

AN ANALYSIS OF IMAGERY IN CASA'S NOVEL *YUANFEN*

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Abstract

*This study aims to describe the forms of imagery found in Casa's novel *Yuanfen* based on Pradopo's theory of imagery. The research employed a qualitative approach using the content analysis method. The data consisted of words, phrases, sentences and dialogues in the novel that contain elements of imagery. Data were collected through reading and note-taking techniques, and then analysed through the stages of identification, classification of imagery types, and interpretation of their meanings within the context of the story. The findings revealed that there are 90 instances of imagery in the novel *Yuanfen*, comprising six types: visual imagery, auditory imagery, kinesthetic imagery, tactile imagery, gustatory imagery, and olfactory imagery. Kinesthetic imagery was found to be the most dominant type, followed by visual and auditory imagery. The use of imagery in the novel serves to clarify the depiction of events, settings and the emotional states of the characters, enabling readers to visualise the situations in a more concrete and imaginative manner. Consequently, imagery plays a significant role in shaping the readers' aesthetic experience.*

Keywords: stylistics, imagery, novel, Yuanfen, Pradopo.

Abstract

This study aims to describe the forms of imagery in Casa's novel Yuanfen based on Pradopo's theory of imagery. This study employs a qualitative approach using content analysis. The research data consists of words, phrases, sentences and dialogue within the novel that contain elements of imagery. Data were collected through reading and note-taking, then analysed through the stages of identification, classification of imagery types, and interpretation of their meanings within the context of the story. The results of the study indicate that 90 instances of imagery were found in the novel *Yuanfen*, comprising six types: visual, auditory, kinetic, tactile, gustatory, and olfactory imagery. Kinesthetic imagery was the most dominant type, followed by visual and auditory imagery. The use of imagery in this novel serves to clarify the depiction of events, settings, and the characters' emotional states, enabling readers to visualise the narrative situations in a more concrete and imaginative manner. Thus, imagery plays a significant role in shaping the readers' aesthetic experience.

Keywords: stylistics, imagery, novel, Yuanfen, Pradopo.

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INTRODUCTION

Literary works are a form of human creative expression realised through language as the primary medium for representing life experiences, ideas, emotions and social realities. In literary works, language functions not only as a tool for communication, but also as an artistic medium capable of creating atmosphere, evoking aesthetic experiences and stimulating the reader's imagination. Creative use of language enables authors to create fictional worlds that feel vivid and closely connected to human experience. Consequently, literary works serve not only as a form of entertainment but also as a means of reflecting on various phenomena of life and human values (Aldika & Rahayu, 2024).

One literary genre that has seen rapid development and is highly popular with readers is the novel. As a work of fictional prose, the novel offers a broad narrative scope, enabling authors to develop complex stories through the portrayal of characters, conflicts, settings, and the various life dynamics experienced by the characters. These characteristics make the novel a medium rich in descriptive and expressive language. Through the language used, authors not only convey a story but also construct emotional and aesthetic experiences that readers can feel.

The study of novels does not focus solely on intrinsic elements such as theme, plot, characters and setting, but must also consider linguistic aspects as the primary medium for the construction of meaning. One relevant approach to examining linguistic aspects in literary works is stylistics. Stylistics is a branch of scholarship that examines the use of language and stylistic features in literary works to reveal the aesthetic effects produced. Through a stylistic approach, researchers can understand how authors utilise linguistic elements to construct meaning, atmosphere, and the reader's experience of the literary text.

One important element in stylistic analysis is imagery. Imagery is the use of language capable of evoking sensory responses in the reader, so that the objects, events, or atmospheres depicted in the text feel concrete and vivid. According to Pradopo (2009), imagery is an imaginative picture constructed through words, so that readers feel as though they can see, hear, feel, smell, or directly experience what is presented in a literary work. The presence of imagery lends expressive power to the text, as it enables readers not only to understand the story's content intellectually, but also to experience it emotionally and sensorially.

The use of imagery plays a significant role in shaping the aesthetic quality of a literary work. Through visual, auditory, kinetic, tactile, olfactory and gustatory imagery, the author can present a more concrete picture, enabling the reader to visualise and feel the atmosphere created within the story. Imagery also serves to strengthen characterisation, clarify the setting, and enhance the evocative power of the language used by the author. Consequently, the analysis of imagery is crucial for understanding the linguistic strategies employed by the author in constructing the reader's aesthetic experience.

Casa's novel **Yuanfen** (2024) is a contemporary Indonesian novel that is particularly interesting to examine from a stylistic perspective, specifically in terms of imagery. This novel presents a story of human relationships filled with inner conflict, emotional dynamics, and the

psychological struggles of the characters. In conveying the story, the author employs descriptive, expressive language rich in atmospheric imagery, thereby creating a profound reading experience. Various events in the novel are depicted through descriptions that engage the five senses, indicating a significant reliance on imagery in constructing the narrative.

The presence of imagery in the novel **Yuanfen** can be found through various sensory descriptions scattered throughout the story. Depictions of the atmosphere of places, characters' expressions, sounds, body movements, touch, and even specific scents are presented in detail, creating a realistic impression and strengthening the reader's emotional engagement. The diversity of these figurative forms demonstrates that language in the novel functions not only as a tool for conveying the story but also as a means of constructing sensory experiences that support the integrity of the work's meaning.

Although the novel **Yuanfen** possesses a wealth of linguistic elements with potential for analysis, research on this novel remains relatively limited. Existing studies have generally focused on themes, conflicts, relationships between characters, or the psychological aspects contained within the narrative. Meanwhile, research specifically examining the use of imagery as a stylistic element in this novel remains scarce. This situation indicates a *research gap*, opening up opportunities for a more in-depth study of the use of imagery in the novel **Yuanfen**.

In light of this, this study focuses on analysing the forms of imagery in Casa's novel **Yuanfen** based on the theory of imagery proposed by Pradopo (2009), which encompasses visual, auditory, kinetic, tactile, olfactory, and gustatory imagery. This analysis was conducted to identify the types of imagery used by the author and to describe their function in creating atmosphere and the reader's aesthetic experience.

The novelty of this research lies in its stylistic study of Casa's novel **Yuanfen**, which has not been extensively studied, particularly in terms of imagery based on Pradopo's (2009) classification. This study not only identifies the forms of imagery that appear but also demonstrates how imagery is used as an aesthetic strategy by the author to construct the reader's sensory and emotional experience. Thus, this study is expected to contribute to the development of stylistic studies of contemporary Indonesian literature.

It is hoped that the findings of this study will enrich the field of stylistic studies, particularly research into imagery in Indonesian literary works. In addition to making a theoretical contribution to the development of literary linguistics, this study is also expected to offer practical insights to readers, students and literary researchers in understanding the function of language as an element that constructs beauty and meaning in literary works.

METHOD

This study employs a qualitative approach using *content analysis*. The qualitative approach was chosen because this study aims to describe and interpret the forms of imagery in Casa's novel **Yuanfen** in depth without resorting to statistical calculations. Moleong (2018) states that qualitative research produces descriptive data in the form of written words which are analysed

through the interpretation of meaning. Therefore, this approach is suitable for examining stylistic aspects in literary works.

Content analysis was used to identify, classify and describe quotations containing imagery within the text of the novel. Bungin (2017) explains that content analysis is a research technique carried out systematically and objectively to analyse the content of a message within a document. In this study, the analysis focuses on the types of imagery based on Pradopo's (2009) theory, namely visual, auditory, kinetic, tactile, olfactory, and gustatory imagery.

The research data consists of words, phrases, sentences and dialogue in Casa's novel **Yuanfen** that contain elements of imagery. The source of the research data is Casa's novel **Yuanfen**, published by CV Universe Media in 2024. The data was obtained using the 'read and note' technique, which involves reading the novel repeatedly to identify relevant quotations, then noting down and categorising the data according to the type of imagery.

Data analysis was carried out in several stages, namely: (1) identification of quotations containing imagery; (2) classification of data based on the type of imagery according to Pradopo (2009); (3) analysis and interpretation of data to explain the form and function of imagery within the context of the story; and (4) drawing conclusions. The validity of the data was tested using triangulation techniques, which included cross-checking the quotations against the narrative context, verifying the appropriateness of the data collection and analysis methods, and ensuring the consistent application of imagery theory as the basis for the analysis.

FINDINGS AND DISCUSSION

Overall, the research findings indicate that Casa's novel **Yuanfen** utilises various types of imagery to construct the reader's aesthetic experience. The predominance of kinetic imagery reflects the author's tendency to present the narrative through the characters' activities and actions. Meanwhile, visual and auditory imagery are used to clarify the visualisation of the setting and to reinforce the atmosphere of the story.

These findings are consistent with Pradopo's (2009) theory, which states that imagery serves to concretise the reader's experience through sensory stimulation. In the novel **Yuanfen**, imagery serves not only as a descriptive element but also as a means of strengthening characterisation, building atmosphere, and deepening the characters' emotional conflicts. Thus, the use of imagery contributes to the creation of a more vivid, imaginative and aesthetic reading experience.

This study aims to describe the forms of imagery found in Casa's novel **Yuanfen** based on Pradopo's (2009) theory of imagery. The research data consists of words, phrases, sentences and dialogue containing elements of imagery within the novel's text. Data collection was carried out using the 'read and note' technique, involving a careful and repeated analysis of the novel to identify linguistic units that represent the reader's sensory experience. Subsequently, the data found were classified according to the type of imagery, which includes visual, auditory, kinetic, tactile, gustatory and olfactory imagery.

Based on the results of the data identification, a total of 90 instances of imagery were found, distributed across the six types of imagery. The presence of this imagery indicates that the author utilises language descriptively to present sensory experiences that serve to clarify events, atmosphere, setting, and the characters' circumstances within the story. The distribution of imagery in Casa's novel **Yuanfen** is presented in Table 1.

Table 1. Distribution of Imagery in Casa's Novel **Yuanfen**

No	Type of Imagery	Number of Instances	Percentage
1	Visual Imagery	22	24.4%
2	Auditory imagery	19	21.1%
3	Motion Imaging	31	34.4%
4	Touch Imaging	13	14.4%
5	Sensory images	3	3.3%
6	Olfactory Perception	2	2.2%
Total		90	100%

Table 1 shows that motion imagery is the most prevalent type of imagery used by the authors, accounting for 31 instances, or 34.4 per cent, of the total data found. Furthermore, visual imagery was found in 22 data points (24.4 per cent), auditory imagery in 19 data points (21.1 per cent), tactile imagery in 13 data points (14.4 per cent), gustatory imagery in 3 data points (3.3 per cent), and olfactory imagery in 2 data points (2.2 per cent). A descriptive presentation of the research results is as follows:

1. Visual Imagery

Based on the research findings, 22 instances of visual imagery were identified in Casa's novel **Yuanfen**. Visual imagery refers to descriptions related to visual experiences or things that can be perceived by the sense of sight. The author utilises this imagery to depict the characters' states, the atmosphere, and the setting in a concrete manner, thereby enabling readers to form a clear mental picture of the objects being described.

One example of visual imagery can be found in the following excerpt.

"The bridge of Zaline's nose wrinkled." (Casa, 2024:23)

This excerpt constitutes a visual description as it depicts a change in the character's facial expression that can be observed visually. The word '*frown*' refers to a physical state of the face that can be seen directly by the sense of sight. Through this description, the reader can visualise Zaline's expression, which conveys displeasure, confusion or suspicion regarding the situation she is facing.

Further details are found in the following excerpt.

"Her right arm was covered in tattoos from the wrist to the shoulder." (Casa, 2024:3)

This quotation constitutes visual imagery as it visually describes the character's physical condition. The use of the phrase '*covered in tattoos from the wrist to the shoulder*' allows the reader to form a clear picture of the character's appearance. This description cannot be perceived through hearing or touch, but rather through the act of seeing; it therefore constitutes visual imagery.

Furthermore, visual imagery is also found in the depiction of the story's setting.

"Sunlight illuminated the darkness of the room." (Casa, 2024:148)

This passage constitutes visual imagery as it presents a visual picture of the room's condition—which was initially dark and is then illuminated by sunlight. The words '*light*', '*illuminates*' and '*darkness*' are elements directly related to the act of seeing. Through this description, readers can visualise the atmosphere of the room as depicted by the author in a more vivid manner. Based on the data found, visual imagery in the novel **Yuanfen** is frequently used to

describe characters' expressions, physical appearances, and environmental conditions, thereby providing readers with a clear visualisation of the events being narrated.

2. Auditory Imagery

The research findings indicate that there are 19 instances of auditory imagery in the novel **Yuanfen**. Auditory imagery refers to imagery related to sounds or noises that can be perceived by the sense of hearing.

One such instance is found in the following excerpt.

"The ALARM rang out loudly." (Casa, 2024:3)

This quotation constitutes an auditory image as it presents the sound of an alarm that can be heard by both the characters and the reader through their imagination. The phrase '*ringing loudly*' indicates the presence of a sound that forms the focal point of the description in this quotation. The author uses the sound of the alarm to establish the opening atmosphere of the story and to convey the impression that an activity is about to begin.

Further examples can be found in the following excerpt.

"The wind howled even louder." (Casa, 2024:52)

This quotation is an example of auditory imagery because the phrase '*roared*' indicates a sound produced by the wind. The depiction of this sound makes the reader feel as though they can hear a strong gust of wind, bringing the atmosphere created in the story to life.

Another example can be found in the following excerpt.

"A woman's shriek made everyone turn their heads." (Casa, 2024:168)

The word '*scream*' denotes a high-pitched sound that can be heard by the sense of hearing. Therefore, this quote is an example of auditory imagery. The use of this word effectively creates a tense and startling atmosphere within the story. Generally, auditory imagery in the novel **Yuanfen** is used to enhance the story's atmosphere through various sounds originating from the environment or the characters.

3. Kinesthetic Imagery

The research identified 31 instances of kinetic imagery. This figure makes kinetic imagery the most dominant type of imagery in the novel **Yuanfen**. Kinetic imagery depicts activities, actions or movements, allowing the reader to visualise an object as if it were moving.

One such instance is found in the following excerpt.

"He rose from his seat and approached." (Casa, 2024:115)

This quotation constitutes a dynamic image as it depicts a physical activity performed by a character. The words '*rose*' and '*approached*' indicate a change in position that the reader can visualise. This depiction lends a sense of dynamism to the narrative.

Another example can be found in the following excerpt.

"Walking down the corridor towards the office." (Casa, 2024:157)

The word '*walking*' indicates movement from one place to another. Therefore, this excerpt is an example of motion imagery. The reader can visualise the character walking down the corridor towards a specific destination.

In addition, there is also the following example.

“His head shook slowly.” (Casa, 2024:23)

This quote is an example of a movement image because it depicts the movement of the character’s body. The word ‘*shook*’ indicates a physical action that readers can clearly visualise.

The predominance of kinetic imagery indicates that the author constructs the narrative largely through the characters’ actions and activities, making the plot feel more vivid and dynamic.

4. Tactile Imagery

Based on the research findings, 13 instances of tactile imagery were identified in Casa’s novel **Yuanfen**. Tactile imagery refers to imagery related to experiences perceived through the sense of touch, such as touch, pressure, temperature, pain, or specific physical conditions. The use of tactile imagery in this novel serves to present the characters’ physical experiences more vividly, allowing readers to share in the sensations experienced by the characters.

One example of tactile imagery is found in the following excerpt.

“His hand gently stroked Zaline’s head.” (Casa, 2024:23)

This excerpt constitutes tactile imagery as it depicts a physical touch that can be felt through the sense of touch. The words ‘*stroked*’ and ‘*gently*’ are the key indicators signifying a tactile experience. Through this description, readers can visualise the sensation of a gentle touch whilst also perceiving the emotional closeness between the characters involved.

Further evidence can be found in the following quote.

“The heavy blow landed squarely on his face.” (Casa, 2024:115)

This quotation constitutes a tactile image as it describes the sensation of a physical impact that can be felt by the body. The phrase ‘*hard blow*’ indicates the pressure and pain experienced by the character. The author uses this description to heighten the conflict, allowing the reader to feel the tension within the narrated event.

The next example is found in the following quote:

“Winter has returned sooner than usual.” (Casa, 2024:52)

This data constitutes tactile imagery as it depicts the sensation of cold that can be felt by the body. Although the character’s experience of the cold is not described directly, the mention of *winter* evokes an association with low temperatures that can be perceived through the sense of touch. This enables the reader to visualise the environmental conditions the character is experiencing.

Furthermore, tactile imagery is also found in the following quote:

“He clasped the woman’s wrist.” (Casa, 2024:168)

The word ‘*clasped*’ indicates physical contact between the two characters. This action involves the sense of touch and is therefore classified as tactile imagery. The use of this word also reinforces the intensity of the relationship and the situation unfolding in the story. Based on the data found, tactile imagery in the novel **Yuanfen** is frequently used to describe physical touch, pain, and the environmental temperature experienced by the characters. The presence of this imagery helps readers understand the characters’ physical experiences in a more concrete way.

5. Taste Imagery

The research findings indicate that there are three instances of gustatory imagery in the novel **Yuanfen**. Gustatory imagery refers to imagery related to the experience of taste, which is

perceived through the sense of taste. Although the number of such instances is relatively small compared to other types of imagery, gustatory imagery still plays an important role in presenting a more complete sensory experience.

One such instance is found in the following excerpt.

“The scent of iron wafted through his mouth.” (Casa, 2024:115)

This quotation constitutes a gustatory image as it evokes the sensation of a metallic or iron-like taste that can be perceived through the sense of taste. The phrase ‘*in his mouth*’ indicates that the experience described relates to a sensation felt by the character. This depiction allows the reader to visualise the unpleasant sensation the character is experiencing.

The next example is found in the following quote:

“He gulped down the drink until half a glass remained.” (Casa, 2024:121)

This quotation constitutes a taste image because the act of *gulping* is directly linked to the process of savouring the flavour of a drink. Although the specific flavour is not explicitly described, the act still involves the sense of taste and therefore falls within the category of taste imagery.

Another example can be found in the following quote:

“He chose to have a snack to settle his stomach.” (Casa, 2024:144)

This quotation constitutes a taste image as it depicts the act of eating, which is linked to the experience of tasting. The presence of food in the narrative evokes associations with flavours that can be perceived through the tongue, allowing the reader to imagine the experience indirectly. Based on the research findings, sensory imagery is used by authors to support the depiction of a character’s physical condition and to enrich the reader’s sensory experience, although it does not appear as frequently as other types of imagery.

6. Olfactory Imagery

Based on the research results, two instances of olfactory imagery were found in Casa’s novel **Yuanfen**. Olfactory imagery is imagery related to experiences perceived through the sense of smell or the nose. This type of imagery is used to evoke the impression of a particular aroma or odour that supports the atmosphere of the story.

One such instance is found in the following excerpt.

“The scent of iron wafted into his mouth.” (Casa, 2024:115)

This quotation constitutes an olfactory image due to the presence of the word ‘*aroma*’, which is directly related to the experience of smelling a particular odour. The word ‘*wafted*’ indicates the spread of an aroma that can be detected by the sense of smell. This description evokes a strong metallic odour, allowing the reader to visualise the situation experienced by the character more vividly.

The next example is found in the following quote:

“That scent made his sense of smell feel uncomfortable.” (Casa, 2024:148)

This quotation clearly illustrates an experience related to the sense of smell. The words ‘*aroma*’ and ‘*sense of smell*’ serve as key indicators that this data constitutes olfactory imagery. The author utilises the depiction of odour to reinforce the unpleasant atmosphere within the story. Although only two instances are found, olfactory imagery still contributes to building the atmosphere and enriching the descriptive detail present in the novel. The presence of these

descriptions complements the sensory experience constructed by the author through various other types of imagery.

The research findings indicate that Casa's novel **Yuanfen** utilises various types of imagery to construct the reader's aesthetic experience. Based on Pradopo's (2009) classification, six types of imagery were identified, namely visual, auditory, kinetic, tactile, gustatory, and olfactory imagery. The presence of these six types of imagery indicates that language in the novel functions not only as a tool for conveying the story but also as a means of fostering the reader's imagination and sensory experience.

From a stylistic perspective, the use of imagery is one form of the author's creativity in manipulating language. Nurgiyantoro (2014) states that stylistics examines the distinctive use of language in literary works to produce specific effects. In line with this view, the research findings show that Casa utilises imagery as a linguistic strategy to evoke atmosphere, clarify events, and strengthen characterisation. Through imagery, readers not only understand the events being conveyed but also gain an imaginative experience that makes the story feel more vivid and real.

The research findings reveal that motion imagery is the most dominant type of imagery in the novel **Yuanfen**. This dominance indicates the author's tendency to construct the narrative through the characters' activities and actions. The use of motion imagery makes the plot feel dynamic, as readers feel as though they are witnessing the various events unfold in real time. According to Pradopo (2009), kinetic imagery serves to bring the images in the text to life so that the objects or events described appear to move in the reader's imagination. Thus, the dominance of kinetic imagery in the novel **Yuanfen** indicates that the author predominantly portrays the development of conflicts and relationships between characters through concrete actions rather than static descriptions.

In addition to dynamic imagery, visual imagery is also found in a fairly dominant quantity. The presence of visual imagery demonstrates the author's effort to present a clear visualisation of the characters, setting, and atmosphere of the story. According to Pradopo (2009), visual imagery is the most frequently used type of imagery in literary works because the majority of human experience is gained through the sense of sight. In the novel **Yuanfen**, visual imagery serves to clarify the characters' personalities, describe the environmental conditions, and establish an atmosphere that supports the progression of the story. The use of such visual imagery makes it easier for readers to form a mental picture of the objects described by the author.

Auditory imagery also plays a significant role in constructing the novel's narrative. The presence of various sounds, voices and conversations depicted by the author demonstrates that auditory experience is a key element in the development of the story. According to Pradopo (2009), auditory imagery is capable of creating the impression that the reader is actually hearing the sounds described in the text. In the novel **Yuanfen**, the use of auditory imagery not only serves to reinforce the atmosphere but also supports the portrayal of the characters' emotions and heightens the intensity of the conflicts that occur in the story.

The research findings also indicate the use of tactile, gustatory and olfactory imagery, although not as frequently as visual, auditory and kinetic imagery. The presence of these three types of imagery suggests that the author endeavours to present a more complete sensory experience. According to Pradopo (2009), imagery is not only related to what can be seen and heard, but also encompasses experiences that can be felt through touch, taste and smell. Therefore, although relatively few in number, tactile, gustatory and olfactory imagery still play an important role in enriching the depiction of events and strengthening the reader's emotional engagement with the story.

The diversity of imagery found in the novel **Yuanfen** demonstrates that the author possesses a strong ability to utilise language as an aesthetic medium. Ratna (2016) states that stylistics

examines the distinctive ways in which authors express ideas to produce specific aesthetic effects. Based on the research findings, these aesthetic effects are evident through the ability of imagery to bring the story's atmosphere to life, clarify characterisation, and provide readers with a profound imaginative experience. In other words, the imagery in the novel **Yuanfen** does not merely serve as a decorative linguistic element, but forms an integral part of the construction of meaning and the appeal of the literary work.

Overall, the use of imagery in Casa's novel **Yuanfen** demonstrates that language plays a vital role in constructing the reading experience. The findings of this study reinforce Pradopo's (2009) view that imagery is a means of presenting imaginative depictions capable of bringing objects, events and atmospheres to life within a literary work. Through the use of various types of imagery, Casa has succeeded in creating a narrative that is not only intellectually comprehensible but can also be sensed on a sensory and emotional level by the reader. Thus, imagery is one of the stylistic elements that contributes significantly to the aesthetic quality of the novel **Yuanfen**.

CONCLUSION

Based on the research findings, it can be concluded that Casa's novel **Yuanfen** utilises imagery as a stylistic element that plays a crucial role in shaping the reader's aesthetic experience. Based on Pradopo's (2009) theory of imagery, six types of imagery were identified, namely visual, auditory, kinetic, tactile, gustatory and olfactory imagery. The presence of these various types of imagery indicates that the author uses language creatively to bring events, atmospheres, settings and the characters' conditions in the story to life.

Kinesthetic imagery is the most dominant type of imagery found in the novel **Yuanfen**. This dominance reflects the author's tendency to construct the narrative through the characters' activities, actions and movements, thereby making the story feel more dynamic and vivid. Meanwhile, visual and auditory imagery is used to enhance the visualisation and atmosphere of the story, whilst tactile, gustatory and olfactory imagery serves to complement the reader's sensory experience through the depiction of the touch, taste and scent experienced by the characters. Thus, the use of imagery in the novel **Yuanfen** serves not only as a descriptive element but also as an aesthetic device that supports the creation of atmosphere, the strengthening of characterisation, and the conveyance of the story's meaning. The findings of this study indicate that imagery is one of the stylistic strengths that contributes to the novel's aesthetic quality and enriches the reader's imaginative experience in enjoying the literary work.

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