# Authors' Figurative Expressions From Two Novels: A Comparative Analysis Between RTJNA Rosso and RTJNA Blu

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*Abstract*—Stylistic analysis of the novels *Reisei To Jounetsu No Aida Rosso* by Ekuni Kaori and *Reisei To Jounetsu No Aida Bluu* by Hitonari Tsuji is an analysis of metaphorical language style as a figurative language used to express the author's thoughts, personality, and perspectives. The use of distinctive language in a work shows the characteristics of individualism and the style of each author in conveying ideas through the medium of language. This study uses the metaphorical perspective of Michael C. Halley and Stephen Ullman. The results of the analysis show that the use of an author's language style provides information about the author's cultural background and the context in which they communicate. The metaphorical language style is used by the authors to express feelings and express different thoughts and each author has a uniqueness or specialty style which can be felt in a significant way by the readers of their works.

*Index Terms*—figurative language, metaphor, style, novel, expression

## I. INTRODUCTION

Language in a literary work plays an important role because through language, authors can express feelings, convey their thoughts and ideologies. Pratita (2012) states that a literary work cannot be realized without using language, therefor the role of language is important for authors in producing a literary work. According to Yuliawati (2012), literary works exist as a result of the author's reflection on various phenomena of people's lives so that literary works are not considered simply as mere imaginary stories of the author, but also as the embodiment of the author's creativity in exploring his or her ideas. In line with that view, Fauziyati & Sulistyaningsih (2020) also say that literature is born in the midst of society as a result of the author's imagination and reflection on the surrounding social phenomena. Furthermore, language and culture are two forms of interrelated human thought. Language is a cultural manifestation of a speaking community. The culture and views held by a particular language community will be reflected or manifested in its language. It is also said by Yunhadi (2016) that language is a reflection of the culture of a society. Therefore we can see the culture of a particular society through the language used by that society. Various techniques are created by the author in writing his literary works, including the use of figurative language styles to attract readers. Figurative language is a language that presents meanings or concepts figuratively or symbolically. Sulistiowati says that figurative language is able to liven up the atmosphere, and contains aesthetic values that make a pleasant impression on the reader (Sulistiowati, 2013).

Jatmiko (2018) stated that the human problems present in literary works become unique when an author pours his story into figurative language that has aesthetic value. The more aesthetic elements in a literary work, the more beautiful and the higher the value of the literary work. Yeibo (2012) in his research said that figurative language is the foundation of literariness or the decorative nature of literary language because it allows writers to exploit and manipulate the latent potential of language in various ways to affect certain styles. So an interesting literary work is one that contains information presented using aesthetic language. The study of stylistics highlights the use of language style and the aesthetic formation of literary works. The style or language style of the author plays an important role in their work. Keraf (2010) confirms that the style of language is the way the author expresses his thoughts in a unique way that shows the soul and personality of the author.

### A. Stylistics

Stylistics is a branch of linguistics that focuses on language style, especially in literary works (Yeibo, 2012), and at the same time functions as a distinctive use of language (Ratna, 2017). Verdonk (2013) emphasizes that stylistics is an interdisciplinary field that connects linguistics and literature (Jaafar & Hassoon, 2018). Leech and Short (1981) stated stylistics is a scientific explanation of the relationship between language style and aesthetic value created through linguistic analysis of a text (Prasanwon, 2016). So stylistics is a science that examines the use of language and style in literary works. According to Traugott and Pratt (1980), stylistics is concerned with the writer's choice to use certain structures over other structures to convey their ideas (Dita, 2010). Neni Triani in her research reveals that the style of language in literary works is the embodiment of the author's self, how an author expresses an intention in words, groups of words, and sentences. In other words, style is basically closely related to the way an author presents his ideas (Triani et al., 2019). Furthermore, Crystal, (1987) states that the way people use language not only provides information about their geographical, ethnic, social and cultural background, but also reflects the type of context in which they communicate. Literary work is a place to express or convey the thoughts of an author, and of course the use and choice of author's language styles are not the same. Middleton in Imrom (2009) states that the application of figurative speech can be in the form of a style of language called the uniqueness or specialty of the author. Each author has his own style in expressing his thoughts in several forms of figurative language. Those types of stylistics are called rhetorical devices. Rhetorical device is a tool to convey thoughts, feelings and ideas to readers. Rochma in his research argues that the rhetoric used in a text is needed to describe the uniqueness and characteristics of various writers, from different periods and diverse genres, to reflect individual aesthetic preferences (Rochma et al., 2020). Wardle & Downs (2014) stated that rhetoric is the art of human interaction through language and other symbols, as well as the study of that interaction (Yongming Luo, 2020). According to Pradopo (2002), rhetoric can cause tension because the reader has to think about what effects are caused and intended by the author. Furthermore, Fahnestock (2005) in his research mentions that the study of style is one of the five subdisciplines of rhetoric, namely invention, arrangement, style, memory, and delivery. However, it is the style that gets the most attention. The relationship between style and the author's ideas and expressions is described by Aminuddin (1990) in the following chart:
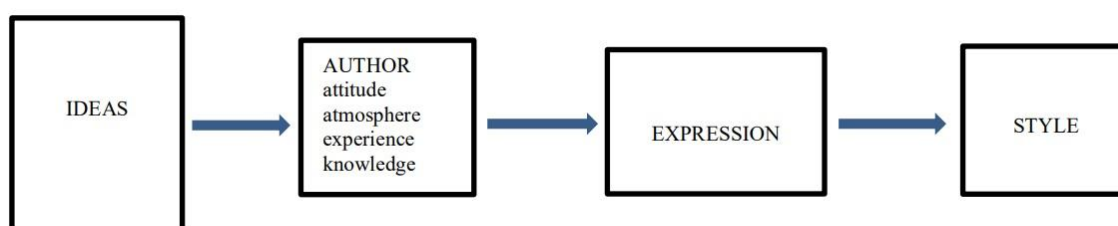


The Process of Idea into Style

*B. Metaphor*

Metaphor is one of the language styles used by many authors to express their feelings, as Ekuni and Hitonari do in their works. Palandi (2011) in his research states that the Japanese like aesthetics or beauty and attractiveness. This is reflected in works of art and literature that have a special style, including metaphors that are widely used by writers, how writers convey ideas or ideas in their works in the form of narratives, or dialogues between story characters. The idea of metaphor was first put forward by George Lakoff and Mark Johnson in the book Metaphors We Live By (1980: 4). Metaphors are found in everyday life. To identify metaphors, Evans and Green (2006) suggest being able to distinguish between literal and figurative language (Pranesti, 2017). One of the main functions of metaphor is to make a text more dramatic and colorful. Metaphors themselves are created on the basis of the similarity or resemblance of two entities. Wahab (1991) and Pasaribu (2016) argue that there is a close relationship between metaphor and thought, and in creating metaphors the author is influenced by his environment. Yuniseffendri (2014) in his research states that: the space of human perception that affects human creativity for metaphors starts from the closest environment to the furthest and takes place in a hierarchy. Furthermore, Abdul & Alfarisi (2015) explained that all human behaviors are interactions with the environment. This interaction can be manifested in the form of a metaphor. The relationship between human perception and the environment has been mapped by Michael C. Haley, who stated that the hierarchy of the human perception space includes the concepts of *Being, Cosmos, Energy, Substance, Terrestrial, Object, Living, Animate, and Human* (Wahab, 1991b). Haley's hierarchy of models is used as the basis for mapping the relationship between symbols used in metaphors and their intended meanings. Ullman (1977) states that metaphor consists of two basic forms, namely the comparison is called the vehicle (image) and the real meaning is called the tenor. Furthermore, Ulman categorizes metaphors based on the vehicle, namely 1) Anthropomorphic metaphor, a metaphor that uses things related to parts of the human body as a comparison. 2) Animal metaphor, which makes an animal as a comparison. 3) From Abstract to concrete metaphors is to make something abstract into something concrete. 4. Synaesthetic Metaphor, namely the transfer from one sense to another. Again, Ullman (1977) also reveals several roles of metaphor, namely: *as a major factor in motivation; as an expressive device; as a source of synonymy and polysemy; as an outlet for intense emotion; and as a means of filling gaps in vocabulary.*

*C.  Sketch of the Two Works*

*A rhetorical device* in a work is presented in the form of a series of words or sentences that use distinctive language. The peculiarity of the use of this language style is shown by two Japanese authors, who agreed to write the story and life of the characters Aoi and Junsei. Ekuni wrote about the character Aoi (a female) and her feelings for Junsei, and Hitonari wrote about the character Junsei (a male) and his feelings for Aoi.

The novel *Reisei to Jounetsu no Aida Rosso* (hereinafter referred to as RTJNA Rosso) is the work of a female author (Ekuni, 1999). Furthermore, *Reisei to Jounetsu no Aida Bluu* (hereinafter referred to as RTJNA Blu) is the work of a male author (Hitonary, 1999). These two works by Japanese authors use a lot of figurative language style, with unusual or unexpected but captivating style and words.

The work entitled *Reisei to Jounetsu Aida Rosso* which means "Between Serenity and Desire" shows a contradiction between calm and turmoil. "Tranquility" or serenity is shown in the life of the character Aoi, and is symbolized by the very soft light of the lamp. She likes places that are gray, calm, peaceful, quiet, and watery. The days that passed are described as foggy, rainy, and drizzling. Meanwhile, "tranquility" in Aida Bluu's Reisei to Jounetsu novel is reflected in Junsei's work as a restorer of antique paintings. A restorator who desperately needs calm, accuracy, and thoroughness. The city of Florence is a great choice for living and studying the art of painting restoration. Florence is a quiet, elegant old town, full of Renaissance traditional buildings, it is never too late and this work must be done in Florence; however, it seems that the place also gives rise to a feeling of 'desire' in the passionate love between the characters Aoi and Junsei. The social setting, setting of the place, and setting of time in this novel are described by using a language style that uses many words related to nature and the seasons. So these works are interesting to study using linguistic parameters, in this case stylistic studies.

## II.  Aims of the Study

The aims of this study are 1) to describe the unique use of figurative metaphorical language by the authors (Ekuni and Hitonari) which is used as a tool to convey ideas, and 2) to reveal the individual characteristics of the female and the male author.  The strategy to reach the first objective is through a qualitative method by presenting data in the form of sentences, expression or phrases containing metaphorical figurative language style and identifying their rhetoric style. Meanwhile, the strategy to reveal the characteristics of each author as the second goal is to track the author's background which influences their style in expressing their ideas.

Based on the study done by Mohammed (2020), women and men tend to choose different words to express their feelings. In addition, the environment and the author's perception on natural or social-environmental phenomena affect the author's language styles.

## III.  Methods

This research is descriptive qualitative in nature. This method is intended to describe the uniqueness of the words chosen by highlighting the use of figurative language styles found in the novel. Some of the steps implemented are as follows: 1) reading the novel carefully to check the figurative language style used; 2) classifying language styles according to their nature and form; 3) describing the symbolic metaphorical language style according to Japanese culture.

The primary data sources for this research are the novels RTJNA Rosso by Ekuni Kaori and RTJNA Bluu by Hitonari Tsuji. Both novels are written in modern Japanese published by Kodokawa Shoten Tokyo in 1999. Each data unit (in Japanese) was translated into English. The data were validated by a Japanese native of the Japanese Department of the National University, Jakarta – Indonesia.

## IV.  Discussion

After carrying out the data filtering process, it was found that the sentences used figurative language styles, especially metaphors. The majority of the metaphorical figurative language used contains elements of nature. This also shows a connection with Japanese culture. Japanese culture really maintains the harmony of humans and nature. This is reflected in cultural practice. Words that have to do with nature are used by Japanese to show their love for the beauty of nature and of the four seasons. The most prominent metaphorical style, with a distinctive Japanese taste as stated by Matsubara are *miyabi* (elegant), *mono no aware* (nature's sadness), *wabi* (harmony), and *sabi* (simplicity), suggesting the harmony of the aesthetic and emotional world of the Japanese (Matsubara, 1987). The typical Japanese taste is dominant as reflected in their language rhetoric and worldview. So, they tend to seek a balance of life with subtle manners. Through this study, Japanese authors create a 'literary aesthetic' based on the currents and forms of thought of their nation (Palandi, 2011). The following is an analysis of the use of metaphorical language style.

*A.  Metaphor on RTJNA Rosso*

Metaphor in RTJNA Rosso is a means of rhetoric to liven up and express the intention to be more impressive, more lively and interesting.

(1)　時 の流れがおそろしくゆっくりだも. p. 26
　　　(**toki**nonagaregaosoroku yukkuridamo.)
　　　(The flow of time is slow and slow.)

(2)　年月をくぐりぬけ、なめらかにかわいて、皺のよった、皮膚.)　 p. 40
　　　(nengetsuwokugurinuke, namerakanikawaite,  shiwanoyotta, hifu.)
　　　 (Wrinkled skin that has passed through the years and is smooth and dry.)

　　Data 1). Time (toki) is not a real object (abstract noun) that can flow through months and years. The above metaphor is used by the author to describe the passage of time which is very slow and it is not known when it will end. This shows the pessimistic state of thought expressed by the author who wants time to go fast and change quickly but time is felt to be running slowly so that the author feels tormented. Likewise in data 2): skin (hifu ) is not an object that can pass through time. It can be seen that this metaphor shows the author's feelings about how times have changed by only referring to skin that is already wrinkled and dry. This metaphor depicts a resigned attitude towards the passing of time and leaves a mark that cannot be erased and changed.

　　From the structural aspect, the two metaphors above make something that is not real or abstract into something real or concrete through comparison according to Ulman's model, namely the concept of moving from abstract to concrete metaphors, and acts as an expressive device and as a major factor in motivation.

　　If viewed from the metaphorical symbol based on the hierarchy of human perception of the environment as proposed by Haley, the metaphorical forms of data 1) and data 2) are included in the category of being. This category (being) is included in the highest category because it is related to having a concept from abstract human experience that cannot be directly experienced by the five senses but is understood through the process of interpretation and how to interpret it.

(3)　子供ころから知っている、親しい、その曇と霧雨匂い。もう胸にしみついている. p. 27
　　　 (kodomo korokara shitteiru, shitashii, sono kumori to kirisame nioi. Mou muneni shimitsuite iru.)
　　　(The cloud and drizzle scent that I have known since I was a child. I'm already clinging to my
　　　chest.).

(4)　音にならないかすかな音、雨と曇のまざった、つめたくて深い匂い。p.145
　　　otoni naranaikasukanaoto,ame to kumorinomazatta, tsumetakutefukai nioi.
　　　 (The faint sound, the rain, and the cloud that blend together create a deep and cool fragrance).

　　In data 3, there is a shift from the sense of smell to the sense of taste. The smell of fog and the drizzle of rain (kumori to kirisame nioi) is something that can't be smelled but can be seen. So the words fragrant fog and drizzle are interpreted as memories that stick in the chest. The meaning of the metaphor reveals that there is a sad memory that will not be forgotten. Then, data 4, the faint sound of rain (oto ninaranaikasukana oto) is related to the sense of hearing, and deep and cold fragrance (tsumetakutefukainioi) is related to smell. The meaning of this metaphor is something already forgotten but still often flashes in the mind.

　　Based on the meaning, the above metaphor acts as an expressive device, as well as an outlet for intense emotion where the author wants the reader to understand the message to be conveyed.

　　The above metaphor is viewed in terms of synchronous meaning, including metaphors with cultural meaning, which means that this metaphor reflects the culture of the community where the language is used. The symbols used in data 3 and 4 are substantial categories. Substantial categories have a perceptual space and can be felt by the five human senses because they exist in the human environment (Abadi, 2019).

(5)　雨は、信じられないこまかさで葉をふるわせ、空気をふるわせ、七月のケポレロ通りを
　　　濡らし銃けている. p.73
　　　(amewa, shinjirarenai komakasade ha o furuwase, kuuki o furuwase, shichigetsu no Keporero
　　　touri o nurashi juuketeiru.)
　　　(The rain gently swayed the leaves, swaying the air, continuously drenching  Keprero Street in
　　　June).

　　Data 5 is an *anthropomorphic metaphor*. This can be seen in the expression of rain gently swinging leaves (amewa shinjirarenaikomakasade ha o furuwase). This also contains an element of personification, although there is no word for human body parts; but the activity (furuwase) of swinging is an activity that usually uses human body parts. This metaphorical form is concluded as a characteristic of the author who uses the words rain and water a lot to express the author's feelings. Judging from the symbol used, this metaphor is included in the *substantial* category.

(6)　雨はきりもなく降っている。強くはないが、空気にからまりおちてにやみそうもない
　　　雨、世界を檻にとじこめようとするかのような雨だ。雨は私を無口にさせる。おもいだ
　　　したくないことばかりおもいだしてしまう。p. 27
　　　(ame wa kirimonaku futteiru. Tsuyokunai ga, kuuk ini karamari ochite niyami soumonai ame,
　　　sekai o orini tojikomeyyoutosurukanoyounaameda. Ame wa watashi o mukuchi ni saseru.
　　　Omoidashitakunai kotobakari omoidashite shimau.)
　　　(It's raining endlessly. It's not strong, but it's rain that's entangled in the air and doesn't seem to
　　　stop, as if it's trying to trap the world in a cage. The rain makes me silent. I just think about things
　　　I don't want to think about.)

(7)　　　　　　　　　　　　　　　　　かんだん　　　　　　　　　　　ばしょ
　　さわさわとかすかな水音が　　　　;間断な銃き、時間も　　　;場所も、すっかりかた
　　　　　　　　うば
　　　ちを　　　;奪われてしまう。p. 73
　　　(sawasawa to kasukana mizuoto ga kandannajuuki, jikan mo bashoumo, sukkari katachi o
　　　ubawareteshimau.)
　　　(The sound of water sounds incessant, really messing up time and place.)

Data 6) 'rain makes me silent. It makes me remember things they don't want to remember' (amewa watashi o mukuchini saseru, Omoidashitakunai kotobakari omoidashite). This metaphor is a characteristic of the author who uses a word that has to do with nature, namely rain, to express feelings of isolation and solitude. Likewise in data 7), The sound of water sounds incessant, really messing up time and place is a synaesthetic metaphor, a metaphor whose structure formation uses a shift in the function of the human senses as a comparison to express the author's feelings towards a memory at a place in the past.

Based on data 6), in terms of the symbols used, this metaphor is included in the substantial category. While data 7 is the category of "being". However, if viewed from the synchronous meaning of the metaphor, it contains contextual language meaning, namely the meaning that considers the pragmatic interpretation received by the readers according to the context or environment.

*B. Metaphor Analysis on RTJNA Bluu*

Metaphor is a language style based on similarity. It declares an abstract object equated with something concrete.

(8)　　あおいの手がぼくの肉体を支えたのだ。柔らかく、ほのかに温かいが掌ががぼくに光を
　　注いだ。p. 246
　　(Aoi no te ga bokuno nikutai o sasaetanoda. Yawarakaku, honokani atatakai ga tenohira, boku no
　　hikari o sasaida.)
　　(Aoi's hand supports my body. His palms are soft, warm. They are shining on me.).

(9)　　あおいが心に居座りつづけている限り、ぼくが他者を好きになることはない。 p. 16
　　(Aoi ga kokoro ni isuwari tsuzuketeiru kagiri, bokuga tasha o sukininarukotohanai.)
　　As long as Aoi lives in my heart, I can't love anyone else.

Data 8), "his palms are soft, warm and shining on me" (Yawarakaku, honokani atatakai ga tenohira, boku no hikari o sasaida). In this metaphor, there is a shift from one sense to another to show feelings of love and affection for someone.

Data 9) the metaphor of "lives in my heart" (kokoro ni isuwari tsuzuketeiru kagiri) it is something that is not real or abstract that becomes concrete is an example of a beautiful and distinctive metaphor to express feelings of love so deep that one cannot love another.

The metaphor of data 8 and data 9 contain contextual meaning, namely meaning that considers the interpretation of meaning based on context and environment.

In Haley's hierarchical model, the symbol used in the form of metaphor in data 8 and data 9 is included in the human category in the perception space of human existence with all forms of behavior.

(10)　　ぼくは画家生きた**遠い過去を現代に近つけ**、そして未来に届ける時間の配達人なのであ
　　る。p. 23
　　(bokuwa gaka ikita toikakou o gendaini kinzuke, soshite miraini todokeru jikanno
　　haitatsuninnanode aru.)
　　I am a person who brings the distant past closer to the time when the painter lived in the present,
　　then brings them into the future.

(11)　　過去が大きいすぎて、或いは残酷すぎてというべきか、ぼくの心はななか現実に着地す
　　ることができないだけだ、と自己分析する。p.18
　　(Kakou ga ookiisugite, aruiwa zankokusugite toiubekika, bokunokokoro wa nanaka genjitsuni
　　chakuchisurukotoga dekinaidakeda, to jikoubunsekisuru.)
　　(I convinced myself, my heart couldn't be in the real world right now, because maybe my past
　　was too big, or too cruel.)

The metaphor in data 10), "closer the distant past to the present" (toikakou o gendai ni chikatsuke) illustrates that what happened in the past can be carried over to the present and the future, and data 11) "my past that is too big, or too cruel"(kakougaokiisugite, aruiwa zankokusugite) illustrates how unexpected and disappointing the past was. The formation of the metaphorical structure is from abstract to concrete metaphors, and those examples are the characteristics of the authors. In data 10) it can be seen that the climax language style is the past, the future for emphasis on meaning. In data 11, the metaphor is arranged in a parallel style that is too big, too cruel. So it is more expressive and interesting. In Halley's hierarchical model, the symbols used belong to the category of being. because it contains the concept of abstract human experience that cannot be directly experienced by the five senses but is understood through the process of interpreting its meaning.

The metaphor of data 10 and data 11 contains contextual meaning, namely the meaning that considers the interpretation of meaning that can be accepted by the reader according to a particular context or environment.

Furthermore, it can be seen that the author often uses words that have to do with nature where the weather is cloudy, and raining to describe loneliness and sadness.

(12)　フィレンツェの輝かしいほどの晴天とは裏腹に、彼女の声にはどこか翳りがあった。横
顔には時間の暴力に対する諦めが滲んでいた p.301
(Firenzeno kagayakashiihodono seitentowa uraharani, kanojouno koeni wa dokoka kageriga atta.
(Yokokaoni wa jikanno bouryokuni, taisuru akiramega　nijindeita.)
(Contrary to the sunny weather in Florence, her voice sounded gloomy. From the side of his face
she could see his resignation to the violence of time.)

(13)　この清楚な佇まい。心が洗われるとはまさにこういうものに触れた時に感じるものだ。
見ているだけで気持ちが穏やかになってくる。つまらないことの多い世の中を清める刀
がある. p.116
(Holiness is seen. Purificating the heart is what one feels when seeing something like this.
Looking at it calms the heart. It is the cleaning power of the world for unimportant things.)

Data 12. The metaphor "his voice sounds gloomy" (kanojono koeha dokoga kageriga atta) has an expressive meaning to describe sadness. And the metaphor of "time violence" (jikanno bouryoku) is also a characteristic of the author to describe that something that happened in the past is deeply imprinted in the present.

Data 13. "Purificating the heart" (kokoroga arawareruto) is a typical of the author, which is used to describe the feeling that someone has truly forgiven someone.

The metaphors in data 12 and data 13 are from Abstract to concrete metaphors and act as an expressive device, as well as an outlet for intense. In terms of synchronic meaning, this form of metaphor contains contextual language meaning, namely a meaning that considers pragmatic interpretations understood by the reader according to a particular context or environment. If viewed from the symbol used, this metaphor is included in the category of being in Halley's hierarchical model, namely the category of being (state) which is said to be the highest because it has the concept of abstract human experience. Abstract concepts cannot be experienced directly by the five human senses but can be understood through the process of interpreting their meanings.

*C. RTJN Rosso and RTJNA Blu in Metaphoric Expressions*

Based on the previous discussion, the significant differences between RTJN Rosso and RTJNA Blu in Metaphoric Expressions are presented below, as in the following table.

TABLE OF RTJN ROSSO AND RTJNA BLU IN METAPHORIC EXPRESSIONS

| No | Metaphoric Expressions in | | Remarks |
|----|---------------------------|---|---------|
| | **RTJN Rosso** | **RTJNA Blu** | |
| 1 | (***toki****nonagaregaosoroku yukkuridamo*) The flow of time is slow and slow | (*Yawarakaku, honokani atatakai ga tenohira, boku no hikari o sasaida*). His palms are soft, warm | Rosso being Bluu human |
| 2 | (*nengetsuwokugurinuke, namerakanikawaite, shiwanoyotta, hifu*). Wrinkled skin that has passed through the years and is smooth and dry**.** | (*kokoro ni isuwari tsuzuketeiru kagiri*) Lives in my heart | Rosso being Bluu human |
| 3 | (*kumori to kirisame nioi*) The cloud and drizzle scent | (*toikakou o gendai ni chikatsuke*) lived in the present, then brings them into the future | Rosso substantial Bluu being |
| 4 | (*otoni naranai kasukana oto, ame to kumorino mazatta, tsumetakutefukai nioi*.) The faint sound, the rain, and the cloud that blend together create a deep and cool fragrance. | (*kakougaokiisugite, aruiwa zankokusugite*) My past was too big, or too cruel | Rosso substantial Bluu being |
| 5 | (*amewa shinjirarenai komakasadehaofuruwase*) The rain gently swayed the leaves. | (*kanojono koeha dokoga kageriga atta*)　　　His voice sounds gloomy | Rosso substantial Bluu being |
| 6 | (*amewa watashi o ukuchini saseru. Omoidashitakunai kotobakari omoidashite*). The rain makes me quiet. It makes me remember things I don't want to remember | (*kokoroga arawareruto*) Purificating the heart | Rosso substantial Bluu being |
| 7 | (*mizuoto ga kandannajuuki, jikan mo bashoumo, sukkari katachi o ubawareteshimau*.) The sound of water sounds incessant, really messing up time and place. | | Rosso being |

V. CONCLUSION

The metaphors used in Rosso's RTJNA novel consist of abstract to concrete metaphors, synaesthetic metaphors, and anthropomorphic metaphors. In the choice of word symbols such as rain, water, fog, the cloud which are widely used are substantial categories, this shows the author's perception space which is close to nature and the environment. Through the metaphorical language style used, it is demonstrated that the characteristic and uniqueness of the Japanese author, Ekuni Kaori, is close to nature.

Furthermore, the metaphors used in the novel RTJNA Blu by Hitonary Tsuji are from abstract to concrete metaphors, which are metaphors whose structure makes something that is not real or abstract into something real or concrete as a comparison. This metaphor acts as an expressive device and as a major factor in motivation. The meaning of the metaphor is the meaning of contextual language based on the interpretation of the reader according to the context. From the use of metaphorical symbols consisting of the categories of human and being, it also shows a close relationship with nature and the environment.

The stylistic analysis of the two Japanese authors demonstrates that the metaphorical language style used is in accordance with the typical Japanese taste which suggests the harmony of the aesthetic and emotional world of the Japanese people and indirectly provides information on the culture and context in which they communicate. However, there is no difference in the choice of language style between men and women.

The results of this study indicate that the stylistic analysis of the novels *Reisei To Jounetsu No Aida Rosso* by Ekuni Kaori and *Reisei To Jounetsu No Aida Bluu* by Hitonari Tsuji is an analysis of metaphorical language style as one of the figurative language forms used to express the author's thoughts, personality, and perspectives. The use of distinctive language in a work shows the characteristics of individualism and the style of each author in conveying ideas through the medium of language. The implication of the research is that literary works with more or less the same theme can show the reader that the individual perspectives of the two authors are different, and each can provide unique knowledge to the reader.

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