INTERNATIONAL JOURNAL OF SOCIAL SCIENCES AND TECHNOLOGY

DICTION AND LANGUAGE STYLE USED IN A NOVEL "LOVE FROM A TO Z" BY S.K. ALI

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Abstract

This study purposes to identify diction and language styles used by S.K. Ali in her novel *Love from A to Z*. A descriptive qualitative method was used, content analysis as the technique in this research. The data consisted of words, phrases, and sentences that represent types of diction and language styles. The data were collected by reading, taking note, classifying, and interpreting. To ensure the data credibility, triangulation was conducted by performing content analysis, interviews, and questionnaires. The findings show that the novel contains twelve types of diction, with denotative words being the most frequent type, occurring 73 times out of 163 data items. The research also revealed three types of language styles including affirmative language style, comparative language style, and contradictory language style. Based on frequency data, the category of comparative language style was the most common category with 134 occurrences, followed by affirmative language style with 121 occurrences and the last was contradictory language style with 119 occurrences. Diction and language style are utilized to help developing characters, represent culture, convey emotions, and describe the experiences of Muslim teenagers.

Keywords: diction, language styles, stylistics, novel, *Love from A to Z*

1. INTRODUCTION

Language plays a fundamental role in human communication and literary expression, serving not only as a medium for exchanging information but also as a means of articulating ideas, emotions, social criticism, identities, and cultural values. From a pragmatic perspective, language enables individuals to perform social actions, negotiate interpersonal relationships, and communicate meanings within particular contexts (Holtgraves, 2002). In literary works, therefore, language extends beyond its basic communicative function and becomes an artistic medium through which authors construct meanings, represent social realities, and communicate cultural experiences. Literature encompasses imaginative and artistic forms of writing, including novels, poetry, and drama, in which language constitutes the primary medium through which authors communicate their creative visions (Hornby, 2015). Consequently, the study of literary language is important for understanding not only what a literary text communicates but also how linguistic choices shape its aesthetic, emotional, social, and cultural meanings.

Within literary discourse, linguistic choices contribute substantially to characterization, atmosphere, perspective, and readers' interpretations. Authors strategically select words, organize sentences, and employ stylistic devices to produce particular aesthetic and emotional effects. Stylistic analysis is therefore concerned with examining how linguistic features function within literary texts and contribute to the construction of meaning. Previous stylistic research has demonstrated that lexical selection, figurative expressions, imagery, and other linguistic patterns can reveal distinctive characteristics of literary works (Cahyono et al., 2018; Kristiana et al., 2019). More recent studies have similarly demonstrated the

History:
Received : 9 September 2026
Revised : 10 September 2026
Accepted : 11 September 2026
Published : 14 September 2026

Publisher: Horizon Edukasi Prima Indonesia
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importance of stylistic features in contemporary novels, particularly in constructing characterization, emotional intensity, and thematic meanings (Fardeni & Maulina, 2025; Intang & Ramly, 2025). Thus, examining linguistic patterns provides an important means of understanding how literary language operates beyond its literal communicative function.

The novel is particularly appropriate for stylistic investigation because it provides an extended fictional narrative through which human experiences are represented by means of characters, plot, setting, conflict, and thematic development. Nurgiyantoro (2013) explains that fiction represents various dimensions of human life through interconnected narrative elements that collectively construct the meaning of a literary work. Within young adult literature, these narrative elements frequently revolve around identity formation, interpersonal relationships, social challenges, and experiences associated with adolescence. Hafizh (2019) similarly notes that teen literature commonly incorporates adolescent characters, linguistic patterns, lifestyles, and social concerns, allowing literary narratives to reflect the experiences and realities encountered by young people. Consequently, the language employed in young adult fiction can become an important means of representing both individual experiences and broader sociocultural realities.

One linguistic element that plays a significant role in constructing literary meaning is diction. Diction refers to an author's deliberate selection and use of words to communicate particular meanings and achieve specific stylistic effects. According to Barron (2019), diction involves intentional word choices that shape how ideas are communicated, while Keraf (2010) emphasizes the importance of selecting appropriate words to convey ideas accurately and effectively. Word choice is therefore not merely a lexical decision; it can establish tone, evoke emotional responses, represent cultural identities, strengthen characterization, and communicate implicit social meanings. Empirical research also demonstrates that diction can become a distinctive stylistic marker in literary narratives. Arfi and Supriyanto (2018), for example, examined diction in Ahmad Fuadi's *Negeri 5 Menara* trilogy and demonstrated the importance of lexical choices within the stylistic construction of a novel. Similarly, Asriana and Sukenti (2024) identified diction as an integral component of literary style in Sapardi Djoko Damono's *Segi Tiga*. These studies reinforce the view that analyzing word choice can reveal how authors construct distinctive meanings and stylistic characteristics within fictional narratives.

Diction may also operate in combination with other stylistic features rather than functioning independently. Farazila (2022), for instance, examined diction, language style, and imagery as interconnected elements of stylistic expression, while Kusuma et al. (2026) explored both diction and language style in the characterization of Gatotkaca in *Sisi Gelap Gatotkaca*. These findings indicate that lexical choices can interact with figurative and rhetorical devices to strengthen characterization and literary expression. Similar patterns have been identified outside literary discourse. Abdillah et al. (2022) examined diction and language style in commercial advertisements in *The Jakarta Post*, whereas Tenia and Saripudin (2019) investigated diction and anaphoric language style in Unilever Indonesia television advertisements. Although advertising and literary discourse differ substantially in communicative purpose, these studies demonstrate that deliberate word choice and stylistic patterning can shape how messages are constructed and interpreted.

Closely associated with diction is language style, which refers to the distinctive manner in which linguistic resources are organized and employed to achieve expressive, rhetorical, and aesthetic effects. Endraswara (2011) regards language style as an artistic manifestation of an author's creative expression. In literary texts, language style can be realized through lexical patterns, sentence structures, repetition, comparison, emphasis, imagery, metaphor,

hyperbole, and other forms of figurative expression. Research on contemporary fiction has consistently demonstrated the importance of these features. Isabillah and Hikam (2025), for example, investigated language style in Tere Liye's *Hujan*, while Khotimah et al. (2025) examined stylistic features in Pidi Baiq's *Dilan: Dia adalah Dilanku*. Similarly, Intang and Jufri (2025) specifically investigated metaphor and hyperbole in Andrea Hirata's *Laskar Pelangi*. Collectively, these studies demonstrate that language style contributes not merely to textual ornamentation but also to the communication of emotions, characterization, emphasis, and thematic significance.

Figurative language constitutes a particularly important dimension of literary style because it allows meanings to extend beyond literal expression. Jamaung et al. (2025) demonstrated the role of figurative language in the stylistic construction of *Dlumū Lā Tajiffu*, while Fardeni and Maulina (2025) examined the interaction between figurative language and imagery in *Anjing Mengeong dan Kucing Menggonggong*. Saputra (2024) likewise identified figurative language as a significant stylistic feature in the contemporary novel *172 Days*. These findings suggest that stylistic devices enable authors to intensify emotional expression, construct imagery, foreground particular ideas, and encourage readers to interpret meanings beyond the literal level. Consequently, analyzing language style alongside diction offers a more comprehensive understanding of how lexical and rhetorical choices jointly contribute to the aesthetic and semantic construction of literary texts.

These linguistic dimensions are particularly relevant to S. K. Ali's *Love from A to Z*, a young adult novel centering on the experiences of two Muslim teenagers, Zayneb and Adam. The narrative addresses issues involving Muslim identity, Islamophobia, illness, love, family relationships, cultural diversity, and personal development (Ali, 2021). Through the journal-based perspectives of its protagonists, the novel provides readers with close access to their thoughts, emotions, conflicts, and experiences. The use of alternating personal perspectives creates substantial opportunities for lexical and stylistic choices to function as markers of individual identity, emotional states, religious beliefs, cultural backgrounds, and interpersonal relationships. Accordingly, the novel provides a particularly relevant context for investigating how diction and language style participate in the construction of both personal and sociocultural meanings.

Importantly, *Love from A to Z* has attracted scholarly attention because of its representation of Muslim identity and belonging. Majid (2025), for example, examined conditional belonging in Muslim women's writing through an analysis of S. K. Ali's *Love from A to Z*, highlighting the significance of Muslim identity and sociocultural positioning within the novel. This existing scholarship confirms the literary and cultural significance of the text. However, its primary analytical orientation differs from the present study. Whereas Majid (2025) concentrates on questions of Muslim identity and belonging, the present research focuses specifically on the novel's linguistic construction by examining its diction and language styles. This distinction is important because the representation of identity, emotion, and cultural experience in a novel is not only thematic but is also realized through specific lexical and stylistic choices.

The suitability of *Love from A to Z* for stylistic investigation is further supported by the diversity of linguistic resources found throughout its narrative. These include everyday expressions, religious terminology, culturally specific vocabulary, foreign words, scientific expressions, figurative language, and rhetorical patterns. Such linguistic choices may perform multiple functions simultaneously, including distinguishing characters' voices, communicating emotional states, representing religious and multicultural identities, and reinforcing central themes. Previous stylistic studies of novels have established that distinctive combinations of diction, figurative expression, and other stylistic devices can

significantly contribute to the construction of literary meaning (Asriana & Sukenti, 2024; Cahyono et al., 2018; Kristiana et al., 2019). Therefore, examining these features in *Love from A to Z* can provide a linguistic perspective on how the novel constructs its characters and communicates their experiences.

Previous research has thus established a substantial foundation for stylistic analysis. Studies have investigated diction in novels (Arfi & Supriyanto, 2018), combinations of diction and language style (Asriana & Sukenti, 2024; Kusuma et al., 2026), general stylistic characteristics of novels (Cahyono et al., 2018; Intang & Ramly, 2025; Kristiana et al., 2019; Khotimah et al., 2025), and specific figurative devices such as metaphor, hyperbole, and imagery (Fardeni & Maulina, 2025; Intang & Jufri, 2025; Isabillah & Hikam, 2025; Jamaung et al., 2025; Saputra, 2024). Research has also addressed diction and language style in non-literary discourse, particularly advertisements (Abdillah et al., 2022; Tenia & Saripudin, 2019). These studies collectively demonstrate the analytical value of diction and stylistics across different genres and literary contexts.

Nevertheless, a specific research gap remains. Although previous studies have extensively investigated diction, figurative language, and stylistic features in various Indonesian literary works, limited attention has been directed toward the combined analysis of diction and language style in contemporary English-language young adult fiction that foregrounds Muslim adolescent experiences and multicultural identities. Moreover, although *Love from A to Z* has previously been examined in relation to Muslim identity and conditional belonging (Majid, 2025), its systematic linguistic construction through diction and language style remains comparatively underexplored. Addressing this gap is important because lexical and stylistic choices can reveal how themes of identity, religion, emotion, illness, discrimination, relationships, and cultural diversity are linguistically constructed rather than merely represented at the thematic level. Accordingly, this study aims to identify and analyze the types of diction and language style employed in S. K. Ali's *Love from A to Z* and to interpret the implications of these linguistic choices for the construction of meaning within the novel.

Based on these objectives, the study addresses the following research questions:

1. What types of diction are employed in S. K. Ali's *Love from A to Z*?
2. What types of language style are employed in the novel?
3. What are the implications of the use of diction and language style for the construction of meaning in the novel?

2. METHOD

This study utilized a qualitative descriptive method. A qualitative descriptive method is suitable as the research examines words, phrases, and sentences within a literary work instead of quantitatively assessing linguistic phenomena. Content analysis was used as the main analysis method. As noted by Fraenkel et al. (2011), content analysis allows researchers to examine human behavior indirectly through communication. Written texts, such as books and literary works, thus being examined to reveal patterns, themes, and interpretations.

Arikunto (2006,) clarifies that content analysis is a method for uncovering the meaning and messages embedded in literary text. Williams (2007), states that content analysis investigates communication to uncover patterns, themes, or biases.

The main data source was the novel *Love from A to Z* by S.K. Ali. The version of the study from Indonesia was translated by Novianti Hidayat and released by Republika Penerbit in 2021. The data consisted of words, phrases, and sentences representing diction and

language style. Supporting data were obtained from books, journal articles, and other references relevant to the theories of diction and language style.

The data were collected through reading and taking a note. Sudaryanto (2015), differentiates between method and technique by stating that a method is the overall approach utilized in research, whereas a technique is the specific manner of implementing that method. In this research, the researcher examined the novel multiple times, documented pertinent phrases, organized the information, and analyzed their significance.

The data were collected through the following procedures:

1. Reading the novel repeatedly to understand its overall meaning and narrative context.
2. Identifying words, phrases, and sentences related to diction and language style.
3. Recording the relevant data in a classification table.
4. Classifying the data according to the types of diction and language style.
5. Interpreting the function and meaning of each linguistic expression.
6. Drawing conclusions based on the findings.

The data were examined through content analysis. Every linguistic expression was analyzed based on its denotative or connotative meaning, the lexical category, contextual role, and impact on styling.

Triangulation was employed to enhance the reliability of the results. Moleong (2008), describes that triangulation as verifying data using various sources, methods, or viewpoints. In this study, triangulation involved content analysis, interviews, and questionnaires. Sugiyono (2020), suggests that employing various techniques and sources aids researchers in assessing the reliability and validity of research results. The research utilized content analysis, interviews, and surveys. The data from the interviews and questionnaires included responses from readers and English teachers about the clarity, cultural significance, emotional impact, and stylistic role of the language in the novel.

3. RESULT AND DISCUSSION

1) Diction Used in the Novel

Keraf (2010), categorizes diction into denotative terms, connotative terms, abstract terms, concrete terms, general terms, specific terms, scientific terms, popular terms, jargon, slang, foreign terms, and loan terms. According to this classification, the study identified 163 diction elements in the novel. The distribution of the data is presented below.

Table 1. Types and Frequency of Diction

No	Types of Diction	Frequency of Occurrence
1	Denotation	73
2	Connotation	22
3	Abstract word	15
4	Concrete word	9
5	General word	6
6	Special word	11
7	Scientific word	4
8	Popular word	5

9	Jargon	4
10	Slang word	1
11	Foreign word	4
12	Loan word	9
Total		**163**

Table 1 shows that twelve types of diction were found in Love from A to Z. Denotative words were the most dominant type, occurring 73 times of the total data. This finding indicates that the author frequently uses words with direct and clear meanings to describe characters, settings, objects, and events.

Denotative diction was the most dominant type, with 73 occurances. As stated by Keraf (2010), denotation denotes the explicit or literal meaning of a term. The regular use of denotative terms renders the narrative straightforward and understandable for readers. The words such as *wanita, jurnal, guru, pesawat terbang, ponsel,* and *gitar* refer directly to their ordinary meanings. The dominance of denotative diction makes the narrative accessible and clear. This type of diction helps readers understand the physical setting, activities, and events presented in the novel. This finding is consistent with Hornby's (2015), view that word choice in literary writing contributes to the way meaning is communicated to readers.

Connotative diction occurred 22 times. Unlike denotative diction, connotative expressions contain additional emotional, symbolic, or cultural meanings. Keraf (2010), states that connotative includes extra associations, emotional significance, or imaginative interpretations beyond the literal definition. For instance, the idea of "light" could symbolize hope, consciousness, or emotional enlightenment instead of just a tangible source of brightness. Thus, connotative phrases enhance the emotional and symbolic aspects of the narrative.

Abstract word occurred 15 times. Widyamartaya (1990) states that abstract terms denote ideas, qualities, emotions, or concepts that cannot be directly sensed through the senses. In the book, terms associated with love, faith, hope, fear, freedom, and justice reflect the characters' inner feelings.

Concrete word occurred 9 times. These terms refer to items, locations, individuals, or physical occurrences that can be perceived through the senses. Citations of journals, phones, airplanes, cameras, hijabs, furniture, and musical instruments assist readers in picturing the narrative environment.

Special word occurred 11 times, while general words occurred 6 times. Special word provide more precise information than general word. Specific diction delivers accurate details regarding objects, locations, individuals, or actions. Mentions of Qatar, Doha, Souq Waqif, and Doha International School define the cultural and geographical backdrop of the story.

Scientific word and jargon occurred 4 times. Scientific word and jargon were used in relation to health, technology, and specialized activities. The use of terms connected to multiple sclerosis, tools, construction, and technology contributes to the realism of the narrative. It also supports the characterization of Adam, whose experiences are closely related to illness, science, and personal observation. Kridalaksana (1993), relates diction to the selection of words that creates particular effects in communication, including communication within specialized fields.

Popular word occurred 5 times and slang occurred 1 time. Popular word expressions reflect informal communication among teenagers. Although slang occurred only once in the

analyzed data, informal and popular expressions contribute to the naturalness of dialogue. Hafizh (2019), states that the use of juvenile language patterns is one of the characteristics of teenlit.They make the characters appear relatable and support the representation of contemporary young adult culture.

Foreign word occurred 4 times and loan word occurred 9 times. Foreign word and loan word are also significant in the novel. Arabic and Islamic expressions help represent the religious identity of the characters. Rachmijati and Anggraeni (2018), teenlit often combines social reality with an imaginative world; in this novel, cultural and religious vocabulary connects the imaginative story with the social reality of Muslim teenagers. Words related to prayer, hijab, and Muslim cultural practices reinforce the authenticity of the characters' experiences. The presence of foreign and loan words also reflects the multicultural and multilingual context of the novel.

2) Language Style in the Novel

The study identified three major categories of language styles in *Love from A to Z*: affirmative, comparative, and contradictory styles. These approaches are utilized to convey the character's thoughts, feelings, identities, and reactions to societal problems. The author merges straightforward language with figurative and contrasting phrases to enhance the thematic messages of the novel.

Affirmative Language Style

Affirmative language style serves to clarify, reinforce, or highlight an idea, emotion, or assertion. Keraf (2010), states that an affirmative language style serves to highlight or reinforce a concept. In this research, the affirmative style encompasses pleonasm, rhetoric, repetition, climax, anticlimax, parallelism, and tautology. This style is often present in Zayneb's journal entries and monologues. It showcases her powerful character, emotional depth, and readiness to voice dissent against unfairness

The analysis identified seven types of affirmative language style in *Love from A to Z.* Based on this classification, the analysis found 121 affirmative language style items in the novel. The distribution of the data is presented below.

Table 2. Types and Frequency of Affirmation Language Style

No	Types of Diction	Frequency of Occurrence
1	Pleonasm	15
2	Rhetoric	23
3	Repetition	19
4	Climax	21
5	Anticlimax	16
6	Parallesim	22
7	Tautology	5
Total		**121**

Table 2 indicates that repetition emerged as the most commonly employed affirmative style, with 23 occurrences. Rhetoric strengthens important ideas and emphasizes the

emotional condition of the characters. It also creates rhythm in the journal entries and dialogue.

Pleonasm occurred 15 times. Pleonasm employs extra words to highlight a concept. Example, the expression "merasa sendirian di pesawat yang dipenuhi oleh penumpang" emphasizes the contrast between physical togetherness and emotional loneliness. The extra details enhance the character's emotional state.

Rhetoric occurred 23 times. Rhetoric are used to express doubt, anger, reflection, or criticism. Keraf (2010), states that rhetorical questions are inquiries for which the answers are already suggested or are not anticipated to be replied to directly. These inquiries don't necessarily demand straightforward responses; instead, they encourage readers to reflect on the societal and individual issues faced by the characters.

Repetition occurred 19 times. Repetition serves to highlight significant concepts, feelings, or convictions. Keraf (2010), asserts that reiteration enhances the significance and impact of a phrase. It allows certain words and concepts to remain prominent in the reader's mind. Parallel structures also create rhythm and strengthen the persuasive effect of the characters' statements.

Climax occurred 21 times, while anticlimax occurred 16 times. This shows that the novel more often employs climax to build ideas from lower to higher intensity and to amplify meaning. Anticlimax, by contrast, is used to move ideas from a higher to a lower level.

Parallelism occurred 22 times. Parallelism creates balance through repeated grammatical structures. The expression *"Pengetahuan seperti cahaya, pengetahuan seperti senjata, pengetahuan seperti sayap"* repeats the same structure to emphasize the different functions of knowledge. It also creates rhythm and makes the statement memorable.

Tautology occurred 5 times. Tautology repeats an idea by using words with similar meanings. The expression *"Aku sangat mencintainya. Aku mencintainya lebih daripada diriku sendiri"* emphasizes the depth and selflessness of the character's love for his mother. This supported by Keraf (2010), explanation that tautological expressions may strengthen a particular meaning through repetition.

Comparative Language Style

Comparative language style uses comparison or figurative expression to create a stronger and more vivid images. Pradopo (2010), that figurative language contributes to the aesthetic value of literary works. In this study, comparative style includes personification, euphemism, metaphor, simile, allegory, metonymy, symbolism, association, and hyperbole.

The analysis identified nine types of comparative language style in Love from A to Z. Based on this classification, the analysis found 134 comparative language style items in the novel. The distribution of the data is presented below.

Table 3. Types and Frequency of Comparative Language Style

No	Types of Diction	Frequency of Occurrence
1	Personification	14
2	Euphemism	13
3	Metaphor	25
4	Simile	17
5	Allegory	5

6	Metonymy	12
7	Symbolic	21
8	Association	16
9	Hyperbole	11
Total		**134**

Table 3 shows that metaphor was the most frequent comparative language style, occurring 25 times, followed by symbolism with 21 occurrences. This indicates that the author frequently uses indirect and imaginative expressions to communicate emotional and thematic meanings.

Personification occurred 14 times. It gives human qualities to objects, places, animals, or abstract concept, making descriptions more vivid and expressive. Through personification, readers can experience objects and surroundings as active participants in the characters' emotional world.

Euphemism occurred 13 times and was used to express sensitive ideas more gently. Metonymy occurred 12 times; its use makes expressions more concise and connects the characters' experiences with related people, objects, places, or ideas.

Metaphor was the most dominant comparative language style, occurring 25 times. It presents one thing as another to suggest a shared quality or meaning. Its frequent use allows the author to express abstract emotions through concrete images, strengthen the novel's emotional impact, and help readers understand the characters' psychological experiences.

Simile occurred 17 times. It compares two different things using markers such as "like" or "as." Similes make descriptions more vivid by connecting unfamiliar experiences with familiar images. In the novel, they describe emotions, physical conditions, relationships, and changes in the characters' perceptions.

Allegory occurred 5 times. Its use helps convey the novel's messages about identity, faith, love, and the struggles experienced by the characters.

Symbolism occurred 21 times. A symbol is an object, action, place, or image that represents a meaning beyond its literal reference. The frequent use of symbols demonstrates the novel's thematic depth, as objects and events may represent identity, love, loyalty, hope, loss, or emotional transformation.

Association occurred 16 times. It helps readers understand the characters' feelings, experiences, and situations through related ideas or images.

Hyperbole occurred 11 times. It intensifies emotional expression by presenting an idea in an exaggerated form. Although the expression may not be literally accurate, it communicates the strength of the characters' feelings, particularly in passages describing love, anger, loneliness, fear, and hope.

Contradictory Language Style

Tarigan (2009), explains that contradictory language style conveys meanings that oppose or contrast with the literal expression. In this study, contradictory style includes paradox, antithesis, contradiction, and litotes. These devices present opposing ideas or situations and reflect conflicts experienced by the characters, including faith and discrimination, strength and vulnerability, illness and hope, and individuality and social expectations

The analysis identified four types of contradictory language style in Love from A to Z. Based on this classification, the analysis found 119 contradiction language style items in the novel. The distribution of the data is presented below.

Table 4. Types and Frequency of Contradiction Language Style

No	Types of Diction	Frequency of Occurrence
1	Paradox	36
2	Antithesis	43
3	Contradiction	20
4	Litotes	20
Total		**119**

Table 4 shows that antithesis was the most frequent contradictory language style, occurring 43 times, followed by paradox with 36 occurrences. This finding indicates that the author frequently presents opposing ideas to emphasize conflicts in the characters' experiences.

Paradox occurred 36 times. It presents an apparently contradictory statement that may contain a deeper or meaningful truth. In the novel, paradox reflects the complexity of the characters' lives. A character may feel strong yet vulnerable, happy yet sad, or surrounded by people yet emotionally alone. These contradictions make the characters more realistic and psychologically complex.

Antithesis occurred 43 times and was the dominant contradictory style. It presents two contrasting words, phrases, or ideas in a balanced structure. Its frequent use emphasizes differences between opposing perspectives, such as silence and speech, sadness and happiness, strength and weakness, and acceptance and resistance.

Contradiction occurred 20 times. It appears when one statement opposes, limits, or corrects another. This style represents changes in the characters' thoughts and emotions and may show uncertainty, hesitation, reconsideration, or conflict between what a character wants and what the character eventually decides.

Litotes also occurred 20 times. It expresses an idea through understatement or the negation of its opposite, making an expression sound more restrained or indirect. In the novel, litotes helps present emotional experiences without stating them in an excessively direct manner.

3) The Functions of Diction and Language Style

The diction and language style in the novel serve several important functions. First, they strengthen characterization. Zayneb's bold and confident statements showcase her bravery and defiance against unfairness. Adam's introspective and emotionally subdued language mirrors his reserved nature and his difficulty in coming to terms with his illness.

Second, they represent cultural and religious identity. Islamic expressions, references to prayer, hijab, and Muslim practices portray the characters' religious backgrounds. These linguistic choices prevent the characters from being represented as culturally neutral figures.

Third, diction and language style create emotional intensity. Abstract word reflect the characters' internal experiences, while figurative language communicates emotions that are not always expressible through literal meanings.

Fourth, language plays a role in shaping the themes of the novel. The selection of language aids in conveying matters concerning Islamophobia, health, identity, family, affection, and social equity. Language thus operates not only in an aesthetic manner but also in an ideological sense.

Fifth, employing common, popular, and casual phrases contributes to the authenticity of the dialogue. Readers can recognize the characters as contemporary teenagers who communicate through familiar language and digital platforms.

4) Triangulation Results

The triangulation findings show alignment between the content analysis, interview feedback, and questionnaire results. Both readers and teachers commonly concur that the language employed in the novel is approachable, culturally significant, and emotionally captivating.

The results of the questionnaire reveal that 88% of participants concurred that abstract terms enhance the emotional richness of the novel. In addition, 82% agreed that foreign words strengthen the representation of Muslim identity, while 91% stated that popular and general words make the characters more relatable.

Regarding language style, 87% of respondents agreed that affirmative language style strengthens the characters' identities and emotional power. Comparative language style received a high response, with 90% of respondents stating that metaphor and simile enhance the readers' imagination. Furthermore, 85% agreed that repetition and parallelism effectively emphasize the novel's central ideas.

These results support the findings of the textual analysis. The replies indicate that diction and language style are not just ornamental features. They shape the way readers perceive the characters, conflicts, cultural context, and emotional themes of the novel.

4. CONCLUSION

This study examined diction and language styles used in a novel Love from A to Z by S.K. Ali. Twelve types of diction were identified in the analysis: denotative, connotative, abstract, concrete, general, specific, scientific, popular, jargon, slang, foreign, and loan words. Among of 163 identified data elements, denotative diction was a particularly often found type, occurring 73 times. In addition, the study identified three types of language style: affirmative language style, comparative language style and contradictory language styles. Affirmative language style encourages emphasis on emotional features and a sense of certainty. Affirmative language style consists of pleonasm, rhetoric, repetition, climax, anticlimax, parallelism, and tautology. Comparative language style emphasizes imagery and emotional expressions. Comparative language style includes personification, euphemism, metaphor, simile, allegory, metonymy, symbolism, association, and hyperbole. Contradictory language style employs the conflicts experienced by the characters. Contradictory language style includes paradox, antithesis, contradiction, and litotes. The Implementation of diction and language style helps to develop character development, identity in culture, depth of emotion, and thematic meaning. Through the process of language, S. K. Ali provides a unique perspective to the stories of Muslim teenagers in their attempts to confront issues such as their identity, religion, disease, prejudice, adoration, and relationships with others. The results indicate that Love from A to Z can be used as a literary text in English language and

literature classes. Teachers can use selected passages to introduce diction, figurative expression, rhetorical devices, character development, cultural depiction, and analytical reading.

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