, it is present in action sequences: wrestling, grappling with each other, and spatial descriptions: house, yard, room. The defining characteristic of asyndeton is the omission of conjunctions, creating a concise and impactful style through the use of commas (,) to connect words or phrases.

d. Repetition Figures of Speech in the Novel Hello by Tere Liye

1) Repetition (Repetisi)

Repetition is a figure of speech that involves repeating words, syllables, or parts of a sentence multiple times. In the novel Hello, there are 12 instances of repetition, including the following:

Data 19

"First, his job was a construction worker. Remember this well: a construction worker." (Liye, 2023:6)

This excerpt demonstrates repetition, as the phrase construction worker is repeated within the same sentence. The repetition creates a certain rhythm in the sentence, emphasizing the role of the character as a construction worker.

Data 20

"Ana nodded again. It was indeed exciting— and at the same time frustrating. Revisions to the design happened over and over, homeowners changed their minds over and over, and even after the work had started, there were still three more revisions that had to start from scratch." (Liye, 2023:12)

This excerpt employs repetition through the phrase over and over, which appears twice within the same sentence. The repetition highlights the frequent revisions Ana had to deal with, especially when homeowners kept changing their minds, even after renovations had begun.

Data 21

"When I was a baby, I spent a lot of time in this building. I learned to stand for the first time in this building, also learned to walk in this building." (Liye, 2023:25)

This excerpt demonstrates repetition through the phrases I (repeated twice), in this building (repeated three times), and learned (repeated twice). The repetition links the clauses together, reinforcing Hesty's deep connection to the building, where she spent much of her early childhood learning to stand and walk.

Examples of repetition in the novel also include phrases such as bit by bit, best, bit, times, Tigor, buckets, fish, and I, you. These repetitions occur not only in phrases and clauses but also create a rhythmic effect in the narrative.

The novel Hello by Tere Liye employs various figures of speech throughout its content. It features four main types of figurative language: comparative figures, contrastive figures, associative figures, and repetition figures. The novel contains 19

instances of comparative figures, 1 instance of contrastive figures, 16 instances of associative figures, and 12 instances of repetition figures.

5. CONCLUSION

Based on the research findings, it can be concluded that figurative language, also known as stylistics or stile, is the way an author conveys their thoughts through beautiful and meaningful words that can be interpreted by readers or literary enthusiasts. The analysis of figurative language in the novel *Hello* by Tere Liye reveals the presence of four types of figurative language: comparative figures, contrastive figures, associative figures, and repetition figures. The comparative figures include several types: simile (4 instances), metaphor (6 instances), and personification (8 instances). The contrastive figure found in the novel is hyperbole, appearing in 1 instance. The associative figures consist of metonymy (4 instances) and asyndeton (12 instances). Lastly, the repetition figure, *repetisi*, appears in 12 instances. In total, the novel *Hello* by Tere Liye contains 48 instances of figurative language.

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