Emotional Intensity and the Function of Imagery in Contemporary Popular Fiction

Sardevi Sardevi

Universitas Alkhairaat Palu, Indonesia

ABSTRACT

This study is grounded in the significance of stylistic inquiry for elucidating the role of imagery as a central component in constructing aesthetic experience in popular fiction, which has predominantly been examined from structural and adaptation-oriented perspectives. Drawing upon Nurgiyantoro's classification of imagery into five categories—visual, auditory, kinesthetic, tactile, and olfactory—this research aims to identify and describe the types of imagery employed in *Dia Angkasa* by Nurwina Sari and to analyze their functions in shaping narrative atmosphere and reader experience. A descriptive qualitative design was applied, utilizing content analysis of the novel's text. The findings reveal 176 instances of imagery, dominated by visual (70 instances) and kinesthetic (53 instances) forms, followed by auditory (39 instances), tactile (12 instances), and olfactory (2 instances). The analysis demonstrates that imagery constructs immersive atmosphere, reinforces characterization, and intensifies readers' emotional engagement, confirming its strategic stylistic function in popular novels.

ABSTRAK

Penelitian ini dilatarbelakangi oleh pentingnya kajian stilistika dalam mengungkap peran citraan sebagai unsur pembangun pengalaman estetik dalam novel populer, yang selama ini lebih banyak dikaji dari aspek struktural dan alih wahana. Berlandaskan teori citraan menurut Burhan Nurgiyantoro yang mengklasifikasikan citraan ke dalam lima jenis (visual, auditoris, kinestetik, taktil, dan olfaktori), penelitian ini bertujuan mengidentifikasi dan mendeskripsikan jenis-jenis citraan dalam Dia Angkasa karya Nurwina Sari serta menganalisis fungsinya dalam pembentukan suasana dan pengalaman membaca. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan teknik analisis isi terhadap teks novel. Hasil penelitian menunjukkan ditemukan 176 data citraan dengan dominasi citraan visual (70 data) dan kinestetik (53 data), diikuti auditoris (39 data), taktil (12 data), dan olfaktori (2 data). Citraan berfungsi membangun atmosfer naratif yang imersif, memperkuat karakterisasi, serta meningkatkan intensitas emosional pembaca. Citraan terbukti menjadi elemen stilistika yang strategis dalam konstruksi pengalaman estetik novel populer.

1. Introduction

Literary works, as aesthetic representations of life, construct reality through imaginative and evocative language. Among literary genres, the novel occupies a particularly prominent position, especially among adolescent readers, due to its capacity to establish emotional engagement through detailed and personal narratives. One stylistic element that contributes to the vitality of a novel is imagery, defined as the use of language that evokes sensory impressions in the reader (Aisyah & Rahman, 2025; Amdah et al., 2022). From the stylistic perspective of Nurgiyantoro (2019), imagery is classified into five categories: visual, auditory, kinesthetic, tactile, and olfactory. Through these sensory modes, a text is not merely read but experientially apprehended.

The novel Dia Angkasa by Sari (2024) emerged as a popular phenomenon on digital platforms and was subsequently adapted for the screen by Adhe Darmastrya Sondang. Its widespread reception reflects considerable narrative appeal; however, scholarly attention to its stylistic dimensions, particularly imagery, remains limited. Previous studies have predominantly examined ecranization and structural transformations in adaptation (e.g. Adam et al., 2023; Arina et al., 2022; Sahlah et al., 2023; Syafiqah et al., 2025; Wijaya & Mu'minin, 2025) or have quantitatively identified types and functions of imagery in other novels, such as Di Kaki Bukit Cibalak and Classroom of the Elite (Adam et al., 2023). Accordingly, a research gap persists in the lack of in-depth analysis concerning the distribution, function, and contribution of imagery to the construction of meaning and atmosphere in Dia Angkasa.

In response to this gap, the present study seeks to identify and categorize the types of imagery in Dia Angkasa based on Nurgiyantoro's theoretical framework and to analyze their function in shaping narrative atmosphere and reader experience. The study hypothesizes that visual and kinesthetic imagery predominate in the text and play a substantial role in reinforcing characterization and intensifying the emotional dynamics of the narrative. The findings are expected to contribute to contemporary stylistic scholarship and to offer pedagogical implications for literature instruction grounded in linguistic analysis.

1.1. Stylistics in Literary Studies

Literary works constitute aesthetic representations of reality, mediated through language and symbolic structures to generate narrative experience. Within literary linguistics, stylistics functions as a central analytical approach for examining how language operates in literary texts. Stylistics extends beyond mere linguistic description; it investigates how lexical selection, syntactic configuration, and figurative expression produce aesthetic and semantic effects in literary discourse.

According to classical stylistic theory widely adopted in Indonesian literary scholarship, including Nurgiyantoro (2019), imagery represents one of the most fundamental elements of style. Conceptually, imagery refers to linguistic representations that evoke sensory impressions in the reader's mind (Adam et al., 2023; Arina et al., 2022). Through imagery, readers engage the five senses—sight, hearing, movement, touch, and smell—thereby experiencing fictional reality in a quasi-direct manner. (Nurgiyantoro, 2019) classifies imagery into five principal categories: (1) visual imagery, which evokes visual perception; (2) auditory imagery, which relates to sound; (3) kinesthetic imagery, which conveys bodily movement or activity; (4) tactile imagery, which pertains to sensations of touch; and (5) olfactory imagery, which involves smell and aroma. Within this framework, imagery not only enriches descriptive passages but also functions as a mediating device between the fictional world and the reader's experiential domain, thereby generating emotional and cognitive depth.

This theoretical perspective aligns with the concept of textual immersion in reader-response psychology, which posits that the more vivid the imagery constructed by the author, the greater the reader's sensory and emotional engagement with the text (Graverini, 2025). Accordingly, the present inquiry moves beyond the mere identification of imagery types to examine the implications of their use for shaping the reading experience.

1.2. Distribution and Dominance of Imagery Types in the Novel

Empirical studies demonstrate that the distribution of imagery within novels is typically heterogeneous rather than uniform. Pritojosoa et al. (2022), in their analysis of Di Kaki Bukit Cibalak, identified 319 instances of imagery, comprising 158 visual, 33 auditory, 108 kinesthetic, 13 tactile, and 7 olfactory forms. These findings indicate the predominance of visual imagery, underscoring its central role in reinforcing descriptive visualization, constructing atmosphere, and stimulating the reader's imagination.

Similarly, Adam et al. (2023), in their examination of Classroom of the Elite, Volume 7.5, reported a dominance of visual (338 instances) and kinesthetic (211 instances) imagery. Their analysis, while quantitative in orientation, also highlights the functional dimension of imagery: auditory imagery contributes to the construction of psychological atmosphere and character interaction, whereas tactile and olfactory imagery enhance emotional intimacy among characters.

Comparable patterns were identified by (Nuraeni, 2020) in Kamu yang Kutunggu, where the deployment of imagery reflects the intensity of characters' experiences and the narrative atmosphere. Collectively, these studies suggest that visual imagery consistently emerges as the dominant type, followed by kinesthetic imagery, while olfactory imagery tends to occur least frequently. Nevertheless, the proportional

distribution and narrative function of each imagery type remain contingent upon genre conventions and individual authorial style.

1.3. Imagery in Stylistic Context and Its Narrative Function

Beyond quantitative distribution, several studies emphasize the qualitative and functional dimensions of imagery. Wijaya & Mu'minin (2025), in their study of Seribu Wajah Ayah, demonstrate that imagery functions not merely as a descriptive device but as a mechanism for intensifying characters' inner experiences and fostering emotional proximity between text and reader. Their findings foreground the aesthetic and affective functions of imagery rather than limiting analysis to frequency counts.

Similarly,(Arina et al., 2022), in their investigation of Diamdiam Saling Cinta, identify five types of imagery that operate as descriptive instruments in the development of character, setting, plot, and theme. Their research confirms that imagery exceeds the role of sensory embellishment; it serves as a narrative strategy that facilitates readers' comprehension of conflict and thematic meaning.

Furthermore, Aisyah & Rahman (2025) demonstrate that although imagery is predominantly examined within literary texts, its deployment in song lyrics likewise plays a significant role in evoking sensory experience. This finding suggests that imagery constitutes a pervasive linguistic phenomenon that transcends conventional literary genres, reinforcing its relevance as a core object of stylistic inquiry.

1.4. Stylistic Studies of Popular Digital Novels

Prior scholarship has largely adopted a descriptive orientation, focusing on the identification and quantification of imagery types in literary texts without sufficiently examining how such imagery shapes readers' cognitive and affective responses, narrative structure, or character development (Arina et al., 2022; Nuraeni, 2020; Sahlah et al., 2023; Syafiqah et al., 2025; Wijaya & Mu'minin, 2025). The emotive and interpretive effects of imagery are frequently acknowledged only implicitly. Moreover, stylistic investigations of popular digital novels published on platforms such as Wattpad remain relatively limited (Lestari, 2025; Nurhikmah et al., 2025).

Despite attracting millions of readers and being adapted into a serialized screen production, Dia Angkasa has received minimal scholarly attention, particularly with respect to imagery as an aesthetic and narrative strategy. Existing studies generally analyze imagery without explicitly situating it within the youth genre or considering the stylistic preferences of adolescent readers (Qadriani & Adi, 2012; Wijaya & Mu'minin, 2025). However, the youth genre demonstrates distinctive stylistic tendencies, especially in its strategic deployment of imagery to foster emotional identification and reader immersion. Although several studies have examined novel-to-film adaptation

(ecranization) (Arina et al., 2022; Sahlah et al., 2023; Syafiqah et al., 2025; Wijaya & Mu'minin, 2025), limited attention has been given to whether narrative transformations across media influence imagery patterns in either reading or viewing experiences, particularly in terms of how verbal imagery is translated into visual representation.

2.   Method

This study employs a descriptive qualitative approach within a stylistic analytical framework to examine the use of imagery in Nurwina Sari's novel *Dia Angkasa*. A qualitative design was selected because the object of analysis is a literary text that requires in-depth interpretation of meaning, aesthetic function, and linguistic construction. The descriptive orientation enables the systematic identification, classification, and explanation of imagery types and their functions in shaping narrative atmosphere and meaning. Epistemologically, the study is grounded in an interpretive paradigm and draws upon Nurgiyantoro's theory of imagery, which categorizes imagery into five types: visual, auditory, kinesthetic, tactile, and olfactory.

The primary object of analysis is the complete text of the officially published edition of the novel. The data consist of textual excerpts—words, phrases, sentences, and paragraphs—that contain elements of imagery. Secondary sources include stylistics textbooks and relevant peer-reviewed scholarly articles. Data were collected through systematic close reading and structured note-taking procedures, including exploratory reading, analytical reading, data tagging, and categorical coding of imagery types. The analytical process involved data reduction, classification, functional interpretation, presentation of findings in distribution tables, and the formulation of reflective conclusions.

To ensure credibility and trustworthiness, the study employed theoretical triangulation, persistent observation, peer debriefing, and the maintenance of an audit trail. The scope of the research is limited to the analysis of the written text and does not include comparison with visual adaptations or empirical reader-response data. This methodological framework is intended to generate systematic, consistent, and replicable findings for comparable stylistic investigations.

3.   Results and Discussion

3.1.   Types of Imagery in the Novel Dia Angkasa

This study seeks to identify and describe the types of imagery in Nurwina Sari's novel Dia Angkasa based on the stylistic classification proposed by Nurgiyantoro, as well as to analyze their function and contribution to the construction of meaning and narrative atmosphere.

Table 1. Instances of Imagery

No	Imagery	Total
1	Visual Imagery	70
2	Auditory Imagery	39
3	Kinesthetic Imagery	53
4	Peraba (*Taktil*)	12
5	Penciuman (*Olfaktori*)	2

The analysis of the complete text yielded a total of 176 instances of imagery, distributed as follows: 70 visual, 39 auditory, 53 kinesthetic, 12 tactile, and 2 olfactory. These findings indicate that all five categories of imagery are present in the novel, albeit with varying degrees of frequency and functional prominence.

3.1.1. Dominance of Visual Imagery

Visual imagery emerged as the most dominant type, with 70 identified instances. This predominance suggests that the author consistently relies on visual representation to construct character, setting, and atmosphere. For example, the depiction of Angkasa as "a man with eagle-like eyes, tall and broad-shouldered, with a strikingly handsome face" illustrates the concrete visualization of physical attributes. From a stylistic perspective, such descriptive strategies reinforce characterization by producing vivid mental images that readily anchor themselves in the reader's imagination.

The dominance of visual imagery is consistent with previous findings Pritojosoa et al. (2022) in Di Kaki Bukit Cibalak, which similarly reported the prevalence of visual forms. This pattern supports the assumption that in realist narrative fiction, visualization serves as a primary mechanism for fostering reader immersion. In Dia Angkasa, however, visual imagery extends beyond physical description; it also signals social and psychological positioning, functioning as a marker of identity and power relations within the narrative structure.

3.1.2. Kinesthetic Imagery

Kinesthetic imagery ranks second in frequency, with 53 instances. Descriptions of bodily movement—such as a character "removing his helmet" or "running his hand through his black hair"—illustrate the detailed representation of physical action. The deployment of kinesthetic imagery contributes to narrative dynamism by accelerating pacing and intensifying scene construction.

From an interpretive standpoint, the prominence of movement imagery correlates with Angkasa's characterization as dominant, assertive, and confrontational. Bodily action operates symbolically as an expression of rebellion and autonomy, which constitute central thematic concerns of the novel. This finding aligns with Adam et al. (2023), who reported the dominance of visual and kinesthetic imagery in Classroom of the Elite, where movement imagery heightened psychological tension and

interpersonal interaction.

3.1.3. Auditory Imagery

A total of 39 instances of auditory imagery were identified. The use of direct dialogue, vocative expressions, and sound descriptions contributes to the construction of interpersonal atmosphere and emotional conflict. For instance, the utterance "Aurel?" generates an auditory effect that prompts immediate character response and interaction. Although less dominant than visual and kinesthetic forms, auditory imagery plays a strategic role in fostering emotional proximity and emphasizing relational dynamics. Within adolescent-oriented narratives, dialogue functions as a primary vehicle for articulating internal conflict and social relationships. Consequently, auditory imagery enhances both emotional resonance and dramatic intensity in the text.

3.1.4. Tactile and Olfactory Imagery

Tactile imagery (12 instances) and olfactory imagery (2 instances) constitute the least frequent categories identified in the text. Despite their limited occurrence, both types perform significant functions, particularly in scenes of heightened conflict. Descriptions of physical contact—such as the sting of a slap—or the sensation of cigarette smoke provoking a cough generate intimate and intensified sensory effects.

The relative scarcity of olfactory imagery is consistent with prior findings Amdah et al. (2022) & Nuraeni (2020), which indicate that references to smell occur infrequently in narrative prose. This tendency may be attributed to the predominance of visuality in literary description. Nevertheless, when employed, olfactory imagery possesses strong evocative power, as it can elicit immediate physiological and emotional responses from readers.

3.1.5. Distribution Patterns and Narrative Functions

The distribution of imagery in Dia Angkasa reveals a pronounced visual–kinesthetic orientation as the primary axis of the reading experience. The functions of imagery in the novel may be categorized into four principal dimensions: (1) reinforcing characterization, (2) constructing setting and atmosphere, (3) intensifying conflict dynamics, and (4) enhancing sensory immersion.

These findings corroborate Nurgiyantoro's theoretical proposition that imagery functions to concretize objects and experiences, enabling readers to imaginatively "experience" the text. However, the present study extends this perspective by demonstrating that, in popular adolescent fiction, imagery also operates as an aesthetic strategy for generating emotional resonance and broad audience appeal.

In comparison with stylistic analyses of other novels, the imagery distribution in Dia Angkasa follows a general pattern in which visual imagery predominates, followed

by kinesthetic and auditory forms, while tactile and olfactory imagery remain marginal. The distinguishing feature, however, lies in the heightened socio-emotional function of imagery within the context of popular youth literature.

Unlike Wijaya & Mu'minin (2025), who emphasize the reflective and lyrical dimensions of imagery, the present findings indicate that imagery in Dia Angkasa is oriented more toward dramatic effect and interpersonal conflict. This divergence suggests that genre conventions and target readership significantly influence authorial stylistic strategies.

The study reaffirms the relevance of Nurgiyantoro's (2019) imagery classification for the analysis of contemporary prose. Moreover, the findings demonstrate that imagery analysis should not be confined to taxonomic identification but must be contextualized within narrative function and genre-specific dynamics. This perspective opens avenues for further development of reader-response-oriented stylistics, particularly in the domain of popular digital literature.

Pedagogically, the results may inform literary appreciation instruction, especially in teaching the identification of stylistic devices and the analysis of linguistic functions in narrative texts. Educators may utilize this novel as a concrete example of how imagery contributes to characterization and conflict construction. For creative writers, awareness of imagery distribution patterns may serve as a strategic resource for enhancing narrative vitality and emotional engagement.

This study is subject to several limitations. First, the analysis is confined to the textual level and does not incorporate empirical reader-response data; therefore, the psychological effects of imagery have not been experimentally verified. Second, the study does not compare textual imagery with its visual adaptation, leaving the intermedial transformation of imagery into audiovisual form unexplored. Third, as a qualitative investigation, the interpretive process retains an inherent degree of subjectivity, notwithstanding the validation procedures employed.

In conclusion, Dia Angkasa employs all five types of imagery as classified by Nurgiyantoro, with visual and kinesthetic imagery predominating. This dominance substantially contributes to the construction of the protagonist's characterization, the intensification of conflictual atmosphere, and the creation of an immersive reading experience. Although tactile and olfactory imagery occur less frequently, they perform concentrated dramatic functions in specific scenes. Overall, the findings demonstrate that imagery in popular youth fiction functions not merely as linguistic ornamentation but as a strategic stylistic instrument that shapes meaning construction and readers' emotional engagement.

3.2. The Function of Imagery in Constructing Atmosphere and Reading Experience in Dia Angkasa

This study aims to analyze the function of imagery in constructing atmosphere and shaping the reading experience in Nurwina Sari's novel Dia Angkasa, based on Nurgiyantoro's stylistic classification. The analysis extends beyond the identification of imagery types to examine how imagery operates narratively to generate emotional atmosphere and sensory immersion.

The findings indicate that five types of imagery were identified, comprising a total of 176 instances: visual (70 instances), kinesthetic (53 instances), auditory (39 instances), tactile (12 instances), and olfactory (2 instances). The predominance of visual (39.8%) and kinesthetic (30.1%) imagery suggests that the novel relies primarily on sight and movement as foundational mechanisms for atmosphere construction. By contrast, tactile (6.8%) and olfactory (1.1%) imagery appear less frequently, although they contribute notable dramatic intensity in selected scenes.

This distribution demonstrates that the novel's atmosphere is constructed predominantly through visual concretization and dynamic motion rather than through tactile or olfactory sensation. Consequently, the reading experience is oriented toward vivid scene visualization and intensified character movement.

3.2.1. The Function of Visual Imagery in Atmosphere Construction

Visual imagery plays a central role in establishing the dominant atmosphere of masculinity, conflict, and charismatic authority surrounding the protagonist. Descriptions of Angkasa as "eagle-eyed" and "tall and broad-shouldered" function not merely as physical depictions but as stylistic strategies for constructing an aura of power and superiority.

Functionally, visual imagery operates on three interconnected levels. First, it constructs a concrete social setting (e.g., school environments, hospitals, and public spaces). Second, it establishes character identity through salient visual attributes. Third, it intensifies emotional contrasts, such as the juxtaposition between Angkasa's assertiveness and the female protagonist's gentleness.

From the perspective of reader experience, the dominance of visual imagery enhances immersion by enabling readers to "see" scenes in a quasi-cinematic manner. This feature is particularly relevant given the novel's popularity on digital platforms and its subsequent adaptation into visual media. Visual imagery thus functions as a bridge between textual representation and the reader's cinematic imagination.

3.2.2. The Role of Kinesthetic Imagery in Emotional Intensification

Kinesthetic imagery (53 instances) contributes to narrative acceleration and scene dynamism. Descriptions of actions—such as removing a helmet, adjusting one's hair, or making assertive gestures—generate a kinetic effect that animates the narrative. In terms of atmospheric construction, kinesthetic imagery frequently appears in scenes

of confrontation or emotional tension, thereby amplifying dramatic intensity. Bodily movement serves as an externalization of internal states, symbolizing dominance, resistance, or vulnerability. As a result, the reading experience becomes not solely visual but also kinesthetic, as readers mentally simulate the characters' physical actions.

This finding is consistent with (Adam et al. (2023), who demonstrate that kinesthetic imagery in Classroom of the Elite strengthens psychological atmosphere and social interaction. However, in Dia Angkasa, kinesthetic imagery functions more prominently in consolidating the protagonist's dominant persona and reinforcing themes of authority and emotional intensity.

3.2.3. Auditory Imagery as a Reinforcement of Emotional Relationships

Auditory imagery (39 instances) is predominantly realized through dialogue and verbal exchanges among characters. Vocative expressions, tonal descriptions, and spoken interactions construct either intimate or tense interpersonal atmospheres. Functionally, auditory imagery enhances conversational realism and deepens emotional engagement. Readers not only visualize scenes but also "hear" character interactions, thereby intensifying affective involvement. This dimension is particularly significant in young adult fiction, where communication and interpersonal dynamics are central to narrative conflict. In contrast to Pritojosoa et al. (2022), who identify auditory imagery as a reflection of characters' internal states, auditory imagery in Dia Angkasa operates primarily as a catalyst for immediate emotional response and relational tension.

3.2.4. Tactile and Olfactory Imagery: The Intensification of Conflict

Although limited in frequency, tactile and olfactory imagery perform substantial dramatic functions in the novel. A scene depicting a slap, followed by the character's gesture of holding her cheek, conveys a concrete bodily sensation that elicits empathetic engagement with the character's pain. Similarly, the olfactory image of cigarette smoke exhaled toward the female protagonist constructs an atmosphere of discomfort and dominance. In this context, scent functions not merely as descriptive detail but as a symbolic marker of aggression and intimidation.

The relative scarcity of olfactory imagery is consistent with prior findings Amdah et al. (2022) & Nuraeni (2020), which indicate that smell rarely constitutes a central sensory focus in narrative prose. Nevertheless, the present study confirms that when deployed, olfactory imagery possesses strong evocative and suggestive power, particularly in the construction of conflictual intensity.

The analysis demonstrates that imagery in the novel operates across four principal dimensions: (1) constructing a vivid visual atmosphere, (2) animating conflict dynamics through bodily movement, (3) strengthening emotional proximity through

auditory elements, and (4) intensifying dramatic effect through tactile and olfactory sensations. Although visual and kinesthetic forms predominate, the reading experience remains multisensory and immersive. Readers engage not only at a cognitive level in following the plot but also at an affective level through sensory stimulation.

The findings indicate that imagery primarily functions as an atmospheric instrument that supports characterization and conflict development. The dominance of visual and kinesthetic elements reflects the author's stylistic strategy in crafting a dynamic and cinematic narrative mode. Auditory imagery reinforces interpersonal intimacy, whereas tactile and olfactory imagery heighten specific dramatic moments.

These results extend the understanding of imagery beyond its traditional role as a means of concretizing objects. Imagery emerges as a mechanism for constructing emotional atmosphere and fostering immersive engagement. While Nurgiyantoro's theoretical framework remains analytically relevant, the present findings suggest the need for a more context-sensitive functional analysis that accounts for genre conventions and reader segmentation. Within literary studies, this research illustrates how linguistic features generate aesthetic and affective effects. For creative practitioners, the distribution pattern identified here demonstrates how the strategic predominance of visual and kinetic elements can enhance the appeal of popular narrative fiction.

This study is limited to textual analysis and does not incorporate empirical reader-response data. In addition, it does not examine the audiovisual adaptation of the novel; consequently, the intermedial transformation of imagery into filmic representation remains unexplored. Future research may integrate reader-reception methodologies or intermedial analysis to deepen and expand these findings. Imagery in *Dia Angkasa* plays a strategic role in shaping narrative atmosphere and producing an immersive reading experience, thereby constituting a central element in the novel's aesthetic construction.

4. Conclusion

This study seeks to identify and describe the types of imagery in Nurwina Sari's novel Dia Angkasa based on Nurgiyantoro's theoretical framework, while also examining their function in shaping narrative atmosphere and the reading experience. The findings reveal five categories of imagery: visual (70 instances), kinesthetic (53 instances), auditory (39 instances), tactile (12 instances), and olfactory (2 instances). Visual imagery emerges as the most dominant form, indicating the author's reliance on visual representation to concretize characters, settings, and emotional states. Kinesthetic and auditory imagery contribute to the dynamism of narrative scenes, whereas tactile and

olfactory imagery function to intensify moments of conflict and heightened emotional tension.

These results underscore that imagery operates not merely as ornamental language but as a strategic stylistic device for constructing atmosphere and deepening readers' imaginative engagement. The study reaffirms the relevance of a stylistic approach in the analysis of contemporary popular prose. Practically, the findings may inform the teaching of literary appreciation and stylistic analysis. However, the study is limited by its focus on a single literary work and a single theoretical framework. Future research is therefore encouraged to undertake comparative analyses across multiple texts or to adopt interdisciplinary perspectives in order to provide a more comprehensive understanding of the function of imagery in popular literature.

References

1. Journals

Adam, D., Riadi, S., & Fahmi, F. (2023). Analisis Citraan dalam Light Novel Classroom of the Elite Volume 7.5 Karya Shogo Kinugasa: Pendekatan Stilistika. *Tirai Edukasi: Jurnal Pendidikan Edisi Desember*, *6*(2), 225–227. https://doi.org/10.37824/kjs21721

Aisyah, S., & Rahman, B. (2025). Analisis Citraan dalam Lirik Lagu Album Rahasia Pertama Rony Parulian. *Lestari: Jurnal Bahasa Dan Sastra*, *3*(2), 55–64. https://www.mediaarrahman.com/ojs/index.php/lestari_jurnal_bahasa_dan_sastra/article/view/286

Amdah, A., Dahlan, D., & Wahyuni, I. (2022). Citraan dalam Kumpulan Cerpen Yang Bertahan dan Binasa Perlahan Karya Okky Madasari: Kajian Stilistika. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, Dan Budaya*, *6*(3), 1069–1081. http://dx.doi.org/10.30872/jbssb.v6i3.6223

Arina, S., Sutejo, S., & Astuti, C. W. (2022). Aspek Citraan dalam Novel Diamdiam Saling Cinta Karya Arafat Nur. *Jurnal Bahasa Dan Sastra*, *9*(1), 46–52. https://jurnal.stkippgriponorogo.ac.id/index.php/JBS/article/view/140

Lestari, N. D. (2025). Analisis Perbandingan Karakter Genre pada Platform Wattpad dan Fizzo: Analisis Sastra PopulerJudul Artikel. *Kajian Linguistik Dan Sastra*, *4*(2), 455–459. https://doi.org/10.22437/kalistra.v4i2.45022

Nuraeni, N. (2020). Pencitraan pada Novel Berjudul Kamu yang Kutunggu Karya Bunga Rosania Indah. *Idiomatik: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, *3*(1), 29–34. https://doi.org/10.46918/idiomatik.v3i1.645

Nurhikmah, L. S., Jaelani, asep jejen, & Anjasmara, A. (2025). Perbedaan Respon Pembaca di Kolom Komentar Pada Aplikasi Wattpad dan Webtoon. *Fon: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, *21*(2), 643–653.

https://doi.org/10.25134/fon.v21i2.493

Pritojosoa, S., Juanda, J., & Faisal, F. (2022). Citraan dalam Novel di Kaki Bukit Cibalak Karya Ahmad Tohari: Kajian Stilistika. *Indonesian Journal of Social and Educational Studies*, *3*(1), 69–74. https://doi.org/10.26858/ijses.v3i1.37043

Sahlah, S., Helmanita, K., Mubarak, M. Z., Suparno, D., & Abshar, U. (2023). Analisis Citraan Pada Terjemahan Cerita Anak Hud-Hud Yamtaliku Tajan "Garuda Dan Mahkota" Karya Abdul Tawwab Yusuf Suatu Tinjauan Stilistika. *Journal Peqguruang: Conference Series*, *5*(2), 869–879. http://dx.doi.org/10.35329/jp.v5i2.4169

Syafiqah, N., Khalik, S., Kasman, R., & Kasau, M. N. R. (2025). Analisis Perbandingan Unsur Intrinsik pada Novel dan Film "Dia Angkasa" melalui Perspektif Ekranisasi. *Klitika: Jurnal Ilmiah Pendidikan Bahasa Dan Sastra Indonesia*, *7*(1), 44–56. https://doi.org/10.32585/klitika.v7i1.6541

Wijaya, D. N., & Mu'minin, M. (2025). Citraan dalam Novel Seribu Wajah Ayah Karya Nurun Ala: Kajian Stilistika. *Sastranesia: Jurnal Program Studi Pendidikan Bahasa Dan Sastra Indonesia*, *13*(3), 52–64. https://doi.org/10.32682/23djfq19

2. Thesis

Qadriani, N., & Adi, I. R. (2012). *Remaja dalam Novel Populer: Kajian Semiotika Terhadap Novel Teenlit Indonesia* [Universitas Gadjah Mada]. https://etd.repository.ugm.ac.id/penelitian/detail/55659#

3. Books

Graverini, L. (2025). Towards Immersion. In *Reader Immersion in Latin Prose and Verse Narrative* (pp. 12–89). Oxford Academic. https://doi.org/10.1093/9780198956433.003.0002%0A

Nurgiyantoro, B. (2019). *Teori Pengkajian Fiksi* (12th ed.). Universitas Gadjah Mada Press.

Sari, N. (2024). *Dia Angkasa* (Z. Salsabila & W. Winata (eds.); 7th ed.). Romancious.