

**STYLISTIC ANALYSIS: IMAGERY AND FIGURATIVE
LANGUAGE IN HOOVER'S *REMINDERS OF HIM***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
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IBRAHIM MALANG
2023**

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THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of
the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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I declare that the thesis entitled "**Stylistic Analysis: Similes and Figurative Language in Hoover's *Reminders of Him***" is my original work. I have not included any material previously written or published by others, except that cited as a reference and noted in the reference. With this, if there are any objections or claims, I am the only person responsible for it.

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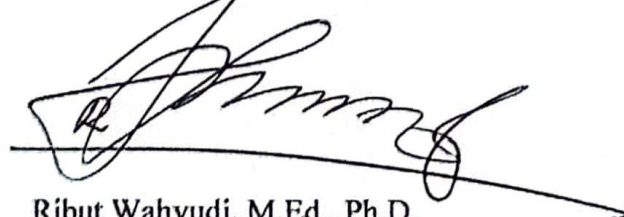
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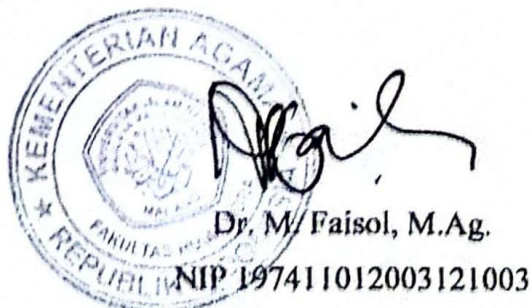


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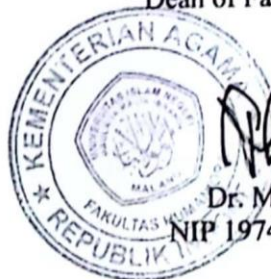
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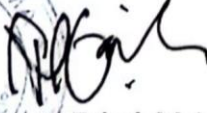
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MOTTO

There are no failed dreams, there are only dreams that are postponed. Only if you feel like you have failed in achieving your dreams. Don't worry other dreams can be created. So, don't give up, keep fighting, rise from adversity, because I believe we are all fighters for this hard life.

(Windah Basudara)

DEDICATION

I dedicate this thesis to my family, especially my father and mother, who always include their prayers and support at all times.

To the lecturers who have taught me while I was on this campus.

For Mr. Muzakki Afifuddin who has been my student advisor and research supervisor.

To all my friends who always give their best efforts to help me.

ACKNOWLEDGEMENT

All praises to Allah SWT for his blessings, favors, and grace. The researcher was able to complete this research entitled "Stylistic Analysis: Imagery and Figurative Language in the Novel *Reminders of Him*". Salawat, along with greetings, may always be poured into the bosom of His Majesty Rasullullah SAW, who guided his people from an era of darkness filled with ignorance to a world illuminated by the light of knowledge. I dedicate this thesis to my family, especially my father and mother, who always include their prayers and support at all times.

This research was written as one of the requirements for pursuing a *sarjana sastra* (S.S.) degree in the English literature study program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. In this research, the researcher realized that without help and guidance from several parties, the writing of this thesis would not have been possible. Therefore, to show our immense gratitude and appreciation to:

1. Especially father Muhammad Ferry Duryadi and mother Sri Suyatmi, as the parents of the researcher, who always give their love and also for all the prayers and sweat they pour out to always accompany the researcher's steps at all times.
2. Mbah Jasmu's extended family provided motivation and pressure for the researcher to immediately complete this research.

3. Mbah Darli's extended family always ensures that researcher are always in good condition.
4. Amelia Fitriyani, as my partner in crime, floem, who always encourages me to complete research, and also the closest person who is always the most comfortable place to tell stories.
5. The second family that gave me the opportunity to write stories while in Malang, Zidan, Adit, Safril, Husein, Gilang, Deny, Alvi, Kiki, Iqbatul, Rosyid, Iqbal, Raka, Rully, Faiz, Jaiz, Rofi'I, Tony, Ulum , Farkhan, Rama, Nizam, Irvan.
6. The Dean of the Faculty of Humanities, Dr. M Faisol, M.Ag.
7. Head of the English Literature Department, Mr. Ribut Wahyudi, M.Ed., ph.D.
8. Mr. Muzakki Afifuddin, S.S., M.Pd, who is a person who has contributed greatly during my early studies until now, both as a supervisor and also as a supervisor for this research.
9. Persaudaraan Setia Hati Terate Universitas Islam Negeri Maulana Malik Ibrahim Malang and Sub Rayon Dwi Warga Tunggal Jaya, which never stops reminding me.
10. All friends and family of English literature class 18, who gave me new motivation during my study period.
11. My allies in the Tadika Mesra unit are Kamado Rausyan Anderskor, Sarjan Uceng, Capeng Gunung Semeru, Agen Po Bis Lorena, Blantik Tikus, Gils the Gamblers, Andig Benimaru, Great Sage Rully, Irvan G

Smith, Kaka Balsyid, Paisehism, Alpi Gedangbender, Bogeng, Shimey Exp, Abang Keling, Secret Agent Lampung Batul, and Red Panda. Which has given me the strength and determination to complete this research.

12. My colleagues who took a different path were Tina, Okto, Okta, Kortess, Cimeng, Herman, Marco, Angga, Dimas, and Oni. They always help lighten my load.

13. To the nakama, Andri, Bima, Rudi, Wira, Atep, Jordi, Sapri who always accompanied me and gave me advice to complete this research.

14. Koopen, Esteh Indonesia, Rojali, Madam Jum who gave me a place to complete this research.

Finally, the researcher hopes that this research can be useful for readers, especially researcher who will continue research on Stylistics Theory by Abrams (1981).

Malang, 21 Desember 2023

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ABSTRACT

Cahyadi, Aditya (2023). *Stylistics analysis: Imagery and Figurative language in Hoover's Reminders of Him*, Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muzakki Afifuddin S.S., M.Pd.

Keywords: *Stylistics, Rhetoric, Novel.*

Language is a tool used by authors to organize their ideas in a literary work. This research aims to provide an explanation of the types of figures of speech and figurative language in the novel *Reminders of Him* by Coolleen Hoover. This research also describes the contribution of imagery and figurative language to romantic genre novels, which is researched using literary criticism methods and Abrams' theory of rhetoric. In this research, five types of imagery were found, namely visual imagery, auditory imagery, movement imagery, tactile imagery, and olfactory imagery. Apart from that, this research also found five types of figurative language, namely simile, metaphor, metonymy, synecdoche, and personification, used by Hoover in this novel. There were 406 types of imagery and 245 figurative languages found in this research. This study describes the use of imagery and figurative language in this novel. The use of imagery and figurative language here is used by the author as a tool in this work. The use of imagery and figurative language here helps to achieve special effects in the work, such as building an impression of the character, triggering the imagination, and providing an idea of the idea through the reader's sense of feeling. In line with this, the use of these two things also helps the author provide an explanation of his work, building the romantic nuance novel and also explains the role of imagery and figurative language in the intrinsic elements of this novel.

البحث مستخلص

الأدب قسم. جامعية أطروحة له، هوفر تذكيرات في المجازية واللغة الصور: الأسلوب التحليل. (2023) أديتيا كاهيادي، الدين عفيف مزكي: المستشار. مالانج إبراهيم مالك مولانا نيجري الإسلام جامعة الإنسانية، العلوم كلية الإنجليزي، الماجستير. سالماجستير. س

رواية، البلاغة، الأسلوبية: الكلمات المفتاحية

المجازات لأنواع شرح تقديم إلى البحث هذا يهدف. الأدبي العمل في أفكارهم لتنظيم المؤلفون يستخدمها أداة هي اللغة في المجازية واللغة الصور مساهمة أيضًا البحث هذا يصف. هوفر كولن للكاتب به تذكير رواية في المجازية واللغة الكلامية على العثور تم البحث هذا وفي. لأبرامز البلاغة ونظرية الأدبي النقد أساليب باستخدام بحثها تم والتي الرومانسية، الروايات. الشمية والصور المسية، والصور الحركية، والصور السمعية، والصور المرئية، الصور وهي الصور، من أنواع خمسة والكناية، والاستعارة، التشبيه، وهي المجازية، اللغة من أنواع خمسة أيضًا البحث هذا وجد فقد ذلك، عن النظر وبصرف هذا في تصويرية لغة 245 و الصور من نوعًا 406 على العثور تم. الرواية هذه في هوفر استخدمها التي والتشخيص، والمجاز، التصويرية واللغة الصور استخدام المؤلف يستخدم. الرواية هذه في التصويرية واللغة الصور استخدام الدراسة هذه تصف. البحث عن انطباع بناء مثل العمل، في خاصة مؤثرات تحقيق على هنا المجازية واللغة الصور استخدام ويساعد. عمله في كأداة هنا يساعد الأمرين هذين استخدام فإن هذا، مع وتماشيًا. القارئ إحساس خلال من الفكرة عن فكرة وتقديم الخيال، وإثارة الشخصية، به تذكير رواية في يحدث الذي الرومانسي الفارق وبناء لعمله، شرح تقديم في أيضًا المؤلف

ABSTRAK

Cahyadi, Aditya (2023). *Analisis Stilistika: Perumpamaan dan Bahasa Kiasan dalam Reminders of Him Karya Hoover*, Undergraduate Thesis. Jurusan Sastra Inggris Fakultas Ilmu Budaya Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muzakki Afifuddin S.S., M.Pd.

Kata Kunci: *stilistika, retorika, novel.*

Bahasa merupakan alat yang digunakan pengarang untuk menyusun gagasannya dalam sebuah karya sastra. Penelitian ini bertujuan untuk memberikan penjelasan mengenai jenis-jenis kiasan dan bahasa kiasan dalam novel *Reminders of Him* karya Coolleen Hoover. Penelitian ini juga mendeskripsikan kontribusi imaji dan bahasa kiasan pada novel bergenre romantis, yang diteliti dengan menggunakan metode kritik sastra dan teori Abrams tentang retorika. Di dalam penelitian ini ditemukan lima jenis citraan, yaitu citraan visual, citraan pendengaran, citraan gerak, citraan taktil, dan citraan penciuman. Disamping itu di dalam penelitian ini juga ditemukan lima jenis bahasa kiasan, yaitu simile, metafora, metonim, sinekdoke, dan personifikasi yang digunakan oleh Hoover dalam novel ini. Terdapat 406 jenis pencitraan dan 245 bahasa kiasan yang ditemukan dalam penelitian ini. Studi ini mendeskripsikan pemanfaatan imagery dan figurative language yang ada pada novel ini, penggunaan imagery dan Figurative language disini digunakan penulis sebagai alat bantu pada karyanya. Penggunaan imagery dan figurative language disini membantu untuk mencapai efek khusus di dalam karyanya seperti, membangun kesan pada karakter, memicu daya imajinasi dan memberikan gambaran mengenai gagasannya melalui indra perasa yang dimiliki para pembacanya. Sejalan dengan hal tersebut, pemanfaatan kedua hal tersebut juga membantu penulis untuk memberi penjelasan mengenai karyanya, membangun nuansa romantis yang terjadi dan juga memberikan penjelasan peran pencitraan dan juga bahasa kiasan dalam unsur intrinsik dalam novel ini.

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CHAPTER I

INTRODUCTION

The following chapter explains about the introduction in background of the study, problem of the study, research significance, scope and limitations, and definitions of key terms.

A. Background of the Study

Literary work is an expression of the human person which includes ideas, experiences, thoughts, feelings, and beliefs of a person depicted through a form of life which in its depiction can evoke feelings from the readers. Literary works themselves are not science but art, in which there are many elements of humanity that they cover, such as feelings. In its utilization, literary works have very important benefits for human life. A good literary work according to Saryono (2009), is a literary work that can guide a person to the path of truth, because good literature is literature written with honesty, clarity, sincerity, and the nobility of the human mind.

Through certain linguistic expressions that exist in a novel, the readers also feel indirectly triggered by the choice of words and also the description of the atmosphere that the writers have succeeded in creating. But this is also inseparable from how language plays a role. In the study of a literary work, it must be closely related to the use of language used specifically. Besides that, a literary work also cannot be separated from a beautiful and interesting language, which distinguishes it from academic writing. As for the explanation of language style, according to

Abrams (1981), figurative language is a language deviation that is used by speakers or writers from understanding the language used in everyday life (ordinary), deviations from standard language, or deviations in the meaning of words, a deviation from a series of words in order to obtain some special meaning or special effects.

The use of language style in a novel is considered, The use of language is used to cause effects that affect the reader when reading a literary work. The use of these effects is desired by the author by using phonological, lexical, grammatical and meaning tools contained in the work. On the other hand, the use of these devices is aimed at adding to the aesthetic value of the work, which is also applied by a novel authors. In this case, stylistics is between language and literary criticism, which bridges these two things (Widdowson, 1997). Language as the main medium for literary works. Literary language as a medium for expressing the feelings, thoughts, and thoughts of the author, which is related to style. Language style is the way the author chooses to choose, organize and place words in sentence structures so that they have a certain influence or effect on the readers.

Studies of stylistics have been studied by several previous researchers. As for example, Karavin yuce's journal (2022) , The researcher focuses on discussion regarding "style", is not just a figure of speech. It is argued in this journal that style is not something that is outside the content and beautifies it but it is in the writing and complements the content in a certain way. but also to show the functional elements for text interpretation of the text. Here the researcher find

varieties of detailed language styles used by Lawrence Durrell as outlined in his novel.

Then another example is in the research of Mingda Li (2022). The researcher found several analyses used in the discourse text written by Margaret Atwood. In the form of certain sentences, alternating conversations between Sondra and Estelle, the conceptual metaphor of the “Bridge Game”. Through this research, the researcher explains the specific reference of a depiction of Sondra's silent character and also its relationship to the metaphor of “The Bridge Game” and the relationship between characters. Researcher here also find out about the effects of inappropriate actions and responses produced by each character.

Then the next research is journal research by Manik et al (2022). In this study, the researcher found several analyses in detail the used of diction, and the selection of various language styles chosen by the author in this novel. For example, affirmative language styles such as satire, such as cynicism, comparative language, such as hyperbole, allegory, symbolic, personification, metaphor, and similes. The second is satire and language style, such as irony and cynicism. The third style of figurative language, such as pararima, antanaklasis, tautology, climax. The fourth style is like the antithesis.

Then another example is in previous research, namely the research researched by Hutasuhur Ahmad Haris et al (2022). Which in this study examines the study of stylistics which focuses on the stylistics of feminism which aims to describe women and the views of the author of the novel. In this study, the researchers

succeeded in describing the application of different perspectives on gender-specific men and women using a feminist stylistic focus. Here the researchers managed to find data in the form of words, phrases and discourse sentences that show gender-specificity in the *Luckiest Girl Alive* novel. In this study the researcher also succeeded in studying how the presentation of gender feminism can be obtained and can also be seen from a feminist point of view.

Then another example is the journal Amnaa Noor Husain & Tahira Jabeen (2019). In this study, the researcher succeeded in investigating the text at the level of words, phrases and sentences. On the other hand, the researcher also succeeded in explaining identifying the dominant features and several repetitions in this novel. The researcher described the differences in characters between men and women who have very different framework structures from each other. The explanation of the choice of words used by the female characters in this novel is closely related to emotions, thoughts and experiences.

Another journal that discusses stylistic studies is in the journal Serikbayeva, U. B. (2022). In this study, the researcher tries to describe the use of nouns in S. Maugham's novel, where the researcher here explain how nouns play a role in artistic speech. In this journal, it is explained that stylistically neutral nouns are involved in the expressive system of language means and acquire expressive coloring that closely matches the theme of the sentence structure in S. Maugham's novel.

Then the next research is Manal Kamel Abu Qweider (2021). The researchers managed to find several tools used by the author, including lexical categories (nouns, verbs, adjectives and adverbs). There are also figures of speech and also some phonological schemes. In this study, the researcher succeeded in analyzing the most effective language style used by F. Scott. Fitzgerald, in his novel, as well as the researcher, identified several stylistic tools used by the author in conveying the theme and increasing the meaning contained in the novel *The Great Gatsby*.

The next research that examines the stylistic approach is Mustafa, Suroor Yaseen, Khalil, Huda H (2019). In this study, the researcher describes how the stylistic approach theory helps researchers in the process of explaining the intentions contained in a literary work, this novel includes many elements that can influence the reader, In the researchers' analysis of the novel, it was found that there were many special effects that were able to trigger the reader's imagination such as the textual effectiveness of this novel, providing an indirect ideological planting.

Then further research related to this research was researched by Islakhiah (2023). In this research, the researcher tries to explain what types of imagery are commonly used in localizing Indonesian song lyrics covered by Emma Heesters. Apart from that, this research also discusses types of transmetrics. After that, the researcher also provided an explanation of the advantages and disadvantages that influence the overall meaning of the song being covered.

The next previous study is also related to this research, further research also examines figurative language, Researchers here found similarities between this research and previous research by Syahrina (2019). This examines stylistics in the form of figurative language in the song lyrics of singer Katy Perry on the album *Witness*. In this study, researchers focused on seven types of figurative language, namely, simile, metonym, metaphor, personification, symbol, hyperbole, and irony. This research also examines the role of figurative language in song lyrics.

After analyzing previous research related to this research, this study tries to examine the novel *Reminders of Him* is a novel written by Colleen Hoover which won the best and best-selling author award in 2022. This novel is also one of the most popular novels among teenagers. This makes this novel one of the best seller novels after being published last January 18, 2022, and it is very interesting to research the style of language used by the author. Besides being written by a well-known writer. This novel presents so many sides to the emotional play of each character that can make the readers feel sad and emotional too, and this is also the reason what makes the researcher choose this novel as the object of research.

In this study, researcher will use the theory put forward by Abrams (1981) regarding stile elements in the form of rhetoric, including the use of imagery as well as imagery. In this study, the researcher will analyze a literary work using stylistic analysis that focuses on imagery and figurative language, where imagery and figurative language are the languages used by the writer to obtain special meanings or special effects contained in a series of sentences that use imagery and

figurative language. Besides that, this theory is very much in line with what the researcher wants to research, namely how the author of this novel uses stylistic tools such as imagery and figurative language. Then this theory was chosen because it was felt to be in line with what was the focus of this research, and on the other hand it could help researcher examine the data obtained from this novel.

The research conducted by reviewing this novel has been previously researched and has several similarities, namely both analyzing stylistics. However, the difference between this research and previous research is that the object of research is a newest novel with romance genre, which is a romance novel that has so many building elements in it but is packaged in a simple way and usually this novel is accompanied by illustrations and is popular among teenagers. Then the difference is in terms of the problems raised by this research. In this study, the researcher discusses the imagery and also the figurative language used by the novelist in describing the atmosphere in the novel *Reminders of Him*. So this research allows us to broaden the understanding of stylistics, especially in the study of imagery and also figurative language . This research is also expected to fill in gaps that exist and have not been discussed in previous studies.

B. Problems of the study

Based on the background that discusses several elements regarding stylistics, the following researcher will ask questions that will become the basis for questions that will be discussed in this study.

1. What are the forms of imagery in Hoover's *Reminders of Him*?

2. What are the forms of figurative language in Hoover's *Reminders of Him*?
3. How does the use of the imagery and figurative language contribute in Hoover's *Reminders of Him* as romance novel?

C. Significance of the Study

This study This study aims to explain the role of stylistics in the object of modern literary study and also contribute to variations in the focus of stylistic research in the form of novels. On the other hand, this research will also be a reference for future researchers who want to research stylistics with both the same and different objects. This research can also be used as input or evaluation material for previous research that examined the scope of stylistics in a literary work.

D. Scope and Limitation

Seeing how wide the scope of discussion regarding stylistics is, in this research, the researcher wants to focus on and discuss aspects of imagery and figurative language used in the novel *Reminders of Him*. If we look at the study theory used in this research, namely that put forward by Abrams (1981), which states that stylistic elements in the form of rhetoric include similes and figurative language, The object of this research is a literary work in the form of a novel entitled *Reminders of Him*, written by Collen Hoover, which has 335 pages and 42 chapters and is a romantic genre novel. Then this research will focus on five types of imagery: visual imagery, auditory imagery, motion imagery, tactile imagery, and olfactory imagery. And there are 5 types of figurative language,

namely simile, metaphor, metonymy, synecdoche, and personification, which are aimed at making this research useful so that it is more effective, focused, and can be studied in depth.

E. Definition of Key Term

Stylistics, Stylistics is about how to understand and study a literary text from a linguistic perspective by understanding the structure and meaning of the use of language used in a literary work.

Imagery, imagery is a literary device in the form of expressions that stimulate the senses of the readers as if they really feel what is written in a literary work.

Figurative Language, Figurative language or figure of speech is a language commonly used by writers in conveying ideas, thoughts, and feelings in an unusual way.

CHAPTER II

REVIEW OF RELATED LITERATURE

The following chapter explain about the stylistics, rhetoric imagery and figurative language.

A. Stylistics

Stylistics have been known for hundreds of years. The word stylistics etymologically comes from English, known as stylistics. The word stylistic comes from the words style and istic. The word style refers to the meaning of style, while the word istic means knowledge. So it can be interpreted in a stylistic language, which means the science of style (language style). Stylistics is about how to understand and study a literary text from a linguistic perspective by understanding the structure and meaning of the use of language used in a literary work. The use of language used in a literary text can give the formation of a different impression on a literary discourse. Stylistics does not only study the style of language in literature, but also examines the style of language in general, especially even though there are literary elements in it. This is in line with what was said by Turner. G.W(2005), stylistics is a part of linguistics that focuses on variations in language use.

Stylistics are often associated with literature. Basically, the meaning of stylistics is understanding and mastery of a style of language. According to Abrams (1999) . Stylistic studies of literary works are carried out objectively by emphasizing the literal use of the sign system in the text, Stylistics is meant to

replace subjective and impressive literary criticism with a more objective and scientific analysis of literary text styles. Through this study, we can identify the characteristics possessed by a literary work. With the existence of stylistics, literary connoisseurs can more easily understand the elements of literary language in the form of sounds, words, sentences, and discourse. On the other hand, stylistics also help authors expand and enrich the elements in their works, so as to improve the quality of their literary works. In other words, stylistics is a surgical tool used by connoisseurs of literature in describing and at the same time providing an overview of the meanings formed by literary works.

B. Rhetoric

Rhetoric is a technique of using language as an art based on well-organized knowledge. Meanwhile, the use of language in a rhetorical view is closer to problems that are emphasized in the purpose of using an utterance. In general, the use of rhetoric can cause effects that trigger the emotions of the readers. In this case, rhetoric also influences the emphasis on attention, thoughts and emotions so that the readers ponder and think about what the writer wrote. This rhetorical effect is obtained through the creative use of language, which is like how writers arrange and manipulate language as a means of expressing their ideas.

Rhetoric actually relates to the use of all elements of language, both regarding the choice of words and expressions, sentence structure and segmentation, the preparation and use of figurative language, the selection of the

use of imagery and so on. All of this is adapted to the conditions and also the purpose of the author to be able to convey his ideas and provide aesthetic elements and uniqueness. The choice of forms of disclosure is largely determined by the imagination and creativity of the author in choosing and processing ideas and language, which will determine the effectiveness of the discourse that will be produced. In the Rhetoric, according to Abrams (1981), includes imagery and figurative language. In this case, it is stated that the type of imagery itself includes the five human senses: visual imagery, hearing (auditory), movement (kinesthetic), touch (thermal tactile) and smell (olfactory). Abrams (1981) explains that his figurative language consists of similes (comparisons), metaphors, metonymy, synecdoche, and personification.

C. Imagery

Imagery are pictures of various sensory experiences selected by words. Based on the theory of Abrams (1981) imagery is used to signify all objects and the overall quality of human sensory perceptions that pass through in a literary work. The imagery that exists in literary texts such as novels creates effects that can indirectly affect the intellectual and emotional power of the reader. The imagery itself has a function to strengthen the impression given by the authors, to create special atmosphere, to make the imagery that exist in the mind and senses come alive. Imagery is also one of the language styles used by the author to beautify and make it a special attraction for literary works.

Imagery is a tool that makes it easy for the reader. Imagery functions as a means to understand a literary work as well as to beautify a writer's narrative style. The use of imagery in a literary work such as a novel will give a concrete impression of an object. This is also a stimulus for the senses of the reader. The use of imagery in a romantic novel creates opportunities for readers to imagine, to be moved by their feelings. Readers seem to see, hear and feel what the author writes directly. On the other hand, imagery also gives an aesthetic impression of a literary work. The choice of expressions that have many meanings can give the impression of curiosity as well as beauty. The types of imagery according to Abrams (1981) consist of visual imagery, hearing (auditory), movement (kinesthetic), touch (thermal tactile) and smell (olfactory).

1. Visual Imagery

Visual imagery is an image caused by the sense of sight. Visual imagery is able to stimulate the sense of sight and then written in words. All things related to vision, such as colors, shapes, sights, are included in the visual image. According to Nurgiyantono (2014: 279), visual imagery is an image related to a concrete object that can be seen by the eye, an object that can be seen visually. In its use, visual imagery helps readers imagine through their own sense of sight.

2. Auditory Imagery

Auditory or audio imagery are images in our brains as if we hear various sounds as listed by the author in the text of his literary work. In this case, the auditory imagery gives a picture to our mind as if what is written in the novel

really happened to the readers. This is also reinforced by the opinion of Badrun (1989:17) which says that auditory imagery is an image produced by hearing.

3. Movement Imagery

Motion imagery is imagery that aims to make a picture come alive by depicting something that is still as if it is moving. This image is usually used to show the intention of a movement. According to Sweetkind (1984), movement imagery is an example of using language to communicate an understanding of emotions, physical sensations of movement, and muscle tension.

4. Tactile Imagery

Al-Ma'ruf (2012:83) explains about tactile imagery, in which he argues that tactile imagery are images caused by tactile images. tactile imagery is when we read a literary works. Therefore, tactile imagery is very important in descriptive writing, where it can help the writer to describe something by paying attention to the tactile aspect. tactile imagery usually appears in sentences that have diction related to touch and sensation.

5. Olfactory Imagery

Olfactory imagery is images generated from olfactory images. Olfactory imagery are images in our brain cells as if we smelled a smell or taste as stated by the author. All things related to the nose to taste are olfactory images, based on Adisan 2012, this picture of smell will emerge when we read or hear certain words

that contain expressions related to the sense of smell. Olfactory imagery describes what we smell; this is closely related to smells or fragrances.

D. Figurative Language

The figurative language brought by the writer and then loaded into his work contains so many feelings and thoughts that he wants to convey. Language in a literary text is one of the interesting elements in a text. Each essay that is produced will have its own style that affects the resulting work, when interpreted in language, means shadow, image, satire, allegory. If interpreted lexically, figurative language can be interpreted as figurative language. Figurative language is a language that describes a unique way of expressing thoughts and feelings in spoken or written form. Abrams (2010: 96) argues that figurative language is part of language in the form of rhetoric. adding figurative language in a literary text will be able to provide aesthetic value that can increase the emotional side through the text. Figurative language is a form of feelings and thoughts possessed by a writer who tends to be expressed implicitly compared to an explicit way. Figurative language changes the literal meaning into a new and fresher meaning. To express complexity and to expand the meaning of figurative language, it does not have to be taken literally. Readers must also be able to see through the literal meanings of words to other meanings. The figurative language used by the author in this novel is used to convey his uniqueness in writing a work. Figurative language has so many kinds and varieties, but in this research, we will discuss five types of figurative language. The five types of figures of speech include:

1. Simile

The figure of speech of equality is a figure of speech according to its name, which is figurative language or a figure of speech used to express a comparison between one thing and another thing in a sentence. The use of this figure of speech is often found in literary texts. The function of using this figure of speech is to give an impression and influence on the reader or listener. Similes fulfill the aesthetics of a language style in literary works, and the use of figures of speech also adds value to the creativity of writing. A literary work that contains figures of speech will tend to talk about or reveal something surprising. Comparative figures of speech can be used to compare two things, their characteristics, or their similarities. Similarity figures of speech, based on Abrams (1997), define a simile as figurative language that contains a comparison of two different things.

2. Metaphor

A metaphor is a statement that connects two things that have nothing in common. According to Abrams (1999), metaphor is an expression which in its application shows one type of thing applied to another thing that is clearly different, without stating a comparison.. Metaphors help writers or speakers to describe what they think or feel more clearly, by comparing one thing with other things that have the same characteristics and characteristics. The metaphoric figure of speech is implicit. The metaphorical figure of speech is a figure of speech in which the choice of words has another meaning, but is an image based on similarities and comparisons.

This statement compares time and money, which means that the two things mean that the amount of time you have is the same as the amount of money you have.

3. Metonym

Abrams (1999), stated that metonym is a term for one thing that is applied to another thing that is closely related behind it. Metonymy figure of speech is a figure of speech that uses the name of a feature or characteristic of a thing that is a marker of something in question, then this is linked to people, goods or so on. Metonyms are used to give the impression and deep meaning. By using metonyms, the text shows a deeper meaning that can attract the reader's attention. Besides, the use of metonyms helps to achieve brevity, so if you draw an outline, a metonym is a style of language that uses the name of one thing to describe one thing. Refer to or represent the name of the idea in question.

4. Synecdoche

Synecdoche is a figurative language that mentions a partial name in lieu of a property. Synecdoche is a figurative language by way of mentioning something, it can be used as a whole, or the whole can be used to mention a part, disclosure as an object to show the whole object. According to Abrams (1999), states that synecdoche is a supposition where the mention of one part represents the whole, or one part for the whole. Synecdoche itself is divided into two types, namely Pars Toto and Totem to Parte. The synecdoche Pars Toto is a figure of speech used to mention a part to refer to the whole. On the other hand, the synecdoche Totem to

Parte is a figure of speech that uses figures of speech taken from the whole of an object.

5. Personification

Personification is a style of language that equates inanimate objects as if they are alive or have characters like humans. In the personification figure of speech, inanimate objects can do things like humans, such as think, do something, or behave like humans. The characteristics of the personification figure of speech are comparing inanimate objects as if they were alive, using adjectives or human behavior, and involving the five senses. Abrams (1999), Stated that personification gives human attributes to animals, objects, or ideas. When an entity that is essentially dead is given a human-like character.

CHAPTER III

RESEARCH METHOD

The following will describes how the researcher researched the novel and explain about the research design, data source, how the data collected and how the researcher analyze the literary work.

A. Research Design

This study is a literary criticism because the analysis object is literary work is considered a suitable tool for analyzing, interpreting, identifying, and classifying data in literary works. This study will apply literary stylistics which is commonly used in literary texts with the aim of knowing about the meaning and effects of the use of words in a literary work. Based on Sotirova (2011), the literary criticism approach is the key to approaching big questions regarding discourse stylistics, Style studied as discourse also holds the key to work in literary research. The function of literary criticism in this research itself is to help review entire literary works, to provide explanations regarding the interpretation of a literary work, and also to provide assistance regarding detailed information to readers.

Then, this research will also use the corpus stylistic approach technique as a support for the theoretical approach to the study of this literary work. The stylistic corpus in this research is applied to find out the language used by the author in describing the story. This is in line with what was stated by Stubbs (2005), who stated that corpus findings are able to strengthen, modify, and complement the findings of literary critics. In this research, both approach techniques have an

important role in providing a clearer picture of how stylistics plays a role in a work. On the other hand, these two approaches can explain how writer can evoke reactions from readers by connecting literary appreciation and linguistic analysis that focuses on language style.

B. Data and Data Source

In the data source section, the researcher takes data from a literary text in the form of a literary text written by Colleen Hoover entitled *Reminders of Him* published by Point Center on January 18, 2022. This novel consist of 335 pages in total and 42 chapters. The researcher will take the data from the narrative and dialogue of each character in this novel.

C. Data Collection

In this study, researcher will process the data by using several steps in process ing the data. First, the researcher will read and understand the story from *Reminders of Him*. Second, the researcher will mark the data according to the theory used in this study. Third, the researcher will classify the data according to the theory used. Then the last step, the researcher compiled a table and divided the data into several groups to make it easier to conclude the data that has been obtained.

D. Data Analysis

After the researcher collected data from this novel, the next step taken by the researcher was to classify the data that had been obtained into two parts, namely

imagery and figurative language. Then the researcher recorded all the data that had been obtained to make it easier for the researcher to determine which data he felt was suitable for analysis. After collecting and recording the data, the researcher then analyzed the data and explained the data that had been obtained in accordance with the theory in this research. In the final stage, the researcher provides appropriate conclusions from the data obtained and chooses conclusions that can answer the problems in this research.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, researcher will solve what is at the core of this research problem. The divisions in this chapter include, in the first part, explaining the types of imagery in this novel; then, what types of figurative language are used in this novel; and lastly, how imagery and figurative language contribute to Hoover's novel, which is a romantic novel.

A. Imagery

The first problem formulation will try to explain the imagery used in the novel *Reminders of Him*. Based on the theory of Abrams (1998), which classifies imagery as part of the rhetoric in a literary work, Researcher here will focus on several types of imagery found in this literary work, namely, visual imagery, auditory imagery, movement imagery, tactile imagery, and olfactory imagery. In this research, 406 imagery data points were found, which were used by the author to describe characters, depict settings, build storylines, and provide an overview of themes in the novel. The imageries data found included 184 visual imagery, 69 auditory imagery, 75 movement imagery, 70 tactile imagery and 8 olfactory imagery. This data also plays an important role in the psychological description experienced by the characters in this novel. In line with this, the use of imagery is also able to stimulate readers to participate in impersonation, which will give readers the experience of taking part in this novel. The classification of imagery data can be seen in the table below.

Table 1: Table of imagery

No	Imagery	Total
1.	Visual Imagery	184
2.	Auditory Imagery	69
3.	Movement Imagery	75
4.	Tactile Imagery	70
5.	Olfactory Imagery	8

The use of imagery used by the author in this novel also correlates with the intrinsic elements in a novel. The use of imagery also indirectly provides information about how the author illustrates the movements made by the characters and also about how the setting in this novel is depicted. The imagery data found in intrinsic elements has total data. More clear data can be seen in the table below.

Table 2: Table of intrinsic element in imagery

No	Intrinsic Element	Total
1.	Characterization	154
2.	Setting	87
3.	Point of view	98
4.	Mandate	3

1. Visual imagery

A detailed explanation of the embodiment or appearance of a character in a novel is an example of the use of visual imagery. Sentences that refer to the sense of sight direct readers to imagine what the author is describing.

Datum 1 below is a depiction of Kenna's figure done by Ledger.

She's wearing a faded Mountain Dew T-shirt and jeans, but the green in the shirt matches the green in her eyes with such perfection it's as if she put all her effort into finding the perfect color of T-shirt, when I'm pretty sure she gave that shirt no thought at all. Her hair is russet. All one sturdy color. All one length, right below her chin. She slides her hands through it every now and then, and every time she does, it looks like she's about to fold in on herself. (Datum 1/p.15)

Datum 1 above explains that the author provides a detailed depiction from the perspective of Ledger's character, who sees Kenna's figure. As explained by Ledger, he saw Kenna wearing a shirt and jeans that perfectly matched the color of Kenna's eyes. In the sentence, 'her hair is russet. All in sturdy color. All one length below her chin, this sentence uses visual imagery. The author uses visual imagery here by explaining Kenna's figure, which is very complete with the clothes and appearance of Kenna's character. Readers seem to imagine how Kenna is described by Ledger. This means that Ledger is interested in Kenna.

Datum 2 below are Ledger's thoughts when he saw Kenna crying because he was accused of using Ledger to meet Diem.

I watch a tear as it skates down her jaw. I hate that I know what those tears taste like. I hate that part of me wants to reach over and wipe it away. (Datum 2/p.71)

Datum 2 above is the use of visual imagery that illustrates Kenna's mood, as seen from Ledger's explanation. The sentence 'I watch a tear as it skates down her jaw I hate that I know what those tears taste like' has the effect that readers can see how the tears flow down to his chin. The author gives readers the opportunity to imagine how Ledger felt the sadness that Kenna felt. The visual imagery here contributes to illustrating the feelings of sadness and sympathy shown by Ledger's character when he saw Kenna cry.

Datum 3 below is Kenna's vision when she saw Ledger after she asked why Ledger warned Roman about her.

He just looks torn as his face takes on what looks like a world of pain. He leans his head against the doorframe and looks down at his feet. (Datum 3/p,169)

Datum 3 above is another example is shown in a sentence fragment, which shows that Kenna saw Ledger's sad figure as if he were being torn apart and carrying a very heavy burden. The sentence above also illustrates how heavy the sadness that Ledger feels, as seen from the depiction used by the author here. On the other hand, we can see how Kenna sees the mood emitted by Ledger. The visual imagery used by the author gives meaning that the sadness felt by Ledger is so deep that it can be seen from the look on his face.

2. Auditory imagery

Auditory imagery is closely related to all forms of impressions obtained by the human sense of hearing. The auditory imagery in this novel was written to help readers grasp what the author is trying to illustrate.

Datum 4 below is what Ledger heard when Kenna cried because she was separated from her daughter Diem.

A cry mixes with a gasp that sounds like it's filled with years of heartache when she says, "She's my daughter." Her voice decides to reconnect with her spirit in this moment. It's no longer a wisp of air escaping her mouth. It's full of panic and desperation. (Datum 4/p.71)

Datum 4 above, Ledger presents a form of auditory imagery in the sentence 'a cry mixes with a gasp', showing the sound of Kenna's sobbing sobs when trying to convey 'she's my daughter'. followed by the sentence 'it's no longer a wisp of air escaping her mouth' provides clarity on the sound of Kenna's cries

that Ledger heard. The use of auditory imagery guides readers to find out how sad Kenna's voice is when she cries, indirectly indicating Kenna's mood. From the quote above, we can also classify whether the sentence is a sentence that uses auditory imagery.

Datum 5 below is an illustration of Kenna with Ledger in the truck.

Ledger takes a sip of his tea. The truck is quiet. It feels like there might be an apology hanging in the air between us, but I'm not sure who it belongs to. (Datum 5/p.128)

Datum 5 above is type of imagery used by the author in this sentence describes how the setting is so quiet that nothing can be heard. In the sentence, 'The truck is quiet. It feels like there might be an apology hanging in the air between us' using the word quiet, which is related to the sense of hearing. The author here provides clarity regarding the situation in the truck. The auditory imagery depicted in Kenna's figure creates an intense impression between the two characters.

Datum 6 below is a depiction of the situation where Grace takes Diem into the house.

She turns her back to me and disappears with Diem inside her house. I can hear Diem cry, even after the door closes, and I feel like she just ripped open my chest. (Datum 6/p.246)

Datum 6 above is imagery that set in a house, the author describes Ledger hearing the cries of Diem, who was brought into the house. The auditory imagery used in this paragraph lies in the sentence 'I can hear Diem cry, even after the door closes, and I feel like she was just ripped open my chest' which describes Ledger, who felt sadness when he heard the sound of Diem crying. The sentence above

also builds on the very painful feeling of sadness that Ledger experienced when he had to hear and say goodbye to Diem.

3. Movement imagery

Colleen Hoover also used movement imagery in writing this novel; this imagery makes all the events in this novel look truly alive. The use of movement imagery in this novel can be seen in how the author describes every movement of the characters.

Datum 7 below is a depiction of Grace and Ledger rushing to take Diem away so as not to meet Kenna.

Grace gets the doors unlocked, so I swing the back door open and put Diem in her booster seat. I don't know why I feel like I'm racing against time. (Datum 7/p. 120)

Datum 7 the movement imagery in the quoted paragraph above describes Ledger's character, who is in a hurry to open the door of a car while placing Diem's character in his seat. The sentence above shows that Ledger did it in a hurry. This is also reinforced by the sentence, 'I don't know why I feel like I'm racing against time'. In other words, this sentence shows that Ledger did it as if he were being chased by something, and this shows that he was feeling panicked about something.

Datum 8 below is an illustration of Kenna kissing Ledger.

Ledger doesn't kiss me, but that's only because I kiss him first. I press my mouth to his because nothing I could say would convey how much I appreciate the validation he just gave to me. (Datum 8/p.192)

Datum 8 above is excerpt from Kenna's perspective, where she gives Ledger a kiss. The sentence 'I press my mouth to his' is movement imagery, which is characterized by the movement of pressing my lips to his lips. The paragraph above describes Kenna's feelings towards the validation given by Ledger. The meaning of the kiss here is also symbolically a form of Kenna's appreciation for what Ledger has done for her. A kiss is also a form of intimacy in a romantic relationship, as shown by two characters in this novel.

Datum 9 below is a depiction of Kenna's action of walking happily when she saw Ledger's truck.

There's a little more bounce in my step as soon as I walk out of the store and spot Ledger's truck across the parking lot. (Datum 9/p.248)

Datum 9 in the sentence above, movement imagery is shown in Kenna's manner of walking while jumping up and down when she saw Ledger's car. The meaning of the jump in each step is a form of happiness shown by Kenna when she was about to meet Ledger. The writer describes the way Kenna steps with the sentence 'bounce in my step'. In the 'bounce' part, it indirectly gives readers an imagination of how Kenna walks. This word also categorizes the quote as a sentence that uses movement imagery.

4. Tactile imagery

Tactile imagery is also one of the imagery used by the author; tactile imagery is displayed in several parts of this novel.

Datum 10 below is a depiction of the situation when Ledger served Kenna who came to his bar.

When our fingers touch, I feel something else trapped in my chest other than my voice. Maybe it's a few extra heartbeats. Maybe it's an erupting volcano. (Datum 10/p.16)

Datum 10 the form of tactile imagery used by Colleen Hoover is shown in the example sentence fragment above. 'When our fingers touch' is a form of tactile imagery, where Kenna feels when her fingers touch each other with Scooty's fingers. The sensation when their fingers touch each other gives a very romantic impression; this can be seen from how the author illustrates it with the sentence 'it's a few extra heartbeats. Maybe it's an erupting volcano', this supposition shows that this touch made a very big impression on both of them.

Datum 11 below is a depiction of Kenna's situation when she and Ledger are about to have sex.

I just wanted to feel a little bit powerful before tomorrow, but now he's dragging his fingers across the skin on my waist, and it's making me weaker and weaker, and so fucking thoughtless. Not thoughtless as in uncaring, but thoughtless as in empty inside my head, and feeling everything in my chest, like a ball of fire is building inside of me. (Datum 11/p.23)

Datum 11 examples of the use of tactile imagery are also found in the paragraph above. The author here shows the form of use of tactile imagery in the form of the sentence 'but now he's dragging his fingers across the skin on my waist'. The feeling of touch experienced by Kenna shows that Ledger touched her and made it seem as if she were weak. The writer confirms Ledger's touch through the description of the sentence, 'like a ball of fire is building inside of me'. This

firmly emphasizes that Ledger's touch on Kenna's skin gives a romantic impression.

Datum 12 below is an illustration of when Ledger kissed Kenna.

Ledger pauses right before his mouth connects with mine. He draws back and lifts his hand, gently gliding his fingertips over my jaw. "I know. I'm sorry." (Datum 12/p.171)

Datum 12 the above is one use of tactile imagery. The tactile imagery in the sentence 'He draws back and lifts his hand, gently gliding his fingertips over my jaw' describes the softness of the hand touch that Ledger gives on Kenna's jaw. The sensation contained in the softness of Ledger's touch before they make out with each other gives an intense impression and creates an intimate impression for a pair of people who are madly in love with each other. The sentences composed by the author above provide a view for the reader, as if they felt the touch given by Ledger or imagined how Ledger touched Kenna.

5. Olfactory imagery

The olfactory imagery is an imagery that was involved in the creation of this novel. Olfactory imagery is an image depicted by the human sense of smell.

Datum 13 below is a depiction of a situation where Ledger smells his father's scent.

My father spins around when he hears my voice. "Ledger!" He pulls me in for a hug. He smells like beer and motor oil. And limes, maybe? Are they drunk?. (Datum 13/p. 7)

Datum 13 above is fragment of dialogue between Ledger and his father, there is one word that refers to the use of olfactory imagery. The key word in this sentence is 'smells'; here, Ledger explains that his father smelled like beer and

motor oil. From the smell that Ledger's sense of smell felt, he concluded that his father was probably drunk. On the other hand, there is also the smell of motor oil, which is in line with the Ledger family's background, which owns and travels in a van. Ledger smelling beer and lemonade indicates the use of contact between Ledger's sense of smell when he met his father. This also suggests that this sentence is a form of olfactory imagery.

Datum 14 below is Ledger's thought when he smelled Kenna's shampoo.

She moves with a graceful sadness, leaning forward, pressing her face into her hands. Her movement fills my truck with the scent of her shampoo. It smells like fruit. Apples. (Datum 14/p.71)

Datum 14 in the quote above, the sentence that shows the use of olfactory imagery is in the sentence 'her movement fills my truck with the scent of her shampoo. It smells like fruit. Apples'. The aroma of shampoo, which was like apples, immediately filled the entire truck as Kenna entered it. The use of sentences containing olfactory imagery is used to provide a real picture of how the characters in the novel *Reminders of Him* smell. It was also stated that the smell coming from Kenna's shampoo smelled like apples, which indicated that Ledger felt happy about Kenna's smell.

Datum 15 below is a description of the situation when Ledger smelled an odor that came immediately when Kenna entered his truck.

She smells like gunpowder and matches, and there's a strange current inside this truck that's so palpable I expect the whole damn truck to explode. (Datum 15/p.85)

Datum 15 above, Ledger smells of gunpowder and matches. The smell of gunpowder usually comes from machine guns or fireworks. Ledger smelled gunpowder and matches coming from Kenna because, before meeting Ledger, Kenna had played with fireworks. Then in the sentence 'and there's a strange current inside this truck that's so palpable I expect the whole damn truck to explode'. This additional description refers to the tension created between the two of them; this detail also indicates the use of the sense of smell that smells of gunpowder coming from Kenna.

B. Figurative Language

Figurative language is part of the element of beauty that utilizes figurative language and the choice of diction that contains components of beauty. This is intended to support a literary work. The following is the use of language styles found in the novel *Reminders of Him*. Researcher found that a total of five figurative language were focused on; the total number of figures of speech used in this novel was 243 figurative language. These five figures of speech are related and are one of the fundamentals of building an impression of beauty. Besides that, by using these five figures of speech, the language in this novel becomes more varied and not monotonous. In other words, figurative language for writers is the right tool to wrap their novels with aesthetic values. A complete explanation of the data that has been obtained can be seen in the table below.

Table 3: Table of figurative language

No	Figurative Language	Total
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1.	Simile	55
2.	Metaphor	112
3.	Metonym	34
4.	Synecdoche	9
5.	Personification	32

Figurative language here plays an important role in describing the situation of the characters. The varied language packaging gives the author a special impression in this novel. movements and also provides various examples of body language that contribute to describing character. Figurative language also leads to viewing the characters in this novel as a goal of estimating the readers' perceptions. Intrinsic elements also synergize with figurative language in this novel. The table below is a form of using figurative language that takes part in intrinsic elements.

Table 4: Table of intrinsic element on figurative language

No	Intrinsic Element	Total
1.	Characterization	141
2.	Setting	65
3.	Point of view	60
4.	Mandate	15

1 Simile

Simile figures of speech are included in comparative figures of speech. Simile figures of speech also aim to express something about things indirectly and use

clear comparisons. In this novel, the author uses a lot of similes to add impression and beauty.

Datum 16 below is an illustration of Kenna lamenting her situation.

I swear, it's like this whole town is one huge Monopoly board, and after you died, someone came along and picked up the board and scrambled all the pieces around. (Datum 16/p.10)

Datum 16 in the quote above, it is a simile figure of speech because the sentence explicitly compares a city with a chaotic monopoly board. A monopoly board is a game where players compete with each other to control all the available squares. The author compares a large city with a small monopoly board. Another meaning is that everything Kenna once knew in that city seemed no longer the same, because at that time, when Kenna came out of prison, he felt that everything felt like it was being erased and starting again. Besides that, it is from Kenna's words that this sentence has the requirements to be a simile figure of speech.

Datum 17 below is an illustration of Kenna's situation when she came to Patrick and Grace's house when she wanted to meet her child.

I feel like an open target. Vulnerable to whatever is about to come at me. (Datum 17/p.62)

Datum 17 in the quote above also uses comparative figures of speech. The word that is key to the comparison between these two different things is like. Here is a pronoun for Kenna, who is a human with an open target. An open target here refers to something that is an easy, vulnerable, unguarded target that can be attacked by anyone from anywhere. This statement indicates how Kenna wants to

hide because she feels danger from where she is now. Therefore, the sentence above is also included in the simile figure of speech classification, judging from the words chosen by the author in the novel *Reminders of Him*.

Datum 18 below is a depiction of Kenna's condition after Ledger caught her coming to Patrick and Grace's house.

I feel like I'm floating again, high in the air like a balloon, and I'm following Ledger as if he's pulling me along by a string. (Datum 18/p.64)

Datum 18 above is a form of use of simile figures of speech in this novel, the word I is a pronoun for Kenna herself, who is a human. Here, Kenna feels that he, as a human, is floating like an object. The object chosen as a comparison here is a balloon. Balloons filled with air can easily float. These two things are clearly two unrelated things, but the author of this novel tries to describe how Kenna feels by using the properties of a balloon that can float. On the other hand, the use of a simile figure of speech in this sentence is marked by the assumption between what Kenna feels and a balloon, which is an inanimate object.

2. Metaphor

Metaphor is another comparative figure of speech used in this novel. A metaphor is a figure of speech that uses two different things but has similar or identical properties.

Datum 19 below is Ledger's description of Kenna's appearance.

Her face is a work of art. I wish there was a picture of it hanging on a wall in a museum somewhere so I could stand in front of it and stare at it for as long as I wanted. (Datum 19/p.14)

Datum 19 above is an example of a metaphorical figure of speech, the words 'work of art' in the quote above refer to something that is very enchanting and beautiful. Ledger said this sentence to describe Kenna's face, as seen from the use of the pronoun 'her'. Ledger compared Kenna's face to the equivalent of a work of art. Ledger's depiction of Kenna's face also means that Kenna's face is very beautiful, like a work of art, and this shows Ledger's liking for seeing Kenna's face as a work of art found in a museum. From the description given by Ledger above, it cannot be separated from the choice of the phrase 'work of art' which makes it a sentence containing a metaphorical figure of speech.

Datum 20 below is a description of Ledger's eyes that Kenna saw when they met for the second time.

There's a war in his eyes, and I am by no means Switzerland, but he comes to me anyway. (Datum 20/p. 22)

Datum 20 in the quote above is a metaphorical figure of speech, the next form of metaphor is 'Switzerland' here. In the previous sentence, Kenna said that 'There's a war in his eyes', which describes how Ledger's eyes looked to Kenna. Something like war means conflict or feud in Ledger's eyes. In this case, Kenna assumes he is from Switzerland; this word is the name of a country. The author uses the word Switzerland because this country chose to remain neutral during the war. The choice of these words explains that Kenna is in a neutral condition and

situation; besides that, these words are also a sign that the sentence is a form of metaphor.

Datum 21 below is an illustration of when Kenna will meet Diem after being separated for a long time.

This is almost the exact same feeling as being in labor with her. I was terrified, in uncharted territory, but also full of more hope and excitement and love than I'd ever felt. (Datum 21/p.265)

Datum 21 above is also one of the uses of metaphorical figures of speech. The sentence 'being in labor with her' here refers to the tension that Ledger feels when dealing with Kenna, which is the same as facing labor with her. The continuation of the sentence also contains a metaphor; 'uncharted territory' here means part of the map that has not yet been defined. Uncharted diction means something new for Ledger; he feels that the fear he feels is the impact of something new that he has never felt before. Fear of something he doesn't know. With the use of this phrase, the sentence above is included in the classification of sentences that use metaphorical figures of speech.

3. Metonym

This novel also does not escape the use of metonymic figures of speech; these metonymic figures of speech are very often found in our everyday lives. The use of metonymic figures of speech here uses something to replace a name, characteristic, and everything related to that thing.

Datum 22 below is a piece of dialogue between Ledger when giving the option to take Kenna home.

"I can call you an Uber if you'd prefer that. But I swear, I'm just offering you a ride home. No expectations." (Datum 22/p. 27)

Datum 22 is dialogue between Ledger and Kenna, there is the use of metonymic figures of speech. In the sentence Ledger utters when he is about to take Kenna, he uses the word "Uber" instead of the word for rented transportation. The purpose of choosing the word 'Uber' here is to explain and detail what Ledger is trying to take Kenna with. The word 'Uber' itself is a brand of a transportation provider company originating from San Francisco. It is also designed as a mode of public transportation that can be used via gadgets. The use of metonymic figures of speech here is intended by the author to provide a clear picture of Ledger's words; besides that, the sentences spoken by Ledger provide a clearer illustration of what he is offering Kenna to go home.

Datum 23 below is Kenna's statement explaining how she wrote all her letters to Scotty.

I'm writing you this letter using Microsoft Word. (Datum 23/p.98)

Datum 23 in the sentence spoken by Kenna above, the sentence clearly uses metonymic figures of speech. The author chose the word 'Microsoft Word', which is the name of software released by Microsoft. The word is used to describe how Kenna wrote her letter. Microsoft Word is software or a tool commonly used to process words and was launched to help with all office activities. When using this software, it can also be accessed by ordinary people to help them do their

work regardless of what their job is, just like Kenna. In the sentence structure above, it is clear that synecdoche figures of speech are used; this is because there is mention of a company's brand.

Datum 24 below is an excerpt of dialogue spoken by Kenna who wanted to add a reminder to the telephone device.

Let's tell Siri to put it on the calendar for an hour from now," I tease. (Datum 24/p.196)

Datum 24 above is a dialogue between Ledger and Kenna. He uses the word 'Siri' in his sentence; the metonymic figure of speech in this sentence provides details on what Kenna said. 'Siri' in this sentence is a personal assistant on a gadget called the iPhone, which originates from the United States. 'Siri' on gadgets is useful as the owner's personal assistant. In use, 'Siri' can be used to search for information and carry out tasks. Kenna's sentence tells Ledger to give a reminder to the calendar on his cellphone via Siri. Due to the mention of a brand as an explanation of the dialogue between the two of them, this sentence makes use of metonymic figures of speech.

4. Synecdoche

The synecdoche figure of speech is one of the figures of speech involved in building beauty in this novel. The synecdoche figure of speech here is used as an affective sensation in every figure of speech used by the characters in this novel.

Datum 25 below is Kenna's depiction of renting her apartment.

*Having my own apartment can only serve to help as I plead my case to the Landrys.
(Datum 25/p.4)*

Datum 25 above is synecdoche figure of speech used in the sentence is an example of the synecdoche figure of speech *totem pro parte*. Judging from the word Kenna chose to refer to Patrick and Grace, namely the word 'Landrys'. Kenna calls them both using Patrick Landry's last name. Besides that, apart from adding affection to what the writer is trying to describe, the choice of object pronouns is related to each other and makes it a new object. This also helps the effectiveness of the existing sentence structure, so there is no need to mention both names at once. Patrick and Grace are more than one object, but in order to represent them, we can call them 'Landrys', therefore the sentence spoken by Kenna is considered a synecdoche figure of speech.

Datum 26 below is Ledger's description of himself.

Played for the Broncos. Owns a bar. Scared of eye contact. (Datum 26/p.15)

Datum 26 above also uses the synecdoche figure of speech *totem pro parte*; the sentence fragment above is the sentence spoken by Ledger. Ledger tried to describe himself by saying that he played for the 'Broncos'. Ledger here describes him as an American football player on the team. The word 'Broncos' here also refers to a professional American football team from Denver, Colorado. They are known as the Denver Broncos, members of the western division of the American Football Conference, which contains many players who are quite famous in that event. In other words, Ledger uses the word 'Broncos' in his sentence, which has an affinity with the entire American football team. And this is

what makes the sentence spoken by Ledger identified as a synecdoche figure of speech.

Datum 26 below is Ledger's description of himself.

Maybe because my short two-year stint as an NFL player is usually the only thing people around here want to talk about with me, but Kenna makes it seem like a passing thought. (Datum 26/p.109)

Datum 27 above, there is also a synecdoche figure of speech totem pro parte. This is very clear from the word NFL in the quote above; the NFL itself is an abbreviation for National Football League. The NFL is a domestic American football league competition in the United States. This league is attended by 32 teams and consists of two different conferences, namely the American Football Conference and the National Football Conference. The relationship pattern in this sentence is in the NFL sentence, which is a form of combining two conferences. In other words, the word NFL spoken above is classified as a form of synecdoche figure of speech.

5. Personification

The personification figure of speech is the most common figure of speech found in all literary works. The personification figure of speech always succeeds in providing dynamics and is a part that plays an important role in the beauty of a work.

Datum 28 below is a depiction of the conditions when Ledger left his bar to chase Kenna.

The sun is still hanging bright in the western sky.(Datum 28/p. 62)

Datum 28 is a sentence intended by the author to provide an explanation of the background and atmosphere that exists between Kenna and Ledger. The assumption that makes this sentence a figure of speech for personification is that the author describes the sun hanging brightly in the western sky. In this case, the sun is a celestial body that is the core or center of the solar system. What actually happens is that the earth is one of the planets that moves around the sun. In its use, the personification figure of speech here makes the sun do a job or activity that humans usually do while hanging. This choice of diction is what makes the sentence above a sentence that uses personification figures of speech.

Datum 29 below is an illustration made by Ledger when he saw the pile of chocolate cupcakes stacked by Roman.

There are a dozen chocolate cupcakes staring at me when I walk inside the bar. (Datum 29/p.107)

Datum 29 above is sentence containing personification and figures of speech is in the sentence Ledger said when he entered the bar. Ledger said that there were dozens of chocolate cupcakes staring at him as he walked into the bar. Chocolate cupcakes are a cake that is an inanimate object, but in his sentence, Ledger stated that the dozens of cakes on the bar seemed to be staring at him, staring like humans. The meaning of the supposition of cupcakes was because there were so many of them, and they were in front of him when he entered the bar. On the other hand, Ledger, who saw the chocolate cupcakes like a living human, was marked by his sentence that he saw dozens of chocolate cupcakes

staring at him. From this sentence, Ledger's speech is classified as a personification figure of speech.

Datum 30 below is an illustration made by Kenna to depict the thick trees on the road leading to Ledger's second house.

The trees cover the road like they're hugging it. (Datum 30/p.179)

Datum 30 above is a sentence that contains personification figures of speech. The sentence above states that trees, which are actually plants, seem to have human characteristics. The trees that Kenna saw seemed to hug the road she was walking on. Hugging is an action usually carried out by humans, but synecdoche is used here. Because the trees are so thick on both sides of the road, they seem to be hugging the road. On the other hand, from what Kenna saw and what Kenna imagined about the tree, which had human-like characteristics, this indicates that the sentence above is a sentence containing personification figures of speech.

C. Contribution of Imagery and Figurative Language

The third problem formulation is to discuss how imagery and figurative language play a role in this novel, which is a romantic genre novel. According to Abrams (1998), the novel *Reminders of Him*, written by Colleen Hoover, is a literary work that can be analyzed using stylistics. The science of stylistics here is useful for discovering and also providing clarity regarding the use of language forms that have aesthetic properties. The aesthetic function of the language used

in this novel is a perfect example of how language is studied from a stylistic perspective. The study of the influence of figurative language in this novel will also be clarified using the same approach as that used in Dickens's fiction, quoted from Mahlberg (2013), notes about a character are necessary for that character to cross the threshold of impersonation. The form of language use is emphasized in a literary work in order to provide a description of the appearance, actions and body language of the characters, on the other hand it also helps to establish the nature of the relationship between textual features and the reader's conception of the characters.

1. As a Description of the Characters

Imagery and figurative language play an important role in depicting characters and everything involved in each character. In this novel, Hoover often uses imagery and figurative language to illustrate the appearance of the characters, the psychology experienced by the characters, and also the body language of the characters.

Datum 31 below shows the description of Kenna's character by Ledger.

She seems like a quiet person, but not the shy kind of quiet. She's quiet in a fierce way—a storm that sneaks up on you, and you don't know it's there until you feel the thunder rattle your bones. (Datum 32/p.25)

Datum 31 above is one of the uses of imagery in this novel. The use of imagery above is one of the visual imagery used by Ledger to describe Kenna. The contribution of the imagery above gives a special impression, which is marked by the use of imagery here. In this case, Ledger, who has an interest in

Kenna, provides an in-depth description of Kenna's figure. On the other hand, this will also provide in-depth meaning for readers about Kenna.

Datum 32 below is an illustration of what Kenna felt when Ledger kissed her.

Heat pulses through me like a heartbeat, and I sigh into his mouth. His tongue skims my top lip, fogging my thoughts. He cradles my head and deepens our kiss, and it's intoxicating. His mouth is warmer than I remember it being the first time we kissed. His hands feel more gentle; his tongue feels less daring. (Datum 32/p.171)

Datum 32 the above is one of the uses of tactile imagery used by the author. The use of tactile imagery in the paragraph above provides clarity on the situation between Kenna and Ledger. The intimacy between the two of them is explained in detail by the author using features from imagery. In line with this, the author indirectly emphasizes the romance between the two of them by using imagery.

2. As a Liaison between the Work and the Readers

Rather than being a depiction of character, imagery and figurative language also play a role as a connecting bridge between the writer and the reader. Illustrations made using these two things make everything that the writer tries to express give a special impression to the readers, so that the readers can more easily act like the characters in the novel. On the other hand, it is as if the readers can really feel what the characters are experiencing.

Datum 33 below is an illustration given by Kenna when she heard Ledger calling her name and wanted to kiss him.

He just says my name like he's lecturing me, but then he presses his mouth to mine, and it's sweet and soft and so very different from every kiss that has come before it. (Datum 33/p.239)

Datum 33 above is the part of the sentence that has imagery. The use of imagery in the sentence above is a form of tactile imagery. The use of imagery used by the author is intended to create a romantic nuance that occurs between them. The imagery in the quote above is also used by the author to evoke images from his readers, with the aim that readers can understand the ideas expressed by the author through their own five senses.

Datum 34 below is an illustration of the heavy heart Kenna felt when she wanted to refuse Ledger's kiss.

Pulling away from his kiss felt a little like trying to put out a forest fire with a nuclear bomb. (Datum 34/p.38)

Datum 34 above is the use of figurative language by the author in this novel. The figurative type above is a metaphor, and the choice of variations of words that form the sentence above provides a deep meaning. Apart from that, the writer uses figurative language here to create a view for the readers about how Kenna feels about Ledger.

Datum 34 below is a description of how it looks to Ledger.

Kenna looks like she's about to fold in on herself. She starts to pace, and I can see the weight of the world begin to return to her shoulders.(Datum 34/p. 230)

Datum 34 above is one of the uses of figurative language used by the author. The figurative language in the sentence above provides a strong meaning

to the reader. On the other hand, figurative language in the sentence above is also used to describe the nature and behavior of the character Kenna. In this case, Kenna's character as described by Ledger shows that she cares about him.

Based on the data that has been obtained, the use of imagery and figurative language has quite an influence on this novel. This can be seen from the large amount of imagery and figurative language data that has been analyzed. Imagery itself has a total of 406 data points and is followed by 243 data points from figurative language. In its use as a romantic genre novel, imagery and figurative language have quite a big impact on this novel. Visual imagery provides a description of these two characters and how they see each other; auditory imagery functions as a tool to describe characters, plots, and settings; movement imagery gives us clarity regarding the character of the characters and the setting of events; tactile imagery is used to describe characters; and olfactory imagery is used to provide depictions of characters and settings.

On the other hand, the use of figurative language also has quite a lot of influence, both linguistically and in terms of meaning, in this novel. From the data findings in this novel, the author also uses a lot of figurative language, which is intended to give an impression and explain what the characters are saying. When using simile figures of speech, the author uses this figure of speech as a variation of the language used by characters, either to describe other characters or to describe the setting of events. Metaphors are used to make the atmosphere more lively and memorable. Metonymic figures of speech function as explanations and

provide more types of language. The synecdoche figure of speech is used to provide effectiveness in the sentences used by each character. Personification figures of speech provide an opportunity for readers to imagine more than what is described by the author.

Researcher found something interesting in this novel; this novel raises a problem that is underestimated by society today. There is a double standard for women when they have just been released from prison, but this does not apply to men. On the other hand, the novel *Reminders of Him* is able to show the love story that the character Kenna has with Ledger, where Kenna is still trying to let go of her husband, who died, and she has to keep trying to start over and continue her life. The author succeeded in describing the struggle of a mother who tries to reunite with her daughter. The author also succeeded in highlighting the romantic side of this novel in a different way.

Based on previous research, imagery has also been previously researched by Islakhiah (2023). The similarity between this research and previous research is that they both look for the types of imagery used in a work. The object studied here is the musical text of Indonesian songs covered by Emma Heesters. The following are some of the imagery examined in this research: visual imagery, auditory imagery, kinesthetic imagery, olfactory imagery, gustatory imagery, tactile imagery, and organic imagery. Apart from that, researcher also explained that organic imagery is the imagery most often used in Indonesian songs. Many

Indonesian singers use imagery to reflect inner emotions. The similarity in this research is regarding the use of imagery.

Figurative language has also been studied in previous research. Researchers here found similarities between this research and previous research by Syahrina (2019). This examines stylistics in the form of figurative language in the song lyrics of singer Katy Perry on the album *Witness*. This research has the same study base, which has a field of study in stylistics. Apart from that, this is also in line with the object which is song lyrics which tend to have a varied use of language in their writing. The object in this research is also an album that is considered to be in the romantic genre. In this research, the researcher examines seven of the twelve figurative languages, namely simile, metonym, metaphor, personification, symbol, hyperbole, and irony. This research also found that the type of figurative language metaphor is the one most often used by writers.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter discusses conclusions and suggestions. The conclusions in this chapter are based on data that has been collected through the novel *Reminders of Him* by Colleen Hoover. Then, this chapter also provides input for further research, which will discuss allusions and figurative language in other literary works.

A. Conclusion

This section is a conclusion based on the findings in the previous chapter to conclude and summarize the researcher's findings from the data that has been found and discussed. There are 406 imagery data recorded in this novel, which is divided into five parts. Visual imagery is the most imagery-related data found by researcher in this novel, with a total of 184 pieces of data visual imagery. Auditory imagery was also found, with a total of 69, followed by 75 movement imagery, 70 tactile imagery, and 8 olfactory imagery. Due to the large amount of visual imagery found in this research, indirectly, the author of this novel more often describes everything in this story using the form of sensory stimulation in the form of sight so that the reader can arouse his imagination so that the reader can see what the author describes.

On the one hand, data for figurative language is also used quite often in this novel. This shows that figurative language is an important component in this novel. Figurative language here plays a role in increasing the intensity of the

author's feelings and providing variations in the choice of language desired by the author. Apart from that, figurative language also produces additional imagination, so readers can freely play with the imagination of the series of words used by the author. This is also in line with the findings of the data that has been researched, where there are 245 figurative languages, including 55 simile figures of speech, 112 metaphor figures of speech, 34 metonymy figures of speech, 9 synecdoche figures of speech, and 32 personification figures of speech.

Then, in its use in parts of romantic novels, the use of imagery and figurative language used by the author in his novel has so many kinds of effects. Utilizing these two things is able to build a character's personality beautifully because the depiction provided by involving imagery and figurative language makes the character easier to remember. Based on the data that has been obtained, the amount of imagery and figurative language used by the author here helps create an atmosphere and build a romantic feel between each character. Many events in this novel are packaged using imagery and figurative language. The romance that occurs in this novel is always built by the author using these two things; this also makes readers feel how the emotions felt by each character become more real.

B. Suggestions

Here, the researcher will provide input for subsequent research that will examine the same object. Hopefully, future researcher and readers will be able to find input from this research.

This research is a form of research that uses stylistics as a study tool, and the researcher focuses on imagery and figurative language. It is hoped that this research can become a reference and also help future researchers. For researchers who try to examine imagery and figurative language in novels, understanding the novel is an important thing to pay attention to. In other words, researchers must understand how the story flows and how imagery and figurative language play a role in the novel. Every writer and every story must have their own style and uniqueness in presenting their story. Therefore, it is important for future researchers to understand this.

Then, it is hoped that future researchers will be able to find gaps in this research, whether from the same or different objects. After that, future researchers are expected to be able to research other objects and use other stylistic features of course.

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CURRICULUM VITAE



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APPENDIX

Data Coding Explanation

CAR = Characterization

SET = Setting

POV = Point of View

MOR = Moral

A. Table of Imagery on Intrinsic Element

1. Table of Visual Imagery

No	Sentence	CAR	SET	POV	MOR
1.	My new apartment isn't part of a huge complex. It's just a single-standing unit flanked by an abandoned car lot on one side and a convenience store on the other. Plywood covers a downstairs window. Beer cans in various stages of decay litter the property. (Page 2/Chap 1)		✓		
2.	The place looks even worse than it did online, but I expected as much. The landlord didn't even ask for my name when I called to see if they had any vacancies. (Page 2/Chap 1)		✓		
3.	There's a cat in the window staring at me. It's so motionless I start to wonder if it's a statue, but then it blinks and slinks away. (Page 2/Chap1)	✓			
4.	The door opens, and an older, tiny woman	✓			

	stares up at me with a disgruntled look about her. She has curlers in her hair and lipstick smeared to her nose. (Page 2/Chap1)				
5.	I stare at the lipstick, noting how it's bleeding into the wrinkles hugging her mouth. (Page 2/Chap 1)	✓			
6.	Recognition flashes on the woman's prune-like face. She makes a hmph sound while looking me up and down. (Page 2/Chap 1)	✓			
7.	The place is a dump. A five-hundred-square-foot absolute shithole, but it's a step up for me. I've gone from sharing a one-hundred-square-foot cell with a roommate, to living in transitional housing with six roommates, to a five-hundredsquare-foot apartment I can call my own. (Page 4/Chap 1)		✓		
8.	The kitten wants down, so I put her on the floor in the living room. She walks around, crying out for whoever she left downstairs. (Page 4/Chap 1)	✓			
9.	She looks like a bumblebee, or something out of Halloween, with her black and orange splotches. (Page 5/Chap 1)	✓			
10.	I walk through the kitchen and into the bar and immediately spot them. They're hunched over the jukebox. I quietly make my way over to them and see she's punching in the same four numbers again and again. I look over their shoulders at the screen while they giggle like mischievous children. (Page 7/Chap 1)		✓		

11.	They bet on almost everything. My love life. Which holidays I'll remember. Every football game I've ever played. But I'm almost positive they've just been passing the same ten-dollar bill back and forth for several years. (Page 7/Chap 2)	✓			
12.	I stare at her the entire time she's walking through the bar. I stare at her so hard I accidentally overfill the glasses and water goes everywhere. (Page 8/Chap 2)	✓		✓	
13.	She tries to play matchmaker plenty when she's sober, so I can't imagine how bad the tendency might be after a few drinks. (Page 8/Chap 2)	✓			
14.	I swear, it's like this whole town is one huge Monopoly board, and after you died, someone came along and picked up the board and scrambled all the pieces around. (Page 10/Chap 3)		✓		
15.	Everyone seems so carefree in this town. The people here just wander around like their worlds are right-side-up—like they aren't about to fall off the pavement and land in the sky. They just move from one moment to the next, not even aware of the mothers walking around without their daughters. (Page 10/Chap 3)		✓	✓	
16.	He has tattoos that slide all the way into his shirtsleeves. His shirt is deep purple, a color you don't see in prison very often. (Page 11/Chap 3)	✓			
17.	I never thought about that until I was there, but		✓		

	prison is really drab and colorless, and after a while, you start to forget what the trees look like in the fall. (Page 12/Chap 3)				
18.	I've never seen someone move so fluidly, like he has seven arms and three brains and they're all going at once. It's mesmerizing watching someone who's good at what they do. (Page 12/Chap 2)	✓			
19.	He's good looking in a way that a girl who is trying to get custody of her daughter should want to stay away from. He's got eyes that have seen a thing or two, and hands that have probably hit a man or two. (Page 12/Chap 2)	✓			
20.	His hair is fluid like his movements. Long, dark strands that hang in his eyes and move in whatever direction he moves. (Page 13/Chap 2)	✓			
21.	He just lets it get in his way, but then he'll flick his head every now and then, the slightest little movement, and his hair goes where he needs it to. It's thick hair, agreeable hair, want-my-hands-in-his-hair hair. (Page 13/Chap 3)	✓			
22.	He slides it closer to me and spreads out his arms like he just created magic. (Page 13/Chap 3)	✓			
23.	As soon as he gives his attention to someone at the other end of the bar, I take a drink of my coffee and close my eyes and cry because life can be so fucking cruel and hard, and I've wanted to quit living it so many times, but then moments like these remind me that happiness			✓	✓

	isn't some permanent thing we're all trying to achieve in life, it's merely a thing that shows up every now and then, sometimes in tiny doses that are just substantial enough to keep us going. (Page 13/Chap 3)				
24.	I know what to do when a child cries, but I don't know what to do when a grown woman cries. I stay as far away from her as I can while she drinks her coffee. (Page 14/Chap 4)			✓	
25.	Three people have tried to approach her in the last hour, and she held up a hand and shot them down without making eye contact with any of them. (Page 14/Chap 4)	✓			
26.	In the meantime, I just steal glances at her. Her face is a work of art. I wish there was a picture of it hanging on a wall in a museum somewhere so I could stand in front of it and stare at it for as long as I wanted. Instead, I'm just getting in peeks here and there, admiring how all the same pieces of a face that make up all the other faces in the world just seem to coordinate better on her. (Page 14/Chap 4)	✓			
27.	She's wearing a faded Mountain Dew T-shirt and jeans, but the green in the shirt matches the green in her eyes with such perfection it's as if she put all her effort into finding the perfect color of T-shirt, when I'm pretty sure she gave that shirt no thought at all. Her hair is russet. All one sturdy color. All one length, right below her chin. She slides her hands through it	✓			

	every now and then, and every time she does, it looks like she's about to fold in on herself. (Page 15/Chap 4)				
28.	I can't quite put my finger on it, but when I talk to her, I feel like my voice is trapped in my chest. And not in a way that I'm left breathless by her, but in a more substantial way, as though my brain is warning me not to interact with her. (Page 15/Chap 4)	✓		✓	
29.	We make eye contact when I reach for her mug. She hasn't looked at anyone else tonight. Only me. I should feel flattered, but I feel scared. (Page 15/Chap 4)	✓			
30.	It's a hard balance owning a bar and being sober. I want everyone else to be sober, but I also need customers. (Page 15/Chap 4)	✓		✓	
31.	I notice the slow roll of her throat as she stares down at the glass of wine, almost as if she's unsure. That split second of hesitation, or maybe it's regret, is enough to make me think she might struggle with alcohol. I can always tell when people are tossing away their sobriety by how they look at their glass. (Page 15/Chap 4)	✓			
32.	The sky is on fire when I walk outside. I shield my eyes, forgetting how assaulting the light always is when I step out of the bar before dark. (Page 16/Chap 4)		✓		
33.	She's about ten feet from me. She doesn't have to shield her eyes because the sun is behind her,	✓			

	outlining her head like it's topped with a halo. (Page 17/Chap 4)				
34.	We stare at each other for a quiet moment. I don't know what to say. I just stand here like a fool. (Page 17/Chap 4)	✓		✓	
35.	I haven't wanted anyone in a long, long time. Not since I first met Scotty. But the bartender was kind of hot, and he had a great smile, and he makes great coffee, and he already invited me to come back, so it'll be simple to show up and turn him down. (Page 18-19/Chap 5)	✓			
36.	I open the door of the bar. It's louder and smokier and somehow darker than it was earlier. (Page 20/Chap 5)		✓		
37.	I watch the bartender flow behind the bar. I like how unbothered he seems. (Page 20/Chap 5)	✓			
38.	He smiles when he reaches me, and I feel that smile slip over me with the warmth of a weighted blanket. "You came back.". (Page 22/Chap 5)	✓			
39.	There's a war in his eyes, and I am by no means Switzerland, but he comes to me anyway. Sits next to me. (Page 22/Chap 5)			✓	
40.	His eyes scan my face with the slightest hint of a smile. (Page 22/Chap 5)	✓			
41.	His expression changes from mild shock to acceptance. His hands fall to my hips, and he grips them. I shiver from the contact. (Page 23/Chap 5)	✓			
42.	His right hand slides up my back, and I gasp	✓		✓	

	because I feel his touch surge through me like a current. This guy is touching my face now, running his fingers down my cheekbone, and then his fingertips across my lips. He's staring at me like he's trying to figure out where he knows me from. (Page 23/Chap 5)				
43.	He had a beating heart and a rapid pulse and a heaving chest and tears in his eyes when he said, "I fucking love you, Kenna. (Page 24/Chap 5)	✓			
44.	What is it that draws people to each other? How can dozens of women walk through the doors to this bar every week and I don't feel the urge to give any of them a second glance? But then this girl waltzes in, and I can't take my fucking eyes off her. (Page 25/Chap 6)	✓		✓	
45.	She seems like a quiet person, but not the shy kind of quiet. She's quiet in a fierce way—a storm that sneaks up on you, and you don't know it's there until you feel the thunder rattle your bones. (Page 25/Chap 6)	✓			
46.	That conviction disappears, though. Too fast. She pulls away for a second time, and this time her eyes are full of regret. She shakes her head quickly and places her palms on my chest. I cover her hands with mine right when she says, "I'm sorry. (Page 26/Chap 6)	✓			
47.	She inhales a big gulp of air and then spins and faces me. I scan her mouth, wishing I had a photographic memory. (Page 26/ Chap 6)	✓			

48.	Her eyes are no longer the same color as her shirt. They're a lighter green now because she's tearing up. Once again I find myself not knowing what to do. I've never seen a girl so all over the place in such a short amount of time, and none of it feels forced or dramatic. With every move she makes and every feeling she has, it's as if she wants to reel them back in and tuck them away. (Page 26/Chap 6)	✓			
49.	I'm rubbing her back, up and down, my voice still trapped in my throat. (Page 27/Chap 6)	✓		✓	
50.	When my truck comes into view, she stops walking. I turn around, and she's staring at my truck with concern in her eyes. (Page 27/Chap 6)		✓		
51.	She's looking at me like she's torn. Her eyebrows are drawn apart. I'm not sure I've ever seen anyone look so effortlessly sad. (Page 27/Chap 6)	✓			
52.	Her focus moves to my arm. She touches the hem of my sleeve, so I put my hand on her knee because I want it somewhere on her, and her knee seems like the safest place until she lets me know where else she might want my hand. (Page 28/Chap 6)	✓			
53.	Your smile was like warmth sliding over me. It was dangerous and it was comfortable, and I didn't know what to do about those warring feelings, so I looked away from you. (Page 34/Chap 7)	✓			

54.	To me, I was being kissed by the hot bartender whose best friend died because of me. (Page 38/Chap 7)	✓			
55.	Roman gets in the truck, and he looks about as excited as someone going to a funeral. He hates T-ball days. He's never been a kid person. The only reason he helps me coach is that none of the other parents would do it. (Page 38/Chap 7)	✓			
56.	I'm washing my hands in the sink when a short woman with silky black hair enters the bathroom. She doesn't go into a stall. She just leans against the wall and closes her eyes. She has a name badge on: AMY. (Page 46/Chap 9)		✓		
57.	Grady's eyes are bloodshot. It looks like the night shift change is taking a toll on him. "A customer. I was just giving her a ride home." (Page 52/Chap 10)	✓			
58.	There's a sharp intensity in the way he's looking at me that sends a chill up my arms. "What are you doing here?" he asks. (Page 63/Chap 11)	✓			
59.	Fuck. Fuck. Fuck. "Nothing." Fuck. My eyes flicker across the street. (Page 63/Chap 11)	✓		✓	
60.	He runs a hand across his jaw, and there's a fresh disturbing look on his face. (Page 63/Chap 11)	✓			
61.	He's no longer the fluid guy who moves around the bar like he's on Rollerblades. (Page 63/Chap 11)	✓			
62.	I sit still, wanting to appear unthreatening,			✓	

	hoping he just looks me in the eye long enough to feel my pain. (Page 67/Chap 11)				
63.	His eyes meet mine just as tears begin to fall down my cheeks. He pauses before completing the call. He stares me down . . . studying me. Searching my face for a promise. (Page 67/Chap 11)	✓			
64.	The next several minutes are a defeated blur. I'm a mess of emotions. (Page 67/Chap 11)		✓		
65.	Scotty's Kenna had long blonde hair. But I never really looked at her face back then. I never met her in person, but I feel like even just seeing a mug shot of the girl who killed my best friend should have stuck in my head more. (Page 69-70/Chap 12)	✓			
66.	They have the same reddish shade of brown hair, straight and flat, not a wave or a curl in sight. She has Kenna's eyes. (Page 70/Chap 12)	✓			
67.	When Kenna's eyes slide over to mine, I feel a tug of disappointment inside of me. Diem looks so much like her when she's sad. It's like I'm looking into the future at who Diem is going to someday be. (Page 71/Chap 12)	✓			
68.	I watch a tear as it skates down her jaw. I hate that I know what those tears taste like. I hate that part of me wants to reach over and wipe it away. (Page 71/Chap 12)	✓			
69.	She moves with a graceful sadness, leaning forward, pressing her face into her hands. Her movement fills my truck with the scent of her	✓			

	shampoo. It smells like fruit. Apples. (Page 71/Chap 12)				
70.	She faces me before closing the door, and she looks so much like Diem; even her eyes have grown a shade lighter like Diem's do when she cries. (Page 71-72/Chap 12)	✓	✓		
71.	Kenna looks torn between walking away, responding to me, or screaming. She hugs herself and looks at me with two huge, devastated eyes. (Page 72/Chap 12)	✓			
72.	She has Down syndrome, and she's smiling at me adorably, like this isn't the worst day of my life. (Page 73/Chap 13)	✓			
73.	He paces the kitchen, and I watch as he seems to grow smaller and smaller. (Page 79/Chap 14)	✓			
74.	There's no room for Kenna in this picture. Some things can be forgiven, but sometimes an action is so painful the memory of it can still crush a person ten years down the road. (Page 80/Chap 14)				✓
75.	Patrick's eyes are closed, and his hands are in a point against his chin. It looks like he's saying a silent prayer. (Page 80/Chap 14)	✓			
76.	Patrick stares at the floor for about ten seconds. I can see the weight of everything he's been through settled squarely on his shoulders. (Page 81/Chap 14)	✓			
77.	Kenna isn't holed up inside her apartment. She's outside, looking like she doesn't have a care in this world. She's playing with fucking	✓	✓		

	fireworks. Sparklers. Her and some girl, twirling around in the grass like she's a kid and not a grown- ass adult who, just hours earlier, acted like her world was coming to an end. (Page 85/Chap 14)				
78.	She's just turning it on and off and on and off, and I don't like that I like that she's pretending not to be sad every time that girl comes running back to her. (Page 85/Chap 14)	✓			
79.	Kenna looks up and spots my truck. Her whole body seems to shrivel, but she forces a smile toward the girl and makes a motion for the girl to run around the building. (Page 85/Chap 14)	✓			
80.	When my mother walked into the visitation room that day, she had a smug smile on her face. It wasn't a smile that said, "I've missed you, Kenna." It was a smile that said, "This doesn't surprise me." (Page 90/Chap 15)	✓	✓		
81.	That job hazard is named Ledger, and even though I haven't laid eyes on him, I just spotted his ugly orange truck in the parking lot. (Page 102/Chap 17)	✓	✓		
82.	He looks different today. Maybe it's the fluorescent lighting or the fact that when I'm in his presence, I'm attempting not to look at him too closely. But here in the cereal aisle, the lights seem to illuminate him. (Page 103/Chap 17)	✓	✓		
83.	I hate that he looks better under fluorescent lighting. How is that even possible? His eyes	✓			

	are friendlier, his mouth is even more inviting, and I don't like that I'm thinking good things about the man who physically pulled me away from the house my daughter was in. (Page 103/Chap 17)				
84.	There's a strand of brown hair wrapped around it. I pull at the hair until it comes loose from the scrunchie. The strand is about seven inches long and is the exact same color as mine. (Page 105/Chap 17)	✓			
85.	" I glance up at him, and his eyebrows are drawn apart as he looks at me. His left arm is resting on the top of his truck, and I feel caged between him, the door, and the grocery cart. (Page 105/Chap 17)	✓			
86.	I'd seen families like theirs on television, but never in person before. I honestly didn't know they existed. Parents who got along and seemed to like each other. (Page 113/Chap 19)	✓			
87.	They hugged him. Not like a hello hug, but an I missed you hug. A you're the best son in the world hug. (Page 113/Chap 19)	✓			
88.	It was too surreal to keep my eyes closed. I wanted to take it all in, to see what other people looked like as they prayed. I wanted to stare at this family because it was hard to wrap my head around the idea that if I married Scotty, this would be mine. (Page 114/Chap 19)	✓		✓	
89.	They were so happy. The way his mother looked at him in the photos is the same way she	✓			

	looked at him as an adult. (Page 115/Chap 19)				
90.	The next morning when we were leaving, Scotty's mother couldn't look me in the eye. Her embarrassment seeped into me, and I knew for certain in that moment she didn't like me. (Page 116/Chap 19)	✓			
91.	There's confusion in Grace's face before the realization hits. As soon as she grasps who I'm referring to, the color begins to drain from her cheeks. "What?". (Page 119/Chap 20)	✓			
92.	This also isn't the time or the place for Kenna to meet her daughter for the first time. It would be too chaotic. It would scare Diem. (Page 120/Chap 20)			✓	
93.	Tears are streaming down her cheeks. She covers her mouth with her hands and starts to sob. (Page 120/Chap 20)	✓			
94.	Kenna looks like she's holding her breath, but her chest is heaving. She stares at me for a moment and then walks toward the back of the truck so that I can't see her face. (Page 123/Chap 20)	✓			
95.	The traffic and the world continue to move behind us, but in front of us is a big open field, so we both stare straight ahead and not at each other. (Page 123/Chap 20)		✓		
96.	I close my eyes because her voice is painful enough. Looking at her and seeing the agony on her face when she talks makes it so much worse. (Page 124/Chap 20)	✓			

97.	The sight of Diem on the screen steals Kenna's breath. She slaps a hand over her mouth and begins to cry. She cries so hard, she has to set the phone on her legs so she can use her shirt to clear her eyes of tears. (Page 124/Chap 20)	✓			
98.	Kenna becomes a different person right in front of my eyes. It's as if I'm witnessing her become a mother. It might be the most beautiful thing I've ever seen. (Page 124/Chap 20)	✓			
99.	Her emotions are all over the place. She's laughing, she's crying, she's happy, she's sad. (Page 125/Chap 20)	✓			
100.	I'm on one end of the couch and Kenna is on the other, and I'm just watching her watch the videos of Diem, full of pride like a father, because I know Diem is healthy and articulate and funny and happy, and it feels good to watch Kenna realize all these things about her daughter. (Page 125/Chap 20)	✓			
101.	When she steps out of her bathroom, I'm looking through her empty cabinets. They're as barren as her apartment. (Page 126/Chap 20)		✓		
102.	Watching the videos of her was like a refresher course in the history of Scotty. (Page 127/Chap 21)	✓		✓	
103.	But it's extremely difficult to finally see what they look like and sound like and are like, and then be expected to just walk away from that. (Page 127/Chap 21)	✓			

104.	Ledger is good looking, but not in the way Scotty was. Scotty was more the boy next door. Ledger isn't the boy next door. Ledger looks like the guy who might beat up the boy next door. He's rough around the edges, and the fact that he owns a bar doesn't soothe that image any. (Page 128/Chap 21)	✓			
105.	He doesn't come off quite the way he looks when he opens his mouth, though, and that's the most important thing. (Page 128/Chap 21)	✓			
106.	His smile is almost as painful. "I was afraid of that." There's a question in his eyes. Lots of questions. So many questions, I have to look away from his face to avoid them. (Page 130/Chap 21)	✓			
107.	The hesitant look on Ledger's face conveys his regret. It looks like he's about to say never mind, so I hurry up and spit out a thank you before he can backtrack. (Page 133/Chap 21)	✓			
108.	He shakes his head like he's just made the biggest mistake of his life, and then he heads to the front door. (Page 133/Chap 21)	✓			
109.	She looks like both of us, but she laughs like you. She's perfect in every way. (Page 133/Chap 21)	✓			
110.	She looks nervous, but different. She's got lip gloss on or something. I don't know, but her mouth is all I can seem to focus on, so I clear my throat and look away from her and casually say, "Hey." (Page 135/Chap 22)	✓			

111.	I wasn't sure how it would feel being stuck back here with Aaron at first because he looks intimidating, with stocky shoulders and dark, expressive eyebrows. But he's a teddy bear. (Page 141/Chap 23)	✓			
112.	I have different answers for every question coming at me, so I nod, then shake my head, and I end up looking like my head is wobbling like a bobblehead doll by the time she stops firing questions at me. (Page 142/Chap 23)	✓		✓	
113.	I don't know why I have a physical reaction to that smile, but it sends a swirl through my stomach. His presence always creates this hum right under my skin, like I'm buzzing with nervous energy. (Page 146/Chap 23)	✓			
114.	"I got a new boyfriend at work today," Lady Diana says to me. She's bouncing on her toes, full of energy. Her mother groans. (Page 158/Chap 25)	✓			
115.	It's an efficiency apartment, complete with a kitchen and a small dining room with a window that overlooks the street in front of the bar. It's twice the size of mine and actually has a little charm. (Page 160/Chap 25)		✓		
116.	Not that Roman seems like the judgmental type. He actually seems like a decent person, and he's handsome enough that I'd probably look at him differently if I didn't already know what it was like to kiss Ledger. (Page 161/Chap 25)	✓			

117.	I can't look at another man's mouth without wishing I was looking at Ledger's. I hate that I still find him as attractive as I did the first night I walked into his bar. It would be so much easier to be attracted to someone else. (Page 163/Chap 25)	✓			
118.	The thing about Ledger's expressions is I haven't really seen many of them since the first night he was working. He seemed loose and carefree that night behind the bar. But since the moment he found out who I was, he seems inflexible in my presence. Almost like he's doing everything he can to keep me from knowing his thoughts. (Page 163/Chap 25)	✓			
119.	I glance at him a couple of times, attempting to be discreet, but there's a new tightness to his jaw that isn't usually there. (Page 167/Chap 27)	✓		✓	
120.	He just looks as his face takes on what looks like a world of pain. He leans his head against the doorframe and looks down at his feet. (Page 169/Chap 27)	✓			
121.	He's just hovering, like he can't decide whether he should leave or reenact our kiss from the night we met. Or maybe he's just waiting on me to make some kind of move, or decision, or mistake. (Page 170/Chap 27)	✓			
122.	I suck in air while he studies my face. It's as if he's trying to get a read on my expression, scanning me for signs of regret or desire. (Page 171/Chap 27)	✓			

123.	I'm leaning my head against the passenger window of his truck, watching him stride up to the snow cone stand with his tattoos and his sex appeal to order two rainbow snow cones. Why does he have to do nice things that make him so attractive?. (Page 177/Chap 29)	✓	✓		
124.	The trees cover the road like they're hugging it. The sides of the road are dotted with mailboxes every quarter to half a mile. (Page 179/Chap 29)		✓		
125.	We pull onto the property, and eventually, a house begins to take shape through the trees. It isn't what I expected. This house isn't your average large manor-style home with a peaked roof. It's spread out and flat and unique, built of some kind of material I don't recognize. (Page 179/Chap 29)		✓		
126.	The back door to the huge patio overlooking rolling hills opens up like an accordion. He pushes it to one side, and I walk out onto the back deck. The sun is about to set, and it's probably one of the best views of the sunset in this entire town. It lights up the tops of the trees below us and makes them look like they're on fire. (Page 180/Chap 29)		✓		
127.	We just watch the rays disappear, and the tips of the trees return to their natural, fireless colors. It's dusk now, and without electricity, the house behind us is quickly growing dark. (Page 181/Chap 29)		✓		

128.	Ledger looks at me like I'm the first person to understand him. "Yes. Exactly. I feel like I'm locked into it now, but the idea of not seeing Diem every day is really starting to weigh on me. (Page 182/Chap 29)	✓			
129.	He doesn't back away or let go of my hand, and now he's looking at me from just a few inches away with an intensity I feel slide down my spine. (Page 182/Chap 29)	✓			
130.	Ledger threads his fingers through mine, and when our palms touch, the feeling that surges through me makes me wince. Ledger feels it, too; I can see it in the way his eyes fill with torment. (Page 182/Chap 29)	✓			
131.	Funny how something that should feel so good can feel so painful when the circumstances aren't right. And our circumstances are definitely not right. But I squeeze his hand anyway, letting him know I'm feeling exactly what he's feeling, and I'm just as torn as he is. (Page 182/Chap 29)			✓	
132.	She's looking at me like I've just punched her in the gut. She stands up and starts pacing while she processes this conversation. (Page 185/Chap 30)	✓			
133.	She was jealous. She tries to hide it by forcing a smile, but I saw the look on her face before she shoved it away. (Page 186/Chap 30)	✓			
134.	Kenna stops talking, and a small smile spreads across her lips. "Wow. Mary Anne is messy."	✓			

	She doesn't seem angry that Mary Anne lied. She appears impressed. (Page 186-187/Chap 30)				
135.	Patrick and Grace's house and tell them all about Kenna. I want to tell them how selfless she is. I want to tell them what a hard worker she is. I want to tell them how forgiving she is, because every single one of us has been making her life a living hell, yet she somehow doesn't seem to resent us for it. (Page 187/Chap 30)	✓			
136.	It starts raining on our drive home. The rain hitting the windshield is the only sound right now, because neither of us is speaking. We haven't said a word to each other since we were in the alley earlier tonight. (Page 188/Chap 31)		✓		
137.	I can think about is our proximity to one another and how many heartbeats will pass in the time it takes him to close the gap and kiss me. (Page 190/Chap 31)	✓		✓	
138.	I look right at him when he says that. It's an intimate thing to say. Admitting out loud that you know what someone else tastes like. I feel like a dazzled, inexperienced teenager under his gaze, so I look down at my feet because not looking at him is less draining. (Page 190/Chap 31)			✓	
139.	I spin around, but before I can yell at him, I see the look in his eye. It's apologetic. Sad. (Page 192/Chap 31)			✓	
140.	God, he's beautiful. The muscles in his arms	✓			

	flex with each roll of his hips. (Page 195/Chap 31)				
141.	It doesn't help that the rain against the windows is creating the perfect backdrop to this moment. (Page 196/Chap 31)		✓		
142.	I'm trying so hard not to look, but holy fuck, it's a struggle. We both stand in silence for a beat. Then I say, "You want to come with me?". (Page 203/Chap 32)			✓	
143.	The conviction in my response makes her smile, and her smile breaks down whatever was keeping us separated. (Page 203/Chap 32)	✓			
144.	Sometimes she looks too sad for me to expect her to talk about things that will make her even sadder. (Page 204/Chap 32)	✓			
145.	Her expression is filled with what looks like fear now, like she's too scared to go back to that night. Or too scared to take me there with her. (Page 205/Chap 32)	✓			
146.	You were so magnetic. People's eyes would light up when they would look at you. (Page 207/Chap 33)	✓			
147.	You had me locked in your gaze, and I knew I was appreciated. I was important. (Page 207/Chap 33)	✓			
148.	I could think of a lot more things that were more fun than that party. By the smile that spread across your face, I gathered you felt the same. (Page 208/Chap 33)	✓	✓		
149.	Your lips were slightly parted and your eyes	✓			

	were closed, and you looked so much like you looked all the times I spent the night with you and woke up to find you asleep next to me. (Page 211/Chap 33)				
150.	Your shoulder and your arm were trapped, and I couldn't pull you out or get to your seat belt and even though it was dark, I realized moonlight reflects off of blood the same way it reflects off the ocean.(Page 212/Chap 33)		✓		
151.	The moonlight glimmering in your blood. I grabbed your hand and squeezed it, but it was cold. (Page 213/Chap 33)		✓		
152.	Cars were passing me, and I still had your blood on my hands, and I was scared and angry and couldn't stop seeing your mother's face. (Page 214/Chap 33)		✓		
153.	He's gripping the steering wheel so hard his knuckles have turned white. (Page 216/Chap 33)	✓			
154.	I had tunnel vision. I knew there were people around me, and I knew the judge was speaking, but my brain was so exhausted, I couldn't process what anyone was saying. (Page 220/Chap 33)	✓	✓		
155.	His eyes are red, but his expression isn't filled with hatred. It isn't even filled with anger. If anything, he looks apologetic, as if he knows his outburst scared me and he feels bad.(Page 224/Chap 34)	✓			
156.	Ledger then takes my face in his hands and tilts	✓			

	it so that I'm looking up at him. He blows out a slow breath, like what he's about to say is hard to get out. "I'm sorry you lost him.". (Page 224/Chap 34)				
157.	Agony spreads across his face as he continues. "What if Scotty can see how we've been treating you?" A tear forms and spills down his cheek. Just one lonely tear, and it makes me so sad. (Page 224/Chap 34)	✓			
158.	When we're in the thick of fogging up all the windows, he pulls away from my neck, and there's a split-second look he gives me. It's so quick; it's a flicker, a flash. (Page 225/Chap 34)		✓		
159.	She always looks like she's carrying the weight of the world on her shoulders, but today she looks like she's floating. She makes gravity seem powerless against her.(Page 227-228/Chap 35)	✓			
160.	It's the first time we've really looked at each other without feeling like we have to look away. She's so goddamn flawless.(Page 229/Chap 35)	✓			
161.	Kenna looks like she's about to fold in on herself. She starts to pace, and I can see the weight of the world begin to return to her shoulders. She looks up at me with fear in her eyes. (Page 230/Chap 35)	✓			
162.	The door is open, and she's completely naked, so I freeze in the middle of getting dressed because she's got a perfect ass. (Page 243/Chap	✓			

	37)				
163.	I'm a mile from my house when I realize I've had a ridiculous smile on my face during the whole drive. I wipe it away, but it's the kind of smile that reappears with every thought I have about her. (Page 243-244/Chap 37)		✓	✓	
164.	His face is hard. There's no hello. It's the most resigned I've ever seen him.(Page 244/Chap 37)	✓			
165.	He releases the nozzle and drops the water hose. He walks closer to me, and each of his deliberate steps is aligned with the pounding of my heartbeat.(Page 244-245/Chap 37)	✓	✓		
166.	Patrick shakes his head. His face is filled with galaxy-size disappointment. (Page 245/Chap 37)	✓			
167.	He releases a half-hearted laugh, but then his face just falls into the saddest frown, and his eyebrows draw apart. (Page 246/Chap 37)	✓			
168.	He takes a step closer to me, finally looking me in the eyes. His expression is full of betrayal. (Page 246/Chap 37)	✓			
169.	Patrick doesn't look at him. He's looking at me without even an ounce of regret. I take a step forward to plead with him because I don't want this conversation to end now that it's finally out there, but Diem runs outside. (Page 246/Chap 37)	✓			
170.	Grace half turns and looks at me. I can tell by the look of betrayal on her face that she might	✓			

	even be hurting more than Patrick is right now. (Page 246/Chap 37)				
171.	He taps his steering wheel with his thumb, looking lost in thought. After several seconds, he finally opens his door and gets out. (Page 249/Chap 38)	✓			
172.	He seems so upset and mad and defeated as he angrily yanks stuff out of his wallet. He tosses his credit card and the cash on the counter, and then he steps toward me, kisses me on the forehead, and leaves. (Page 251/Chap 38)	✓			
173.	He presses his swollen mouth to mine, and I kiss him gently because I don't want to hurt him. Then our foreheads meet. It looks like he's struggling to keep his composure.(Page 252/Chap 38)	✓			
174.	I don't know how she can go from hating me to forgiving me in such a short amount of time, so I continue to be wary of this moment. But the tears in her eyes feel like the truth. (Page 262/Chap 40)	✓			
175.	Ledger's eyes search frantically until they land on mine. When I smile at him, he immediately relaxes, as if my smile is the only thing that mattered in this moment.(Page 263/Chap 40)	✓			
176.	I nod and smile and try not to cry. I look at Ledger, and he's like an anchor by my side, keeping me steady.(Page 265/Chap 40)	✓			
177.	Diem smiles at me, and it almost sends me to the floor. "Do you want to see my turtle?" she	✓			

	asks, perking up. (Page 266/Chap 40)				
178.	I see so much of Scotty in her right now. In that laugh. I have to look away from her face because the tears start to fall. (Page 266/Chap 40)	✓			
179.	Diem's eyes fill with something, but I don't know what her expressions mean yet. I don't know if that's surprise or curiosity. (Page 267/Chap 40)	✓			
180.	I realize that this moment isn't nearly as monumental to Diem as it is to me.(Page 267/Chap 40)			✓	
181.	My eyes meet Grace's, and she can see the agony in my expression. (Page 269/Chap 40)			✓	
182.	Diem tucks herself into Kenna, and Kenna wraps her arms around Diem like it's the most natural thing in the world. (Page 270/Chap 41)	✓			
183.	It is. It's an actual pigeon. A real live white-and-gray pigeon just walking around in the backyard like this isn't the most miraculous timing a bird has ever had in the history of birds. (Page 272/Chap 41)		✓		
184.	He's looking at me with a glimmer in his eye, as if the idea of giving Diem a sibling excites him. (Page 277/Chap 42)	✓			

2. Table of Auditory Imagery

No	Sentence	CAR	SET	POV	MOR
1.	Recognition flashes on the woman's prune-like	✓			

	face. She makes a hmph sound while looking me up and down. (Page 2/Chap 1)				
2.	I step away from her door like it'll somehow protect me from what she just said. "No, thank you. I don't want a kitten." (Page 3/Chap 1)	✓	✓		
3.	The kitten meows, but it's not a sweet meow. It sounds more like a cry for help. "You and me both," I mutter. (Page 4/Chap 1)	✓			
4.	She drank her coffee in silence. It's barely seven in the evening, so she might just be working her way up to the hard stuff. I kind of hope not. (Page 14/Chap 4)	✓	✓		
5.	I open the door of the bar. It's louder and smokier and somehow darker than it was earlier. (Page 20/Chap 5)	✓			
6.	He had a beating heart and a rapid pulse and a heaving chest and tears in his eyes when he said, "I fucking love you, Kenna. (Page 24/Chap 5)	✓			
7.	The best friend who just put his tongue in my mouth and his hand up my shirt and his name in my chest.(Page 24/Chap 5)	✓		✓	
8.	She's quiet, but she's said just enough to make me want the rest of her words. (Page 25/Chap 5)	✓			
9.	She guides my hand up her shirt and I grab her breast and she wraps her legs around me and then my jeans are against hers and we're rocking back and forth like we're in fucking high school and this is our only place to go.	✓		✓	

	(Page 29/Chap 6)				
10.	She moans, and it's so loud against the silent soundtrack of this sleepy town. (Page 29/Chap 6)	✓	✓		
11.	I move her panties aside with my fingers, and I'm met with smooth skin and heat and a whimper. When I inhale, I can hear the shakiness of my own breaths.(Page 29/Chap 6)	✓			
12.	There wasn't any firmness or truth to my voice at all, but I think you liked the game we were playing, so you said, "Okay. Give me a minute to rectify that." (Page 35/Chap 7)	✓		✓	
13.	When I see their house, my fear becomes audible. I make a noise in the back of my throat that surprises me, but it's taking all the effort inside me to keep my tears at bay. (Page 62/Chap 11)		✓	✓	
14.	I turn toward the sound of his voice. I crane my neck until my eyes meet Ledger's. Under normal circumstances, seeing him here would shock me, but I'm already at max capacity for things to feel, so my thought process is more along the lines of an apathetic "Great. Of course." (Page 63/Chap 11)		✓	✓	
15.	He points at his house. "Go." The word is sharp and demanding. (Page 64/Chap 11)	✓			
16.	"Ledger, please." My voice shakes from both fear and tears. I'm scared of him, scared of this moment, scared of the idea that this is going to be so much more difficult than I feared. (Page			✓	

	64/Chap 11)				
17.	My voice is a fearful plea now. “I’m sorry, I’m sorry, please let me see her!”. (Page 66/Chap 11)	✓		✓	
18.	A cry mixes with a gasp that sounds like it’s filled with years of heartache when she says, “She’s my daughter.” Her voice decides to reconnect with her spirit in this moment. It’s no longer a wisp of air escaping her mouth. It’s full of panic and desperation. (Page 71/Chap 12)	✓			
19.	She tilts her face up toward the sky for a second, inhaling a shaky breath. “Fuck you, Ledger.” The sting of agony in her voice makes me flinch internally, but I remain as stoic as possible on the outside.(Page 72/Chap 12)	✓			
20.	Her words weren’t even a yell. They were just a quiet and piercing statement. (Page 72/Chap 12)			✓	
21.	That question punched me in my stomach— the stomach that no longer contained my daughter. (Page 78/Chap 13)			✓	
22.	The jealousy that rolls through me is almost audible. I suck in a trembling breath and push back my tears with another question. (Page 105/Chap 17)	✓			
23.	They even prayed. Scotty said the prayer. It was so earth shattering for me to be sitting at a dinner table, listening to a guy thank God for his meal and his family and me.(Page 114/Chap		✓		

	19)				
24.	“We’ll get a house together someday. And I’ll let you pick everything out. You can paint it however you want. You can lock the door and only let the people in that you want in there. It’ll be the most comfortable place you’ve ever lived.” I smiled. “That sounds like heaven.” (Page 116/ Chap 19)		✓		
25.	I close my eyes because her voice is painful enough. Looking at her and seeing the agony on her face when she talks makes it so much worse. (Page 124/Chap 20)	✓			
26.	Those words hit me in the gut, because I’m terrified she might be right. (Page 124/Chap 20)	✓			
27.	But it’s extremely difficult to finally see what they look like and sound like and are like, and then be expected to just walk away from that. (Page 127/Chap 21)				✓
28.	People love a good rumor, and if there’s anything I’m good at, it’s being fodder for gossip. (Page 128/Chap 21)	✓			
29.	He doesn’t come off quite the way he looks when he opens his mouth, though, and that’s the most important thing. (Page 128/Chap 21)	✓			
30.	Ledger takes a sip of his tea. The truck is quiet. It feels like there might be an apology hanging in the air between us, but I’m not sure who it belongs to. (Page 128/Chap 21)	✓	✓		
31.	That word knocks the breath out of me. How could anyone think I was unremorseful? I was			✓	

	absolutely devastated. (Page 130/Chap 20)				
32.	I can feel my chest tightening at his words. Not because I'm angry at him for saying them, but because I'm scared he's right. (Page 132/Chap 20)	✓		✓	
33.	I already feared everything he just said, but it feels painful and embarrassing hearing the words actually come from him. He's right, though. My presence here is selfish. He knows it. They know it. (Page 132/Chap 20)	✓		✓	
34.	As soon as he says that—acknowledges me as Diem's mother—my face falls. It was a simple sentence, but it meant everything to hear it come from him. (Page 146/Chap 23)			✓	
35.	It makes me laugh. There's a joy to her voice that isn't usually there, and I wonder if that joy would always be present if Diem were a part of Kenna's life. (Page 154/Chap 24)	✓			
36.	"I got a new boyfriend at work today," Lady Diana says to me. She's bouncing on her toes, full of energy. Her mother groans. (Page 158/Chap 25)	✓			
37.	My face is on fire when I back away from the door. I heard every word Ledger said to Roman. I even heard some of the words he didn't say. (Page 167/Chap 27)	✓	✓	✓	
38.	His question is barely above a whisper, but it feels like a scream echoing inside of me. "Would you not do anything for Diem?".(Page 169/Chap 27)			✓	

39.	My breath shakes upon release. His confession is everything I needed to hear. (Page 170/Chap 27)	✓		✓	
40.	I can hear his breaths, and then I can feel them on my cheek, and then my neck, as if he's moving in on me. (Page 170/Chap 27)	✓			
41.	I admire the house and listen to him talk excitedly about everything he and Roman have done by hand, and while it is impressive, it's also depressing. (Page 179/Chap 29)		✓		
42.	Ledger says nothing in response to my question. He doesn't want to hurt my feelings, so he just chooses not to answer, but his silence makes me feel like I want to flee. (Page 181/Chap 29)	✓	✓		
43.	There's only a beat of silence before it's sliced in two by my laughter. (Page 183/Chap 29)		✓		
44.	It starts raining on our drive home. The rain hitting the windshield is the only sound right now, because neither of us is speaking. We haven't said a word to each other since we were in the alley earlier tonight. (Page 188/Chap 31)		✓		
45.	I look right at him when he says that. It's an intimate thing to say. Admitting out loud that you know what someone else tastes like. I feel like a dazzled, inexperienced teenager under his gaze, so I look down at my feet because not looking at him is less draining. (Page 190/Chap 31)			✓	
46.	Ledger doesn't come back with another	✓	✓		

	question right away. He lets silence fill the room, and then he empties it by saying, “Where would we be right now if I didn’t know Scotty?”. (Page 191/Chap 31)				
47.	My moan is drowned out by the thunder outside. It’s raining even harder now, but I like that the thunderstorm is our background noise. (Page 194/Chap 31)		✓		
48.	The rain hasn’t let up at all, but my mind is too active for it to make me sleepy. I hear Ivy meow from the bathroom, so I slip off the mattress and let her out. (Page 196/Chap 31)		✓		
49.	At the exact moment I say that, a loud clap of thunder rolls through the sky outside with perfect timing. It’s so loud I can feel it in my stomach. (Page 197/Chap 31)		✓		
50.	She begins to move, and moan, and I know she’s just waking up, but her wake-up sounds are very similar to her sex sounds, and now I don’t want to leave. Ever.(Page 199/Chap 32)	✓			
51.	Another quiet moment passes, but then she grabs her phone and unlocks the screen. She clears her throat. (Page 205/Chap 32)		✓		
52.	Coldplay was blasting so loud over the radio it was making my ears hurt.(Page 209/Chap 33)		✓		
53.	When they started talking about what you went through after I ran away from you that night, I knew I would rather die than sit through a trial and listen to the details. It was all too gruesome, like I was living some horror story,			✓	

	and not my own life. (Page 219/Chap 33)				
54.	When the sentencing date came, I tried not to listen as your mother read her victim impact statement, but every word she spoke is still engraved in my bones. (Page 220/Chap 33)	✓			
55.	I had tunnel vision. I knew there were people around me, and I knew the judge was speaking, but my brain was so exhausted, I couldn't process what anyone was saying. (Page 220/Chap 33)	✓	✓		
56.	My voice is no longer filling his truck. Now there's just a silence that's thick and uninviting, to the point that Ledger can't seem to take it anymore. (Page 223/Chap 34)		✓		
57.	There's a pause before he chucks the chair onto the table. It lands with a loud clank that I feel in my chest. (Page 223/Chap 34)		✓		
58.	His voice reverberates in the dense trees that surround his property. The whole truck shakes with the slam of his tailgate. Then there's just silence. Stillness. The only thing I can hear is my shallow and rapid breathing. (Page 223/Chap 34)		✓		
59.	Ledger then takes my face in his hands and tilts it so that I'm looking up at him. He blows out a slow breath, like what he's about to say is hard to get out. "I'm sorry you lost him.". (Page 224/Chap 34)	✓			
60.	That question digs at my heart, mainly because she's starting to tear up. And it's only in this	✓			

	moment that I realize she assumes everyone who knew Scotty must hate her.(Page 230/Chap 35)				
61.	I'm in the shower when I hear a knock at my front door. It startles me because it's more like an incessant pounding. Lady Diana wouldn't knock like that, and she's the only person who has ever been here other than Ledger. (Page 238/Chap 36)	✓	✓		
62.	His voice is low, and he's not looking at me. It's like he can't stand the person standing across from him. (Page 245/Chap 37)	✓			
63.	He releases a half-hearted laugh, but then his face just falls into the saddest frown, and his eyebrows draw apart. (Page 246/Chap 37)	✓			
64.	She turns her back to me and disappears with Diem inside her house. I can hear Diem cry, even after the door closes, and I feel like she just ripped open my chest. (Page 246/Chap 37)	✓	✓		
65.	"It's nothing," he says, his voice thick with the lie. I think he recognizes how unconvincing he sounds, because after a pause, he adds, "Let's just get to your place first." (Page 249/Chap 38)	✓			
66.	"Yes. Because I love you." She says that in the sweetest voice, and it makes my heart clench. (Page 255/Chap 39)	✓			
67.	There's too much coursing through me to process this, so it takes me a moment to recover. I shake my head. I'm too scared to believe her. I don't even allow the words to	✓		✓	

	sink in. (Page 262/Chap 40)				
68.	There are no harsh words from him, no negative energy.(Page 264/Chap 40)	✓			
69.	Music still makes me think of Scotty, but thinking of Scotty no longer makes me sad. Now that I've forgiven myself, the reminders of him only make me smile. (Page 277/Chap 42)			✓	

3. Table of Movement Imagery

No	Sentence	CAR	SET	POV	MOR
1.	I step away from her door like it'll somehow protect me from what she just said. "No, thank you. I don't want a kitten." (Page 3/Chap 1)	✓	✓		
2.	The kitten wants down, so I put her on the floor in the living room. She walks around, crying out for whoever she left downstairs. (Page 4/Chap 1)	✓			
3.	I walk through the kitchen and into the bar and immediately spot them. They're hunched over the jukebox. I quietly make my way over to them and see she's punching in the same four numbers again and again. I look over their shoulders at the screen while they giggle like mischievous children. (Page 7/Chap 2)	✓			
4.	As soon as he gives his attention to someone at the other end of the bar, I take a drink of my coffee and close my eyes and cry because life can be so fucking cruel and hard, and I've wanted to quit living it so many times, but then			✓	✓

	moments like these remind me that happiness isn't some permanent thing we're all trying to achieve in life, it's merely a thing that shows up every now and then, sometimes in tiny doses that are just substantial enough to keep us going. (Page 13/Chap 3)				
5.	I know what to do when a child cries, but I don't know what to do when a grown woman cries. I stay as far away from her as I can while she drinks her coffee. L (Page 14/Chap 4)			✓	
6.	I can't quite put my finger on it, but when I talk to her, I feel like my voice is trapped in my chest. And not in a way that I'm left breathless by her, but in a more substantial way, as though my brain is warning me not to interact with her.(Page 15/Chap 4)	✓		✓	
7.	When our fingers touch, I feel something else trapped in my chest other than my voice. Maybe it's a few extra heartbeats. Maybe it's an erupting volcano. (Page 16/Chap 4)			✓	
8.	We stare at each other for a quiet moment. I don't know what to say. I just stand here like a fool. (Page 17/Chap 4)	✓		✓	
9.	I open the door of the bar. It's louder and smokier and somehow darker than it was earlier. (Page 20/Chap 5)	✓	✓		
10.	He adjusts me so that I'm sitting a little farther up, and I can feel him through his jeans, and I'm suddenly not as confident that I can walk away as I was five seconds ago. (Page 23/Chap	✓			

	5)				
11.	Her focus moves to my arm. She touches the hem of my sleeve, so I put my hand on her knee because I want it somewhere on her, and her knee seems like the safest place until she lets me know where else she might want my hand. (Page 28/Chap 6)	✓			
12.	She guides my hand up her shirt and I grab her breast and she wraps her legs around me and then my jeans are against hers and we're rocking back and forth like we're in fucking high school and this is our only place to go. (Page 29/Chap 6)	✓		✓	
13.	I keep my steady rhythm against her, and she lifts her hips, and I swear the friction between our clothes is enough to start an actual fire. It's so hot between her thighs, and I don't think I can finish like this. (Page 29/Chap 6)		✓	✓	
14.	I move her panties aside with my fingers, and I'm met with smooth skin and heat and a whimper. When I inhale, I can hear the shakiness of my own breaths.(Page 29/Chap 6)	✓			
15.	I bury my mouth against her neck just as headlights turn onto the street next to us. (Page 29/Chap 6)		✓	✓	
16.	Your smile was like warmth sliding over me. It was dangerous and it was comfortable, and I didn't know what to do about those warring feelings, so I looked away from you. (Page 34/Chap 7)	✓			

17.	I handed you your sack, wanting your fingers to touch mine. They did. It felt exactly as I imagined, like our hands were magnetic. It took a lot of effort just to pull my hand back. (Page 35/Chap 7)		✓		
18.	I was overwhelmed with questions, but Ledger kissed me and it ripped me in half, because I wanted to kiss him back, but even more than that I wanted to ask him questions about you. (Page 37/Chap 7)	✓			
19.	I try to continue filling out the form, but I'm shaking now. I feel like I've got a bomb strapped to me and it ticks down in his presence, getting closer and closer to exploding my secrets all over him. (Page 50/Chap 9)	✓		✓	
20.	I somehow force a smile through the onslaught of emotions suddenly spiraling through me. (Page 51/Chap 9)			✓	
21.	The cabdriver turns the car onto Scotty's old street. I feel like I'm sinking into the back seat with a heaviness unlike anything I've ever experienced before. K (Page 62/Chap 11)		✓		
22.	My feet are no longer weights. I feel like I'm floating again, high in the air like a balloon, and I'm following Ledger as if he's pulling me along by a string. (Page 64/Chap 11)	✓		✓	
23.	I no longer feel like I'm floating. I feel heavy and frozen, like my feet are trapped in the concrete slab of his house. (Page 66/Chap 11)		✓		
24.	My stomach is in a knot that feels tethered to	✓		✓	

	her fist. The farther I get from her, the more I feel it unravel. (Page 72/Chap 12)				
25.	That question punched me in my stomach— the stomach that no longer contained my daughter. (Page 78/Chap 13)			✓	
26.	“I did. Scotty swooped in like a fucking eagle and took her from me. Pissed me off, but not because I liked her. L. (Page 95/Chap 16)	✓			
27.	The jealousy that rolls through me is almost audible. I suck in a trembling breath and push back my tears with another question. (Page 105/Chap 17)	✓			
28.	They even prayed. Scotty said the prayer. It was so earth shattering for me to be sitting at a dinner table, listening to a guy thank God for his meal and his family and me.(Page 114/Chap 19)		✓		
29.	His parents went to bed, and as soon as their bedroom light turned off, I breathed a sigh of relief. I felt like I was being graded. (Page 114/Chap 19)	✓	✓	✓	
30.	Grace gets the doors unlocked, so I swing the back door open and put Diem in her booster seat. I don’t know why I feel like I’m racing against time. (Page 120/Chap 20)	✓			
31.	I press on the brakes until we’re even. My hands are starting to shake. Maybe it’s the adrenaline, maybe it’s the guilt. (Page 122/Chap 20)		✓		
32.	The traffic and the world continue to move		✓		

	behind us, but in front of us is a big open field, so we both stare straight ahead and not at each other. (Page 123/Chap 20)				
33.	I smile what is probably the most painful-looking smile, simply because I don't want to cry. "All of the above." (Page 130/Chap 21)	✓		✓	
34.	My throat is dry and my heart is empty when we pull back into the parking lot of my apartment unit. (Page130/Chap 21)		✓	✓	
35.	I couldn't get a single word out on paper. My brain, it was . . ." I press a hand to my chest. "I was shattered, Ledger. You have to believe that. Too shattered to even defend myself, or care what happened to my life. I wasn't unemotional, I was broken." (Page 131/Chap 21)	✓		✓	
36.	And it happens again. The tears. I'm so sick of the fucking tears. I turn away from him because I'm sure he's sick of them too. (Page 131/Chap 21)	✓		✓	
37.	I take another drink and don't respond to their news. I just sit silent, trying not to give off traitor vibes. Because that's exactly what I am right now. (Page 138/Chap 22)	✓		✓	
38.	The thought of that makes me sink an inch deeper into my seat. Putting it up for sale will feel like selling off a piece of myself, for so many reasons. (Page 139/Chap 22)			✓	
39.	I have different answers for every question coming at me, so I nod, then shake my head,	✓			

	and I end up looking like my head is wobbling like a bobblehead doll by the time she stops firing questions at me. (Page 142/Chap 23)				
40.	I don't know why I have a physical reaction to that smile, but it sends a swirl through my stomach. His presence always creates this hum right under my skin, like I'm buzzing with nervous energy. (Page 146/Chap 23)	✓			
41.	The joints in my body feel locked in place as I attempt to execute the motions of the evening with a stiffness that should be the result of a hangover. L. (Page 164/Chap 26)	✓		✓	
42.	I slam my tailgate shut, and then I grip my truck with one hand and my jaw with the other. I choose my words cautiously as I begin to speak. (Page 165/Chap 26)	✓	✓		
43.	I don't know what compels me to lift my hand and place it on his chest, but when I do, he sighs as if that's exactly what he wanted me to do. (Page 170/Chap 27)			✓	
44.	I suck in air while he studies my face. It's as if he's trying to get a read on my expression, scanning me for signs of regret or desire. (Page 171/Chap 27)	✓			
45.	He starts to lean in again, making my entire body feel unstable, but I somehow find the strength to shake my head. "Please don't," I whisper. "It hurts enough already."(Page 171/Chap 27)	✓			
46.	I close my door, lock it, and then release every		✓		

	breath I've held in tonight. My heart is pounding. The apartment seems really warm now. (Page 172/Chap 27)				
47.	Ledger drops his forehead to mine, and we both close our eyes and just silently breathe through whatever this moment is. I can feel everything he's not saying. I can even somehow feel the kiss he's not even giving me. (Page 183/Chap 29)	✓			
48.	I can think about is our proximity to one another and how many heartbeats will pass in the time it takes him to close the gap and kiss me. (Page 190/Chap 31)	✓		✓	
49.	I look right at him when he says that. It's an intimate thing to say. Admitting out loud that you know what someone else tastes like. I feel like a dazzled, inexperienced teenager under his gaze, so I look down at my feet because not looking at him is less draining. (Page 190/Chap 31)			✓	
50.	Ledger doesn't kiss me, but that's only because I kiss him first. I press my mouth to his because nothing I could say would convey how much I appreciate the validation he just gave to me. (Page 192/Chap 31)			✓	
51.	I lower my hands to his jeans and unbutton them, anxious to get him out of them. Determined to feel him against me. Fearful that I won't remember how to do this. (Page 194/Chap 31)			✓	

52.	He removes my panties and my bra and his jeans while his tongue explores every inch of me between my neck and my stomach. (Page 194/Chap 31)	✓		✓	
53.	I give him a deep, long, meaningful kiss while he reaches between us and puts on the condom. (Page 194/Chap 31)	✓		✓	
54.	He isn't able to push into me with ease. It's a slow, almost painful experience. I move my mouth to his shoulder as he makes gentle progress. (Page 195/Chap 31)	✓		✓	
55.	Ledger kisses me, and then he buries his head in my hair, tugging me closer to his side. (Page 196/Chap 31)	✓			
56.	The air develops a weight to it, and it feels harder to breathe in. (Page 205/Chap 32)		✓		
57.	My window is cracked, so I roll it all the way up and make it quieter in the cab of the truck. (Page 205/Chap 32)		✓		
58.	We got out of the water and we were lying naked on the dock under the moonlight, the world spinning above our heads. (Page 208/Chap 33)		✓		
59.	I was turning the wheel to the right, but the car kept going to the left, like it was slipping on ice. (Page 209/Chap 33)		✓		
60.	Where were your pockets? Where was your phone? I needed a phone, so I scrambled and felt around with my hands, looking for a phone for what felt like an eternity, but all I could find		✓	✓	

	were rocks and glass. (Page 212/Chap 33)				
61.	The moonlight glimmering in your blood. I grabbed your hand and squeezed it, but it was cold. (Page 213/Chap 33)		✓		
62.	I groaned, and I sobbed, and when I went back around the car to touch your hand again, there was nothing. No pulse in your wrist. No heartbeat in your palm. No warmth in your fingertips. (Page 213/Chap 33)	✓			
63.	It was the worst realization I ever had, and I fell to my knees and screamed into the darkness. (Page 214/Chap 33)			✓	
64.	I could go into more gruesome details about how it was so horribly crushed and mangled during the wreck that the blood flow was completely cut off and that's why I touched you and thought you were dead, and how, despite all that, you still somehow woke up and got out of the car and tried to get the help I never brought back to you. (Page 218/Chap 33)			✓	
65.	I close out the document. I can't read anymore. My eyes have filled with tears. I'm surprised I made it as far as I did before crying, but I tried not to absorb the words as I was reading them aloud. K. (Page 223/Chap 34)	✓		✓	
66.	I look away from her impeccable face and slowly trace the center of her cleavage until she has chills running across her skin. (Page 229/Chap 35)	✓			
67.	He kisses his way down my body until his head	✓			

	is between my legs. He kisses both thighs before slowly separating me with his tongue. The sensation is so strong I dig my heels into the mattress and slide up it, so he has to grip my thighs and pull my body back to his mouth. (Page 240/Chap 36)				
68.	Diem can't feel the tension radiating from him, which is why she skips into the house while I'm frozen at the edge of the grass Patrick has been mindlessly watering. (Page 244/Chap 37)	✓	✓		
69.	There's a little more bounce in my step as soon as I walk out of the store and spot Ledger's truck across the parking lot. L. (Page 248/Chap 38)		✓	✓	
70.	The panic begins spreading from my chest to all the other parts of my body. I take a sip of water, and then I pick up Ivy, who has been meowing at my feet. I pet her. I try to find comfort in her presence. (Page 250/Chap 38)		✓	✓	
71.	I squeeze my forehead and put even more emphasis on the words I'm about to speak. (Page 257/Chap 39)	✓		✓	
72.	I don't give them an opening to argue or hand the letter back to me. I immediately turn and walk to my house and disappear inside it. (Page 257/Chap 39)		✓	✓	
73.	I'm squeezing Ledger's hand like I'm in the middle of an intense contraction. (Page 264/Chap 40)			✓	
74.	I start to walk out of the kitchen, but my steps		✓		

	feel so heavy. (Page 269/Chap 40)				
75.	I don't even excuse myself because I feel like my voice will crack if I try to speak, so I silently leave the table and walk out back. (Page 270/Chap 41)		✓		

4. Table of Tactile Imagery

No	Sentence	CAR	SET	POV	MOR
1.	When our fingers touch, I feel something else trapped in my chest other than my voice. Maybe it's a few extra heartbeats. Maybe it's an erupting volcano. (Page 16/Chap 4)			✓	
2.	The sky is on fire when I walk outside. I shield my eyes, forgetting how assaulting the light always is when I step out of the bar before dark. (Page 16/Chap 4)		✓		
3.	His expression changes from mild shock to acceptance. His hands fall to my hips, and he grips them. I shiver from the contact. (Page 23/Chap 5)	✓			
4.	He adjusts me so that I'm sitting a little farther up, and I can feel him through his jeans, and I'm suddenly not as confident that I can walk away as I was five seconds ago. (Page 23/Chap 5)	✓			
5.	I just wanted to feel a little bit powerful before tomorrow, but now he's dragging his fingers across the skin on my waist, and it's making me weaker and weaker, and so fucking thoughtless.	✓		✓	

	Not thoughtless as in uncaring, but thoughtless as in empty inside my head, and feeling everything in my chest, like a ball of fire is building inside of me. (Page 23/Chap 5)				
6.	His right hand slides up my back, and I gasp because I feel his touch surge through me like a current. This guy is touching my face now, running his fingers down my cheekbone, and then his fingertips across my lips. He's staring at me like he's trying to figure out where he knows me from. (Page 23/Chap 5)	✓		✓	
7.	That conviction disappears, though. Too fast. She pulls away for a second time, and this time her eyes are full of regret. She shakes her head quickly and places her palms on my chest. I cover her hands with mine right when she says, "I'm sorry. (Page 26/Chap 6)	✓			
8.	Her face is pressed against my chest, and her arms are tight around my waist. Her forehead comes right up to my mouth, but she's tucked under my chin. (Page 27/Chap 6)	✓			
9.	She shakes her head and pulls away from me. I keep my hands on her arms, and I notice when she folds her arms over her chest that she touches my right hand with two of her fingers. It's just a quick swipe, but it's deliberate, like she wants to get one last tiny feel of me before she leaves. (Page 27/Chap 6)	✓			
10.	Her focus moves to my arm. She touches the hem of my sleeve, so I put my hand on her knee	✓			

	because I want it somewhere on her, and her knee seems like the safest place until she lets me know where else she might want my hand. (Page 28/Chap 6)				
11.	I keep my steady rhythm against her, and she lifts her hips, and I swear the friction between our clothes is enough to start an actual fire. It's so hot between her thighs, and I don't think I can finish like this. (Page 29/Chap 6)		✓	✓	
12.	I move her panties aside with my fingers, and I'm met with smooth skin and heat and a whimper. When I inhale, I can hear the shakiness of my own breaths. (Page 29/Chap 6)	✓			
13.	I handed you your sack, wanting your fingers to touch mine. They did. It felt exactly as I imagined, like our hands were magnetic. It took a lot of effort just to pull my hand back. (Page 35/Chap 7)		✓		
14.	But I couldn't speak because your best friend had his searing hot tongue in my mouth and it felt like he was branding me with the word CHEATER. (Page 37-38/Chap 7)	✓		✓	
15.	I was allowing Ledger to touch me, knowing full well he'd probably rather stab me if he knew who I was. Pulling away from his kiss felt a little like trying to put out a forest fire with a nuclear bomb. (Page 38/Chap 7)	✓			
16.	I look around the parking lot, but he's already gone. My stomach sinks, but I can still feel the adrenaline disguised as hope running through	✓		✓	

	my body. (Page 51/Chap 9)				
17.	I fish fifteen dollars out of my pocket and tell him to keep the change. I feel like I float out of the car. It's such a weird feeling; I glance into the back seat to make sure I'm not still sitting there. (Page 62/Chap 11)		✓	✓	
18.	But if Kenna is around, his death will slap them in the face over and over and over again. (Page 80/Chap 14)	✓		✓	
19.	I can feel my pulse hammering in my throat. I don't know if I'm more pissed at him or at Kenna right now. (Page 83/Chap 14)	✓		✓	
20.	They hugged me, too, but it was a different hug. Quick, hello, nice to meet you hug. (Page 113/Chap 19)	✓		✓	
21.	The thought of it makes my stomach feel like it's full of tight, knotted ropes, and they're all about to snap. (Page 127/Chap 21)	✓		✓	
22.	I don't know why I have a physical reaction to that smile, but it sends a swirl through my stomach. His presence always creates this hum right under my skin, like I'm buzzing with nervous energy. (Page 146/Chap 23)	✓			
23.	I can feel a slight breeze meet my neck when Ledger enters the building. I wait a few seconds and then look over my shoulder to see where he is and what he's doing. (Page 163/Chap 25)	✓	✓		
24.	My face is on fire when I back away from the door. I heard every word Ledger said to Roman. I even heard some of the words he	✓	✓	✓	

	didn't say. K (Page 167/Chap 27)				
25.	I feel the heat of his arm next to my head, and I keep my eyes closed, but I'm sucking in small gasps of air.(Page 170/Chap 27)	✓			
26.	I can hear his breaths, and then I can feel them on my cheek, and then my neck, as if he's moving in on me. (Page 170/Chap 27)	✓			
27.	I don't know what compels me to lift my hand and place it on his chest, but when I do, he sighs as if that's exactly what he wanted me to do.(Page 170/Chap 27)			✓	
28.	Either way, there's a warmth between us that builds with his sigh, and he rests his forehead lightly against mine.(Page 171/Chap 27)		✓		
29.	There have been so many choices and consequences and feelings packed into the space we've kept between us since we met, but Ledger pushes through all of it and presses his lips to mine.(Page 171/Chap 27)			✓	
30.	Heat pulses through me like a heartbeat, and I sigh into his mouth. His tongue skims my top lip, fogging my thoughts. He cradles my head and deepens our kiss, and it's intoxicating. His mouth is warmer than I remember it being the first time we kissed. His hands feel more gentle; his tongue feels less daring. (Page 171/Chap 27)	✓		✓	
31.	There's a carefulness in his kiss—one I'm too afraid to dissect because I already feel so much it's dizzying. The warmth of him envelops me,	✓			

	and just when I start to cling to him, he pulls away. (Page 171/Chap 27)				
32.	He starts to lean in again, making my entire body feel unstable, but I somehow find the strength to shake my head. “Please don’t,” I whisper. “It hurts enough already.” (Page 171/Chap 27)	✓			
33.	Ledger pauses right before his mouth connects with mine. He draws back and lifts his hand, gently gliding his fingertips over my jaw. “I know. I’m sorry.”. (Page 171/Chap 27)	✓			
34.	I close my door, lock it, and then release every breath I’ve held in tonight. My heart is pounding. The apartment seems really warm now. (Page 172/Chap 27)		✓		
35.	He doesn’t back away or let go of my hand, and now he’s looking at me from just a few inches away with an intensity I feel slide down my spine. (Page 182/Chap 29)	✓			
36.	Ledger threads his fingers through mine, and when our palms touch, the feeling that surges through me makes me wince. Ledger feels it, too; I can see it in the way his eyes fill with torment. (Page 182/Chap 29)	✓			
37.	Ledger drops his forehead to mine, and we both close our eyes and just silently breathe through whatever this moment is. I can feel everything he’s not saying. I can even somehow feel the kiss he’s not even giving me. (Page 183/Chap 29)	✓			

38.	There's an unresolved energy moving between us in the truck when he pulls into the parking lot. Sometimes when he drops me off, he doesn't even turn off the engine of his truck. (Page 188/Chap 31)		✓		
39.	I'm not, either, but I drink the rest of the apple juice straight from the container as a preventive measure, because I feel like I'm about to be parched with him standing in my apartment like this. Just his presence here is enough to make my throat run dry. (Page 189-190/Chap 31)		✓		
40.	I look right at him when he says that. It's an intimate thing to say. Admitting out loud that you know what someone else tastes like. I feel like a dazzled, inexperienced teenager under his gaze, so I look down at my feet because not looking at him is less draining. (Page 190/Chap 31)			✓	
41.	He pulls me to his chest and wraps his arms around me in a comforting embrace. I'm stiff against him, unsure of what to do with my lingering anger. He slides his hands to my arms and lifts them, wrapping them around his waist. (Page 192/Chap 31)	✓			
42.	"I wasn't insulting you," he says, his breath grazing my cheek. "I was just working through some thoughts out loud." He presses the side of his head to mine, and I squeeze my eyes shut because he feels so good. I forgot what it felt like for someone else to need me. (Page	✓			

	192/Chap 31)				
43.	His tongue slides against mine, and the heat from his mouth seems to pulse into me. I pull him closer until our chests meet, but it's still not close enough. (Page 192/Chap 31)	✓			
44.	My stomach swirls with heat when he wraps his other hand in my hair and tilts my face back so he can kiss me even deeper. (Page 194/Chap 31)	✓		✓	
45.	He moves his mouth to my neck, and I feel his tongue drag up my throat. My eyes fall shut. (Page 194/Chap 31)	✓		✓	
46.	He removes my panties and my bra and his jeans while his tongue explores every inch of me between my neck and my stomach. (Page 194/Chap 31)	✓		✓	
47.	When he crawls back up me to kiss me on the mouth, I feel him hard between my legs, and it fills me with anticipation. (Page 194/Chap 31)	✓		✓	
48.	Ledger continues to work his finger over me, and then inside of me, and the sensation is so intense I can't even kiss him back. (Page 194/Chap 31)	✓			
49.	My lips are parted and I'm moaning in between gasps of air. Ledger keeps his lips rested against mine when he begins to push into me. (Page 194-195/Chap 31)	✓		✓	
50.	He isn't able to push into me with ease. It's a slow, almost painful experience. I move my mouth to his shoulder as he makes gentle	✓		✓	

	progress. (Page 195/Chap 31)				
51.	He exhales sharply, and his breath falls over my shoulder, tickling my skin. (Page 195 /Chap 31)	✓			
52.	He slides his thumb up the center of me, and it sends such an intense jolt through me, I end up biting his shoulder. (Page 195/Chap 31)	✓			
53.	The waves of my orgasm are still rolling through me when he lifts up onto his knees and grips my waist, pulling me to meet each thrust. (Page 195/Chap 31)	✓		✓	
54.	Then he's kissing me. Intense kisses at first, but after he pulls out, the kisses grow sweeter. Softer. Slower. (Page 196/Chap 31)	✓			
55.	The moonlight glimmering in your blood. I grabbed your hand and squeezed it, but it was cold. (Page 213/Chap 33)		✓		
56.	It was like a wave of the most intense pain you could ever imagine rolled right over me. My body rolled with it. (Page 213/Chap 33)	✓		✓	
57.	I groaned, and I sobbed, and when I went back around the car to touch your hand again, there was nothing. No pulse in your wrist. No heartbeat in your palm. No warmth in your fingertips.(Page 213/Chap 33)	✓			
58.	He's cradling me in his arms with his cheek pressed against the top of my head. He runs his right hand in soothing circles over my back. (Page 224/Chap 34)	✓			
59.	He must see something on my face that makes	✓		✓	

	him want to comfort me because he presses a soft kiss to my forehead while brushing my hair back tenderly. He kisses the tip of my nose and then plants a soft peck on my lips. (Page 225/Chap 34)				
60.	His kisses feel like both forgiveness and promises. I imagine mine feel like apologies to him, because he keeps coming back for more every time we separate. (Page 225/Chap 34)	✓			
61.	There's so much behind the way his mouth presses against mine, it's like it's been weeks since he's seen me, but it's only been about three hours. (Page 238/Chap 36)	✓		✓	
62.	He just says my name like he's lecturing me, but then he presses his mouth to mine, and it's sweet and soft and so very different from every kiss that has come before it. (Page 239/Chap 36)	✓		✓	
63.	He kisses his way down my body until his head is between my legs. He kisses both thighs before slowly separating me with his tongue. The sensation is so strong I dig my heels into the mattress and slide up it, so he has to grip my thighs and pull my body back to his mouth. (Page 240/Chap 36)	✓			
64.	It doesn't take me long to finish, and as the sensations roll through me and my legs tense, Ledger intensifies the motion of his tongue. I tremble and moan until I can't take it anymore. I need him back inside me. (Page 240/Chap 36)	✓		✓	

65.	He chooses to answer that question with his fist. He punches me hard in the mouth. (Page 246/Chap 37)	✓			
66.	I was starting to worry that he spent the day regretting last night, but I can feel in the way he squeezes my hand that he's happy to see me. Paranoia is annoying. (Page 248/Chap 38)	✓			
67.	He just tucks me to him for a beat and then gives me a chaste kiss on the side of my head. "Let's go inside." He slips his hand through mine and leads me up the stairs. (Page 249/Chap 38)	✓			
68.	He lifts me, setting me down on the counter so that we're eye to eye, and then he kisses me with a sad desperation, as if it's the last kiss he'll ever give me. (Page 252/Chap 38)	✓			
69.	He pulls me in for a hug, and it isn't just a forced hug because I'm standing in front of him, or because his wife encouraged him to hug me. It's a hug full of so many things. (Page 264/Chap 40)	✓		✓	
70.	It's an amazing hug. A forgiving hug. "Hey," she says, soothingly. "Hey, listen to me."(Page 269/Chap 40)			✓	

5. Table of Olfactory Imagery

No	Sentence	CAR	SET	POV	MOR
1.	There's not much of a smell. That's both good and bad. (Page 4/Chap 1)		✓		

2.	My father spins around when he hears my voice. “Ledger!” He pulls me in for a hug. He smells like beer and motor oil. And limes, maybe? Are they drunk?. (Page 7/Chap 2)	✓			
3.	You motioned for me to get in the truck. You looked proud and smelled like a candy cane.(Page 36/Chap 7)	✓			
4.	She moves with a graceful sadness, leaning forward, pressing her face into her hands. Her movement fills my truck with the scent of her shampoo. It smells like fruit. Apples.(Page 71/Chap 12)	✓			
5.	She smells like gunpowder and matches, and there’s a strange current inside this truck that’s so palpable I expect the whole damn truck to explode. (Page 85/Chap 14)	✓			
6.	He steps to the side, pressing his back against the railing to make room for me, but when I pass him, I can smell him. He smells like limes and bad decisions. (Page 168/Chap 27)	✓	✓		
7.	A heavy sigh emanates from her when she closes her door. She smells like apples, just like she smelled last night in the doorway of her apartment. K. (Page 175/Chap 28)	✓			
8.	I get a whiff of strawberry shampoo. I have a daughter who smells like strawberries.(Page 265/Chap 40)	✓			

B. Table of Figurative language on Intrinsic Element

1. Table of simile

No	Sentence	CAR	SET	POV	MOR
1.	She looks like a bumblebee, or something out of Halloween, with her black and orange splotches. (Page 5/Chap 1)	✓			
2.	I swear, it's like this whole town is one huge Monopoly board. (Page 10/Chap 2)		✓	✓	
3.	The people here just wander around like their worlds are right-side-up—like they aren't about to fall off the pavement and land in the sky. (Page 10/ Chap 3)		✓		
4.	He tasted like expensive eight-dollar coffee from Starbucks, with caramel and whipped cream and a cherry. (Page 11/Chap 3)	✓			
5.	I've never seen someone move so fluidly, like he has seven arms and three brains and they're all going at once. (Page 12/Chap 3)	✓			
6.	His hair is fluid like his movements. (Page 13 /Chap 3)	✓			
7.	He slides it closer to me and spreads out his arms like he just created magic. (Page 13 /Chap 3)	✓			
8.	Not thoughtless as in uncaring, but thoughtless as in empty inside my head, and feeling everything in my chest, like a ball of fire is building inside of me. (Page 23/Chap 5)	✓		✓	
9.	She tastes like apples, even though she had coffee earlier, and apples are my favorite fruit. (Page 25/Chap 5)	✓			
10.	She's quiet in a fierce way—a storm that sneaks up on you, and you don't know it's there	✓			

	until you feel the thunder rattle your bones. (Page 25/Chap 5)				
11.	and her knee seems like the safest place until she lets me know where else she might want my hand. (Page 28/Chap 6)	✓			
12.	She tastes like apples still, but her mouth is saltier and her tongue is more decisive.(Page 28/Chap 6)	✓			
13.	She guides my hand up her shirt and I grab her breast and she wraps her legs around me and then my jeans are against hers and we're rocking back and forth like we're in fucking high school and this is our only place to go. (Page 29/Chap 6)	✓			
14.	I keep my steady rhythm against her, and she lifts her hips, and I swear the friction between our clothes is enough to start an actual fire. It's so hot between her thighs, and I don't think I can finish like this. (Page 29/Chap 6)	✓		✓	
15.	Two miles only takes two minutes when there's no traffic, and two minutes isn't all that long, but it sure does feel like an eternity when you're spending it in a truck with a girl you almost fucked. (Page 31/Chap 6)		✓		
16.	Your smile was like warmth sliding over me. (Page 34/Chap 7)	✓			
17.	It felt exactly as I imagined, like our hands were magnetic. (Page 35/Chap 7)	✓			
18.	You looked proud and smelled like a candy cane. (Page 36/Chap 7)	✓			

19.	But even though I felt like a snake, I didn't plan on slithering away. (Page 37/Chap 7)	✓		✓	
20.	I feel like I've got a bomb strapped to me and it ticks down in his presence, getting closer and closer to exploding my secrets all over him. (Page 50/Chap 9)	✓		✓	
21.	Her hands are as sticky as a flytrap. (Page 54/Chap 10)	✓			
22.	Imagine you start to panic as the hours stretch on. (Page 60/Chap 11)			✓	
23.	Imagine touching his cold, cold face, your tears falling onto the plastic bag he's tucked into, your scream stuck in your throat, silent like the screams you've had in nightmares. (Page 60/Chap 11)	✓			
24.	I feel like I'm sinking into the back seat with a heaviness unlike anything I've ever experienced before. (Page 62/Chap 11)	✓		✓	
25.	I feel like I float out of the car. It's such a weird feeling; I glance into the back seat to make sure I'm not still sitting there. (Page 62/Chap11)	✓		✓	
26.	I feel like an open target. Vulnerable to whatever is about to come at me. (Page 62/Chap 11)	✓		✓	
27.	I feel like I'm floating again, high in the air like a balloon, and I'm following Ledger as if he's pulling me along by a string. (Page 64/Chap 11)	✓		✓	
28.	I feel heavy and frozen, like my feet are trapped in the concrete slab of his house. (Page	✓		✓	

	66/Chap 11)				
29.	I want so badly for them to heal, but the loss of a child is a wound that never heals. (Page 97/Chap 16)			✓	
30.	“You think she cooks as good as she bakes?”. (Page 108/Chap 18)	✓			
31.	I stuck to Scotty’s side like glue. (Page 114/Chap19)	✓			
32.	I wait for her to unlock it, but she’s frozen in place like she’s in a trance. “Grace! (Page 119/Chap 20)	✓			
33.	They’re as barren as her apartment. (Page 126/Chap 20)	✓			
34.	Watching the videos of her was like a refresher course in the history of Scotty. (Page 127/Chap 21)	✓			
35.	The thought of it makes my stomach feel like it’s full of tight, knotted ropes, and they’re all about to snap. (Page 127/Chap 21)	✓		✓	
36.	Putting it up for sale will feel like selling off a piece of myself, for so many reasons. (Page 139/Chap 22)	✓			
37.	But he’s a teddy bear. (Page 141/Chap 23)	✓			
38.	I have different answers for every question coming at me, so I nod, then shake my head, and I end up looking like my head is wobbling like a bobblehead doll by the time she stops firing questions at me. (Page 142/Chap 23)	✓		✓	
39.	“Mary Anne craves gossip as much as she craves tomatoes.” (Page 143/Chap 23)	✓			

40.	The joints in my body feel locked in place as I attempt to execute the motions of the evening with a stiffness that should be the result of a hangover. (Page 164/Chap 26)	✓			
41.	He just looks torn as his face takes on what looks like a world of pain. (Page 169/Chap 27)	✓			
42.	Heat pulses through me like a heartbeat, and I sigh into his mouth. (Page 171/Chap 27)	✓			
43.	How many losses can one person take before they just throw in the fucking towel, Scotty? Because it sure is starting to feel like I'm all out of wins, here. (Page 172/Chap 27)	✓			
44.	The back door to the huge patio overlooking rolling hills opens up like an accordion. (Page 180/Chap 29)		✓		
45.	Admitting out loud that you know what someone else tastes like. I feel like a dazzled, inexperienced teenager under his gaze, so I look down at my feet because not looking at him is less draining. (Page 190/Chap 31)	✓		✓	
46.	I could see myself, like I was ahead of me, running toward me, like I was in a nightmare, not making any progress. (Page 214/Chap 33)	✓		✓	
47.	It was all too gruesome, like I was living some horror story, and not my own life. (Page 219/Chap 33)	✓		✓	
48.	She always looks like she's carrying the weight of the world on her shoulders, but today she looks like she's floating. She makes gravity seem powerless against her. (Page 228/Chap	✓			

	35)				
49.	Something as soft as her mouth. (Page 228/Chap 35)	✓			
50.	Kenna looks like she's about to fold in on herself. She starts to pace, and I can see the weight of the world begin to return to her shoulders. (Page 230/Chap 35)	✓			
51.	When I say my mother never forgets a face, I don't say that lightly. It's like a superpower. (Page 236/Chap 35)	✓			
52.	It grows quiet when I stop speaking. Too quiet. It's like they aren't even breathing. (Page 257/Chap 39)		✓		
53.	I look at Ledger, and he's like an anchor by my side, keeping me steady. (Page 265/Chap 40)	✓			
54.	This is almost the exact same feeling as being in labor with her. (Page 265/Chap 40)		✓		
55.	Seeing her on video is one experience, but getting to be near her and feel her energy is like a rebirth. (Page 266/Chap 40)	✓			

2. Table of Metaphor

No	Sentence	CAR	SET	POV	MOR
1.	And, according to the cabdriver, the bad karma I'm probably carrying around right now. (Page 2/Chap 1)			✓	
2.	My life just became ten times more difficult than it was yesterday. (Page 4/Chap 1)			✓	
3.	The place is a dump. A five-hundred-square-		✓		

	foot absolute shithole, but it's a step up for me. (Page 4/Chap1)				
4.	I'm telling you this because he tasted like coffee, but a better kind of coffee than the prison coffee they served to the prisoners. (Page 11/Chap 3)	✓			
5.	He tasted like expensive eight-dollar coffee from Starbucks, with caramel and whipped cream and a cherry. (Page 11/Chap 3)	✓			
6.	Her face is a work of art. I wish there was a picture of it hanging on a wall in a museum somewhere so I could stand in front of it and stare at it for as long as I wanted. (Page 14/Chap 4)	✓			
7.	Three people have tried to approach her in the last hour, and she held up a hand and shot them down without making eye contact with any of them. (Page 14/Chap 4)	✓			
8.	I feel like my voice is trapped in my chest. (Page 15/Chap 4)			✓	
9.	Maybe it's a few extra heartbeats. Maybe it's an erupting volcano. (Page 16/Chap 4)	✓		✓	
10.	Tomorrow is important. Tomorrow I need to feel Herculean, (Page 18/Chap 5)			✓	
11.	But when men say they've been to prison, people add badges of honor to the negative thoughts, like trash, but badass, addict, but tough, thief, but impressive. (Page 20/Chap 5)				✓
12.	I'm a twenty-six-year-old teenager, inexperienced, starting from scratch. (Page	✓			

	21/Chap 5)				
13.	He smiles when he reaches me, and I feel that smile slip over me with the warmth of a weighted blanket. “You came back.” (Page 22/Chap 5)	✓			
14.	There’s a war in his eyes, and I am by no means Switzerland, but he comes to me anyway. (Page 22/Chap 5)	✓		✓	
15.	The best friend who just put his tongue in my mouth and his hand up my shirt and his name in my chest. (Page 24/Chap 5)	✓		✓	
16.	I’m rubbing her back, up and down, my voice still trapped in my throat. (Page 27/Chap 6)	✓		✓	
17.	I swipe my tongue across her lips, and she pulls me in until her sweet breath is in my mouth. (Page 28/Chap 6)	✓			
18.	I’m in uncharted territory. (Page 31/Chap 6)			✓	
19.	There wasn’t any firmness or truth to my voice at all, but I think you liked the game we were playing, so you said, “Okay. (Page 35/Chap7)	✓		✓	
20.	Pulling away from his kiss felt a little like trying to put out a forest fire with a nuclear bomb. (Page 38/Chap 7)	✓		✓	
21.	“Eh, we don’t really have a policy. We aren’t a chain—we can hire whoever we want. (Page 48/Chap 9)	✓	✓		
22.	He’s a good kisser, and it’s toying with my head right now because I have so many more important things going on in my life than his mouth. (Page 49/Chap 9)	✓			

23.	Pulling away from his kiss felt a little like trying to put out a forest fire with a nuclear bomb. (Page 50/Chap 9)	✓	✓		
24.	I play dumb. (Page 50 /Chap 9)			✓	
25.	“I’m not in the market for a hot commodity. Just a lukewarm job.” (Page 50/Chap 9)		✓		
26.	“I’m not judging,” I say. “I just want to make sure we’re on the same page. (Page55 /Chap 10)		✓		
27.	There wasn’t much I could do from my isolated position in the world, but now that I’m out, I’ve thought long and hard about how I should go about this. (Page 57/Chap 11)	✓			
28.	Why is everyone from his life so locked down? (Page 58/Chap 11)	✓			
29.	In a perfect world, they’ll open their front door for me and allow me to reunite with the daughter I’ve never held. (Page 59/Chap 11)			✓	
30.	He’s no longer the fluid guy who moves around the bar like he’s on Rollerblades. (Page 63/Chap 11)	✓			
31.	My voice is a fearful plea now. (Page 66/Chap 11)	✓		✓	
32.	Maybe that’s why I saw red flags last night. (Page 70/Chap 12)	✓			
33.	I feel like I’m living my worst-case scenario. (Page 73/Chap 13)	✓		✓	
34.	I gave him all the ammunition to label me a liar, a whore, an alcoholic. (Page 73/Chap 13)	✓		✓	
35.	He’s going to help them build an even sturdier,	✓			

	taller, thicker wall between me and my daughter. (Page 73/Chap 13)				
36.	I can't even say I'm back to square one. I feel like I'm at square negative one now. (Page 73/Chap 13)			✓	
37.	Pretty soon you'll start to live in the lavish worlds inside these books, rather than the bleak world inside this prison." (Page 77/Chap 13)		✓		
38.	"She lives in a shithole. I doubt she has money to hire an attorney." (Page 79/Chap 14)	✓			
39.	But then Diem's birthday comes around in May, and it breathes new life back into them. (Page 80/Chap 14)			✓	
40.	There's no room for Kenna in this picture. (Page 80/Chap 14)	✓		✓	
41.	But if Kenna is around, his death will slap them in the face over and over and over again. (Page 80/Chap 14)	✓			
42.	She's outside, looking like she doesn't have a care in this world. (Page 85/Chap 14)	✓			
43.	There was nothing in my mother's eyes. (Page 91/Chap 15)	✓			
44.	I want to slide under the radar like my dad, because when he comes home at night, he's in a good mood.'" (Page 96/Chap 16)	✓			
45.	Being in his presence might make him realize I'm not the monster he thinks I am. (Page 103/Chap 17)	✓			
46.	"It's supposed to storm this afternoon." (Page 105/Chap 17)		✓		

47.	Saying nothing when I want to say everything is probably my best bet for now. (Page 106/Chap 17)			✓	
48.	I glance over at her, and she raises an eyebrow like that was a dare. (Page 109/Chap 18)		✓		
49.	It was so earth shattering for me to be sitting at a dinner table, listening to a guy thank God for his meal and his family and me. (Page 114/Chap 19)			✓	
50.	I smiled. “That sounds like heaven.” (Page 116/Chap 19)	✓			
51.	There’s confusion in Grace’s face before the realization hits. As soon as she grasps who I’m referring to, the color begins to drain from her cheeks. (Page 119/Chap 20)	✓			
52.	I feel like Kenna’s monster and Diem’s protector. (Page 120/Chap 20)	✓			
53.	Scotty is probably the only sad person in heaven.” (Page 124/Chap 20)	✓			
54.	Ivy once said to me, “Regret keeps you stuck on pause. So does prison. When you get out of here, make sure you hit play so you don’t forget to move forward.” (Page 128/Chap 21)				✓
55.	Scotty was more the boy next door. Ledger isn’t the boy next door. Ledger looks like the guy who might beat up the boy next door. (Page 128/Chap 21)	✓			
56.	My throat is dry and my heart is empty when we pull back into the parking lot of my apartment unit. (Page 130/Chap21)		✓		

57.	“Maybe, but you thought about it with the wrong fucking head.” (Page 136/Chap 22)	✓			
58.	“T-ball is hell,” Diem says. (Page 137/Chap 22)			✓	
59.	“I played for a different team than Ledger did. I’d rather die than play for the Broncos.” (Page 144/Chap 23)	✓			
60.	He met me at a time when that part of me was still in a deep sleep. (Page 148 /Chap 23)	✓	✓		
61.	But Roman isn’t off limits, so I usually leave him to the wolves when they show up. (Page 152/Chap 24)	✓			
62.	I’ve put myself in this position by already sharing too much with her, but now the moms have planted a seed in my head. (Page 152/Chap 24)	✓			
63.	This is going to catch up to me eventually, so I somehow need to figure out a way to make the lie a truth. (Page 157/Chap 25)			✓	
64.	My face is on fire when I back away from the door. (Page 167/Chap 27)	✓	✓		
65.	That he would think I’d use Roman to get to my daughter feels like a slap in the face, if that’s even what he was insinuating. (Page 167/Chap 27)	✓			
66.	He smells like limes and bad decisions. (Page 168/Chap 27)	✓			
67.	I guess realizing your life isn’t compatible with someone else’s doesn’t erase the feelings that are there. (Page 180/Chap 29)				✓
68.	I can feel everything he’s not saying. I can even			✓	

	somehow feel the kiss he's not even giving me. (Page 183/Chap 29)				
69.	I'm irritated she lied, because now Kenna's mind is probably going in a thousand different directions. (Page 186/Chap 30)	✓			
70.	I'm tired of the backand-forth with her. (Page187 /Chap 30)	✓			
71.	I want to tell them how forgiving she is, because every single one of us has been making her life a living hell, yet she somehow doesn't seem to resent us for it. (Page 187/Chap 30)	✓		✓	
72.	I can't continue to work for him, though. How do we plan for my potential departure when we're starting to crave each other's company?. (Page 188/Chap 31)	✓			
73.	"You asking me to read you one of those letters would be like me asking you to play a tape of one of your therapy sessions." (Page 189/Chap 31)			✓	
74.	It's different when we're at work. There are other people around to keep my mind from moving in the direction it's moving right now. (Page 190/Chap 31)		✓		
75.	I sometimes want to scream at him for having been a wall between me and my daughter, but at the same time, I want to kiss him for loving her enough to be a wall of protection for her. (Page 192/Chap 31)	✓		✓	
76.	If it's any consolation, the sex with him was great, but no one can hold a candle to you.	✓			

	(Page 197/Chap 31)				
77.	But as they're driving away, I feel my heart grow heavier as Diem's words sink in. (Page 201/Chap 32)	✓		✓	
78.	Grudges are heavy, but for the people hurting the most, I suppose forgiveness is even heavier. (Page 202/Chap 32)				✓
79.	I'm waiting for some kind of reaction from her, but her face is blank. (Page 204/Chap 32)	✓			
80.	Her loneliness is starting to hurt me. (Page 204/Chap 32)	✓			
81.	I feel like I can't fully defend her or blindly root for her to be in Diem's life until I know exactly what happened that night and why. (Page 204/Chap 32)	✓	✓		
82.	People's eyes would light up when they would look at you. (Page 207/Chap 33)	✓			
83.	You kissed me in the water like it was the last time you would ever kiss me. (Page 208/Chap 33)	✓	✓		
84.	We got out of the water and we were lying naked on the dock under the moonlight, the world spinning above our heads. (Page 208/Chap 33)		✓		
85.	We were young and in love, and surely no one dies when they're at their happiest. (Page 209/Chap 33)			✓	✓
86.	I didn't even see your life flash before my eyes. (Page 210/Chap 33)			✓	
87.	I was only a little bit drunk and a little bit high,				✓

	but so very stupid to believe even a little bit wasn't too much. (Page 211/Chap 33)				
88.	You can't think in a terrifying situation. There's probably a reason for how disconnected we become to our own thoughts in moments of sheer horror. (Page 212 /Chap 33)			✓	
89.	looking for a phone for what felt like an eternity, but all I could find were rocks and glass. (Page 212/Chap 33)		✓		
90.	How that one second had altered whatever course we were on, and things would never be the same, and all the parts of me that had become disconnected in that wreck would never fully reconnect. (Page 213/Chap 33)				✓
91.	Everyone was #TeamScotty, like we were never even on the same team. (Page 219/Chap 33)			✓	
92.	A nightmare that I was somehow watching play out from a distance. (Page 220/Chap 33)		✓		
93.	I feel like a weight has been lifted. It's not the weight of the anchor that keeps me tethered under the surface—that won't be lifted until I get to hold my daughter. (Page 225/Chap 34)	✓		✓	
94.	I think we both know the conversations will come, but right now it feels like we're on the same page, and all we want out of today's page is to ride the high of each other. (Page 227/Chap 35)				✓
95.	Maybe I'm growing immune to their	✓			

	shenanigans. But Kenna isn't immune. (Page 229/Chap 35)				
96.	He doesn't miss a beat. (Page 239/Chap 36)	✓			
97.	"I've never felt good about us. Us is a terrible idea." (Page 239/Chap 36)	✓			
98.	I don't really want to waste our time together going in circles about a future we can't predict. (Page 240/Chap 36)				✓
99.	Maybe he'll say something to them that will plant a seed, and that seed will grow and grow until they start to feel empathy for me. (Page 241/Chap 36)	✓		✓	
100.	I can hear Diem cry, even after the door closes, and I feel like she just ripped open my chest. (Page 246/Chap 37)	✓	✓		
101.	She's my only constant now, because this story is ending exactly how I predicted it. No plot twists at all. (Page 250/Chap 38)	✓			
102.	There are people who find peace in forgiveness, and then there are others who look at forgiveness as a betrayal. (Page 252/Chap 38)				✓
103.	A clean break is better than a messy one. (Page 259/Chap 40)				✓
104.	Maybe some of us expel most of our bad behavior as toddlers, while some of us are absolute horrors during the teenage years. And then maybe there are those who expend very little malice until they're adults, and even then, it just seeps out slowly. A little bit every day until we die. (Page 259/Chap 40)				✓

105.	but then I wake up alone and realize it was a cruel nightmare. Please let this be real. (Page 263/Chap 40)		✓		
106.	The only other time I've been inside their house was such a series of missteps, and I need this time to be different because there's so much at stake. (Page 264/Chap 40)		✓		
107.	In my mind, I had feared they had poisoned her against me. (Page 265/Chap 40)			✓	
108.	I've played out a million scenarios in my head of how this would go, and in every scenario, Diem was either sad or angry that it took me so long to be a part of her life. (Page 267/Chap 40)			✓	
109.	Diem tucks herself into Kenna, and Kenna wraps her arms around Diem like it's the most natural thing in the world. (Page 270/Chap 41)	✓			
110.	She makes it a hell of a lot easier to love her than hate her." (Page 271/Chap 41)	✓			
111.	My hope is that he and Grace are on the same page, but they might not be. (Page 272/Chap 41)	✓			
112.	The way your eyes teared up when Diem crawled onto her lap at the dinner table. (Page 272/Chap 41)	✓	✓		

3. Table of Metonym

No	Sentence	CAR	SET	POV	MOR
1.	"You guys should go down to Jake's Steakhouse and have dinner on me. (Page		✓		

	8/Chap 2)				
2.	That should be my Tinder bio. (Page 15/Chap 4)			✓	
3.	“I can call you an Uber if you’d prefer that. But I swear, I’m just offering you a ride home. No expectations.” (Page 27/Chap 6)		✓		
4.	She nods, but the nod is stiff, and so is she, and so is her smile. “I live next to Cefco.” (Page 30/Chap 6)		✓		
5.	“It is, but I’ve got Gatorade duty, so I have to run by the store, and then I have to swing by and pick up Roman. (Page 41/Chap 8)		✓		
6.	“They sell baby dragons at Walmart?”. (Page 44/Chap 8)		✓		
7.	I’m obsessed with Orange Is the New Black, so if you’ll promise to let me know which parts of the show are bullshit, I’ll give you an application.” (Page 48/Chap 9)				✓
8.	“Oh. Bummer. Well. See you Monday, then.” (Page 51/Chap 9)	✓			
9.	If we can have McDonald’s after all the games.” (Page 54/Chap 10)		✓		
10.	“Good. She wore the red boots. And got McDonald’s.” (Page 56 /Chap 10)		✓		
11.	I nod. “Paradise Apartments. I don’t know how long she plans to stay.” (Page 80/Chap 14)		✓		
12.	Roman likes to play devil’s advocate in everything he does. (Page 82/Chap 14)	✓			
13.	But the girl isn’t some cold-blooded murderer.” (Page 82/Chap 14)	✓			

14.	But he's just being Roman. Devil's advocate. Uninformed. (Page 83/Chap 14)	✓			
15.	Kenna walks away with the girl and she doesn't look back, no matter how much I want her to and don't want her to, and fuck, my brain is a pretzel. (Page 87/Chap 14)			✓	
16.	There were two years of my life—not consecutive—that were spent in foster care. (Page 88/Chap 15)		✓		
17.	I'm writing you this letter using Microsoft Word. (Page 98/Chap 17)	✓			
18.	I used the printer here to print off all the old letters I typed into Google Docs when I was in prison. (Page 98/Chap 17)		✓		
19.	I was still working at Dollar Days making minimum wage, so I walked toward the jewelry display, hoping I could find something cheap. (Page 99/Chap 17)		✓		
20.	He's holding a box of Fruity Pebbles. (Page 103/Chap 17)		✓		
21.	Ledger gets frozen dinners, steak, Worcestershire sauce, Pringles, animal crackers, Fruity Pebbles, milk, chocolate milk, and a lot more Gatorade. (Page 104/Chap 17)		✓		
22.	"She works at the grocery store on Cantrell. (Page 107/Chap 18)		✓		
23.	Maybe because my short two-year stint as an NFL player is usually the only thing people around here want to talk about with me, but Kenna makes it seem like a passing thought.	✓			

	(Page 109/Chap 18)				
24.	“He wanted to meet a girl and have kids and take them to the movies every weekend and to Disney World every summer. (Page 112/Chap 19)		✓		
25.	Diem was running back and forth on the stage recreating moves from her favorite movie, The Greatest Showman. (Page 137/Chap 22)	✓			
26.	“Good. They’re heading to Yellowstone, so they’ll probably drop into town on their way back through.” (Page 138/Chap 22)		✓		
27.	“He has a PlayStation.” (Page 158/Chap 25)	✓			
28.	“He has lots of Pokémon cards.” (Page 158/Chap 25)	✓			
29.	It was your typical Instagram-worthy engagement.” (Page 181/Chap 29)	✓			
30.	I typed them all up a couple of months ago and put them into Google Drive. (Page 189/Chap 31)	✓			
31.	“I’ve always wanted to be a locksmith.” (Page 190/Chap 31)	✓			
32.	Let’s tell Siri to put it on the calendar for an hour from now,” I tease. (Page 196/Chap 31)		✓		
33.	Coldplay was blasting so loud over the radio it was making my ears hurt. (Page 209/Chap 33)		✓		
34.	“I didn’t forget. Check your email. I sent a gift card because I had no idea where to send flowers to this week.” (Page 231/Chap 35)		✓		
35.	The turtle is a foot away from her, and she’s trying to coax it toward her with a green	✓			

	LEGO. (Page 254/Chap 39)				
36.	I laugh. “You can try, but he’s not a genie, or Santa Claus.” (Page 277/Chap 42)	✓		✓	

4. Table of Synecdoche

No	Sentence	CAR	SET	POV	MOR
1.	Having my own apartment can only serve to help as I plead my case to the Landrys. (Page 4/Chap 1)		✓		
2.	Played for the Broncos. Owns a bar. Scared of eye contact. (Page 15/Chap 4)	✓			
3.	But I’m here on Main Street, hugging a really sad girl, wondering why she’s sad, wishing I didn’t think she was so beautiful. (Page 27/Chap 6)	✓			
4.	The baby would need somewhere to go, and I preferred the Landrys over anyone else I knew, especially my mother. (Page 90/Chap 15)	✓			
5.	We’re given these shitty circumstances and told by society that we, too, can live the American dream. (Page 102/Chap 17)		✓		
6.	Maybe because my short two-year stint as an NFL player is usually the only thing people around here want to talk about with me, but Kenna makes it seem like a passing thought. (Page 109/Chap 18)	✓			
7.	all eyes go to her when she slips inside and out of the rain. (Page 108/Chap 18)		✓		
8.	“Yeah. Football for the Broncos.” (Page 109/Chap 18)	✓			

9.	She was a preemie, and as soon as she was born, they noticed her breathing wasn't where they wanted it to be, so they immediately whisked her away and transferred her to the NICU. (Page 123/Chap 20)	✓			
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5. Table of Personification

No	Sentence	CAR	SET	POV	MOR
1.	The sky is on fire when I walk outside. (Page 16/Chap 4)		✓		
2.	She doesn't have to shield her eyes because the sun is behind her, outlining her head like it's topped with a halo. (Page 17/Chap 4)	✓	✓		
3.	His mind was more concrete than a sidewalk. (Page 56/Chap 10)	✓			
4.	The sun is still hanging bright in the western sky. (Page 62/Chap 11)		✓		
5.	When I see their house, my fear becomes audible. (Page 62/Chap 11)		✓		
6.	I watch a tear as it skates down her jaw. (Page 71/Chap 12)	✓			
7.	Her voice decides to reconnect with her spirit in this moment. (Page 71/Chap 12)	✓			
8.	"Are you gonna be okay?" My concern is buried beneath a stone-cold exterior, so I know my question seems forced, as if I don't care what the response might be. (Page 87/Chap 14)		✓		
9.	Scotty swooped in like a fucking eagle and took her from me. (Page 95/Chap 16)	✓			

10.	And now we never will, because life is a cruel, cruel thing, the way it picks and chooses who to bully. (Page 101/Chap 17)				✓
11.	There are a dozen chocolate cupcakes staring at me when I walk inside the bar. (Page 107/Chap 18)		✓		
12.	There are so many thoughts swimming around in my head, and none of my thoughts ever settle. (Page 113/Chap 19)	✓		✓	
13.	The traffic and the world continue to move behind us, but in front of us is a big open field, so we both stare straight ahead and not at each other. (Page 123/Chap 20)		✓		
14.	The truck is quiet. It feels like there might be an apology hanging in the air between us, but I'm not sure who it belongs to. (Page 128/Chap 21)		✓		
15.	That word knocks the breath out of me. (Page 130/Chap 21)	✓			
16.	Those six words hit me right in the heart. (Page 139/Chap 22)	✓			
17.	I don't know why I have a physical reaction to that smile, but it sends a swirl through my stomach. (Page 145 /Chap 23)			✓	
18.	I don't know that I'll ever do anything with the letters I write to Scotty, but they're cathartic. (Page 147/Chap 23)	✓			
19.	My cowardice is a big part of why my life has turned out the way it has. (Page 169/Chap 27)				✓
20.	The trees cover the road like they're hugging it. (Page 179/Chap 29)		✓		

21.	We pull onto the property, and eventually, a house begins to take shape through the trees. (Page 179/Chap 29)		✓		
22.	There's a tiny flame of jealousy suddenly flickering in my chest. (Page 180/Chap 29)	✓			
23.	It's dusk now, and without electricity, the house behind us is quickly growing dark. (Page 181/Chap 29)		✓		
24.	There's only a beat of silence before it's sliced in two by my laughter. (Page 183/Chap 29)		✓		
25.	The rain hitting the windshield is the only sound right now, because neither of us is speaking. (Page 188/Chap 31)		✓		
26.	At the exact moment I say that, a loud clap of thunder rolls through the sky outside with perfect timing. (Page 197/Chap 31)		✓		
27.	The air develops a weight to it, and it feels harder to breathe in. (Page 205/Chap 32)		✓		
28.	Your shoulder and your arm were trapped, and I couldn't pull you out or get to your seat belt and even though it was dark, I realized moonlight reflects off of blood the same way it reflects off the ocean. (Page 212/Chap 33)	✓			
29.	The moonlight glimmering in your blood. (Page 213/Chap 33)		✓		
30.	It's funny how life works out. (Page 242/Chap 37)			✓	
31.	Anxiety rolls through me like a wave. (Page 249/Chap 38)			✓	
32.	A wave of heat climbs up my neck, and I try to	✓		✓	

	push down my anger, but it's so hard when I've given them so much. (Page 256/Chap 39)				
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