CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is a tool by that individuals express their ideas, feelings, experiences, and thoughts to one another—either orally, in writing, or by gestures. Regardless of how it is used, language always has an intended use. After acquiring a language, one can comprehend its fundamental meaning. In terms of language speaking, semantics is the study of meaning, which includes words, phrases, sentences, and longer discourse units. Lexical semantics investigates the nature of word meanings, whereas compositional semantics looks at how smaller elements create meaning in bigger formulations. Semantics problems include vagueness, entailment, presuppositions, confusing settings, and the influence of context on interpretation. Semantics is strongly related to the study of the human mind, cognition, and conceptualization since it uses language to classify and convey experiences. The context and its impact on interpretation, murky contexts, ambiguity, vagueness, entailment, and presuppositions are other important difficulties (Wilson & Keil, 1999). The various approaches to semantics can be challenging to grasp due to their diversity.

Literal meaning and figurative language are the two aspects of meaning that semantics examines in detail. Figurative language uses symbols or unconventional terminology to convey ideas subtly. It deviates greatly from the conventional meaning of words by rearranging their order to achieve particular goals. Despite being frequently connected to poetry, figures of speech are

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essential to language and discourse. Figurative language demands a more in-depth reading that goes beyond a piece's literal meaning to reveal the true meaning conveyed. The question of how different types of figurative language serve human purposes—whether they be general communicative purposes in a speech setting, purposes more specialized to a particular genre of communication, or, of course, artistic and creative purposes in poetry or poem and fiction—arises, just as it does with any kind of language (Dancygier, 2014).

Personification is one common and well-known example of the figurative language used by authors in some literary works to express the underlying meaning of their work. This literary device is frequently used in poetry to create vivid imagery, heighten the piece's emotional impact, and humanize abstract concepts. Because sometimes it might be difficult to communicate abstract ideas or notions in a concrete way. Personification lends these ideas personal characteristics that readers can identify with, making them easier to understand. Many writers of books, movie scripts, songs, and even poets employ figurative language especially personification for a specific set of circumstances. The use of figurative language requires a special attraction so that readers, listeners, or connoisseurs of works can think and are interested in digging deeper into the meaning of writing that closely adheres to figurative language.

Poetry is an art of linguistic portrayal, has served as a timeless means for individuals to articulate their sentiments and musings through an inventive and unparalleled approach. It holds the potential to foster shared emotions, enriching interpersonal connections through the artistry of words crafted by adept poets.

Jayantini et al. (2020) stated that poetry, as a form of literature, functions as a vehicle for articulating the imagination and exploring into multiple aspects of existence by employing thoughtfully selected vocabulary, emotional articulation, and the communication of its underlying message. The concept of poetry as a whole thing the categorization of a literary piece is a widely used linguistic method that helps improve communication.

Its defining feature lies in the manipulation of language, setting it apart from conventional forms of expression. The exquisite way how the form and content of poetry are connected by the formerly acknowledged literary-critical tradition stems from the predilection for forensic, or persuasive, classical rhetoric, which holds that figurative language in poetry is merely ornamentation. Since form and content are interrelated, a poet's decision about expression directly affects the meaning of the work. Any alternative technique to convey the notion would actually significantly alter it. Figurative language can therefore be distinguished from the words used for defining an idea, becoming more than just amplification of it (Buchbinder, 1991).

Poetry's meaning is less obvious than the meanings of other literary works and reffering to Wainwright (2004) poetry is both set apart and a part of the working and gesturing of the words we use every day. It implies that poetry's diction is different from terms used in everyday language, which have lexical meanings and literal purposes. Whereas many readers have no trouble comprehending and absorbing prose, they often discover poetry quite confusing.

At first glance, a poem typically seems logical and is pleasurable, nevertheless it could fail to clarify all. Sometimes it merely offers a hint as to what might yet be discovered if we keep going. The best poetry, on the other hand, continue to create after ten, twenty, or one hundred readings, and exceptional poems produce more when read twice, Kennedy & Gioia (1995).

Poetry is a powerful instrument for altering social norms and igniting social transformation. Apart from well-known poets having an illustrious body of work, there is a noteworthy subset of poets becoming well-known for posting their poetry on social media and gaining a lot of attention from people of all ages. Renowned for her unique, realistically grounded poetry, Noor Unnahar expresses herself through her poems in a way that is reminiscent of diary entries. Unnahar explores the process of understanding who she is through her art, implementing cues from her environment and life experiences.

Alongside the poetry by Noor Unnahar (2017) have considerations of mental well-being and self-affection, Noor Unnahar navigate the turbulent transition from youth to adulthood, delineating the complexities of familial bonds, the intricate tapestry of multicultural upbringing as well as the traditions and cultures in it. The trajectory of selfhood traverses the contemporary institutional landscapes, navigating the intricacies of what was once referred to as the "life cycle," a term more applicable to non-modern contexts than the present. The perennial question of "How should I live?" permeates our daily choices, influencing our conduct, attire, dietary preferences, and myriad other aspects. It

must also be contextualized within the unfolding chronicle of self-identity in the post-conventional era of modernity (Giddens, 1991). Hence, authentic self-expression remains a nuanced negotiation, perpetually influenced by the ceremonial dynamics that define one's position within an elaborate web of relationships.

The notions of self and identity are far from being straightforward. They have existed for an extensive duration in both common and scholarly discussions. Furthermore, the range of ways in which they have been used has led to the emergence of numerous intricate concepts, Ashmore & Jussim (1997). Self-identification embodies a cultural narrative, and claims to individual distinctiveness rely on communal validation, accepted performative norms, and historical storytelling techniques (Stuart Hall, 1996).

Through poetry that she wrote based on her experiences and surroundings, Noor Unnahar inspired many individuals to dive deeper into their own identities through her works. Her works were translated into other languages and reposted by multiple individuals on social media. "Yesterday I Was the Moon" was among her most well-known works. The study investigated the book "Yesterday I Was the Moon" further.

1.2 Problems of the Study

Two problems are identified based on the context of the study as follows:

1. What are the characteristics of personification found in the poem "Yesterday I was the Moon" by Noor Unnahar?

2. What components of self-identity are personified and wrapped in figurative language in Noor Unnahar's poetry "Yesterday I was the Moon"?

1.3 Objectives of the Study

Further to the aforementioned issues, the following objectives and aims have been established for the study:

1. To analyze how the use of personification as a literary device represents different aspects of self-identity, including emotions, experiences, and personal growth, within the context of Noor Unnahar's poetic themes.

2. To examine the components of self-identity created through the characteristics of personification in Noor Unnahar's poetry contributes to the portrayal of individual experiences and emotions.

1.4 Limitation of the Study

The author emphasized examining the personification and its characteristics found in "Yesterday I was the moon" poetry by Noor Unnahar (2017), which the author investigated using the theories proposed by Kennedy & Gioia (1995). Marcia (1980) explains a theory which defines the components that can characterize self-identity statuses, considering the components of commitment and crisis.

1.5 Significances of the Study

The research being conducted is expected to raise people's perspectives on poetry and the language used in it. It will enable them to comprehend poetry as a

literary work that encourages readers to learn more about figurative language and its varieties, especially personification. Rather than just viewing poetry as a reflection of the author's experiences, stories, or personal circumstances, this research aims to shift the understanding of poetry to be seen as a means of exploring and appreciating the use of figurative language, particularly personification.

Personification served as a literary tool through which Unnahar expressed the most intimate thoughts and emotions. This research aimed to explore the intricacies of the portrayal of aspects related to self-identity, personal experiences, and feelings. The objective was to delve into how poets employed personification as a means of self-expression and introspection, aiming for a more profound comprehension of this creative process.

1.5.1 Theoretical Significance

This research aimed to contribute theoretically to the understanding of figurative language, potentially enriching the existing knowledge reservoir. By establishing connections between psychological concepts and figurative language, it provides a foundation for future research. The study specifically explored personification, going beyond conventional interpretations and delving into its role in shaping self-identity. In contrast, Noor Unnahar's poetry collection, "Yesterday I Was the Moon," published in 2017, employed unique collage-style visual art and a compelling poetic voice to expressed deeply personal reflections on loss, inheritance, and remnants of the past.

1.5.2 Practical Significance

Essentially, this research had the potential to educate readers on a specific form of literary technique, namely, personification, and the psychological implications embedded within poetry. This research specifically focused on the diverse components that shaped the sense of self-identity, including several factors such as ethnicity, religion, gender, personal history, goals, and surroundings. Furthermore, this investigation served as a valuable resource for upcoming scholars interested in discovering alternative forms of figurative language in poetry and conducting comprehensive analyses of their significance.
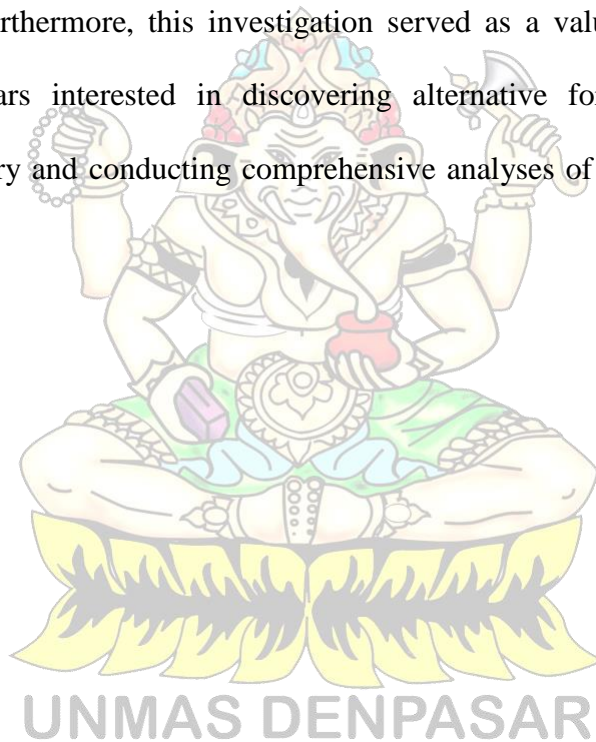
CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

2.1 Review of Related Literature

In this section, the writer reviews some previous studies about figurative language, those reviews related to literature that are explained below:

Damanhuri (2011) thesis entitled "Imagery & Figurative Language Analysis on Robert Frost's Poems: *To Earthward and Wind and Window Flower.*" This previous study aims to analyze the types of figurative language and imagery in Robert Frost's poetry and what meaning is contained therein. There are two theories used in the previous study. The first theory, which also has similarities with this study, is that the author used the theory put forward by Perrine & Thomas (1992), and the second theory is to collected types of figurative language and what it means. The author used the theory put forward by Kennedy & Gioia (2005). The previous study used a qualitative descriptive method, four images of a total of seven types of imagery were found, Three types of figurative language were found in the poem *Wind and Window Flower.*

The research mentioned previously has evaluated and analyzed different figurative language forms, taking into consideration the data sources from each study. Nonetheless, personification is highlighted as the most common form in this specific study. This study explored personification in poetry more thoroughly, explaining its importance for interpretation as well as how it helps readers understand poetic language and apply it to everyday situations.

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Setiawati & Maryani (2018) analyzed the significance of Taylor Swift's utilization of several types of figurative language in Swift's songwriting. Their research suggested that hyperbolic language prevails in Swift's music, conveyed themes of inner turmoil, anguish, desolation, and authentic disillusionment. This literary device serves as a tool for artists to juxtapose elements or emotions with underlying implications. The results of this previous study indicated that hyperbole predominates in Taylor Swift's songs, and the overall contextual meaning of her lyrics speaks of heartbreak, conflict, and profound betrayal.

To conduct a more thorough analysis and address issues in the previous study, the author used a qualitative approach. According to Moleong (2014) the qualitative method is used as a research technique that obtains a description of the words and the performance of people that can be observed. Many composers also utilize it to draw comparisons between two concepts: feelings and implicit meaning. Lyrics are often written with meanings at odds with reality so that the reader or listener can relate to and feel what they have personally experienced. This research did not focus on figurative language as a whole; instead, it concentrated on personification, a significant component of figurative language that is written has meaning, and describes a person's life story.

Further studies are also being conducted to investigate the application of metaphorical language in poetry. Jayantini et al. (2020) conducted an investigation that indicates the use of literary devices and paradoxical diction in an assortment of poems written by the well-known social media influencer and poet Rupi Kaur, who is especially well-known on platforms such as Instagram. As

stated by Jayantini et al. (2020), the study of paradoxical figurative language entails a methodical examination of the purposeful use of opposing terms in the poem "The Sun and Her Flower," utilizing a stylistic framework. The examination in this previous study is based on the unique qualities of contradiction. Unlike a more overt disclosure via lexical selection, it presented two unique examples of rhetorical contradiction in the anthology. The study examined the language in these poems on several levels. Its structural composition, denotative and connotative meanings. The way in which abstract and concrete expressions interact and the deliberate use of lexical structures, like synonyms and antonyms, which established the poet's particular word choice and style.

Research on the idea of metaphor in online news releases about the COVID-19 epidemic was investigated by Wardani (2021). This article investigated the way in which Kominfo, the Ministry of Communication and Information Technology, and Lapor COVID-19 have metaphorically framed the ongoing health crisis in their online news releases. The main objective of the research is to identify the language metaphorical structures that are presented in the online news releases of Kominfo and Lapor COVID-19, to identify the conceptual metaphors that are utilized, and to clarify the intended purpose of their use. In particular, the previous study depicted how the government intentionally uses metaphors to highlight the intricacies of its message, generating curiosity of the readers and igniting their imagination while simultaneously emphasized the primary ideas of its communication.

Initially, the researcher evaluated the Great Dictionary of the Indonesian Language, Fifth Edition (Kamus Besar Bahasa Indonesia, KBBI) The goal was to determine the fundamental and contextual meaning of terms that were believed to be associated with metaphors. Institutional features and discourse genres influenced the selection of these conceptual metaphors. This study delved deeper into personification as the primary tool for revealing various facets of self-identity.

The last study is from the thesis Amung (2022) entitled "An Analysis of Figurative Language Found in the Bible New Testament." This study aimed to analyze the figurative language found in the New Testament, starting from the Synoptic Gospels to the testimonies of the apostles. There are two theories used in this previous study. The first is the theory presented by Knickerbocker & Reninger (1974), in the book entitled *Interpreting Literature,* and this theory is used to find types of figurative language. The second theory is from Leech (1981), which is used to find the meaning of the types of figurative language contained in the data source. The writer analyzed the data descriptively by using the qualitative method and collected the data with the observation method. The writer collected the data from the Bible New Testament by reading and understanding the Bible New Testament in the book "The Gideon's International" and taking notes and classifying the phrases and sentences that contain figurative language. There were seven types of figurative language used in the Bible New Testament: 9 of metaphor, 4 of simile, 1 of personification, 4 of synecdoche, 2 of metonymy, 6 of hyperbole, and 2 of irony. This study focuses on the different metaphorical

language used in the New Testament, from the apostolic testimony to the synoptic gospels. This study was distant from the one discussed in this research. This study examined the use of personification in poetry by Noor Unnahar (2017) to convey identity. This analysis would likely examine the personal and emotional elements of the poet's personification, shedding light on how the poet used personification to expressed the experiences and maintained a sense of self.

2.2 Concepts

This part explained the concepts that are related to the overall understanding of this study. There were three concepts in this research: personification, poetry and self-identity.

2.2.1 Personification

According to Kennedy & Gioia (1995) personification is a form of rhetorical language that gives an inanimate thing, an animal, or an abstract concept (like truth or nature) human characteristics.

Example: "The wind whispered through the trees, sharing its ancient secrets with the eager leaves."

2.2.2 Poetry

"Literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm; poems collectively or as a genre of literature. A quality of beauty and intensity of emotion regarded as characteristic of poems" (Oxford Dictionary, 2006: 681). For poetry to be significant or powerful, it does not always have to be multifaceted or challenging to comprehend. Despite the fact that some poems receive recognition for their

elaborate metaphors and advanced vocabulary, simplicity can sometimes be delightful. Poems without layers of symbolism can nonetheless be just as powerful as those that speak to the heart, communicate emotions well, and strike a chord with a broad readership. Buchbinder (1991) stated that the tension between the various levels of meaning in a poetic poem is nothing new to the reader. The meaning of poem is often vague and ambiguous, firmly indicating that what the poem says is not always what it means—a fact that even a novice reader is aware of.

2.2.3 Self-Identity

According to the theory put forth by Marcia (1980) self-identity is a self-structure, or an internal, dynamic, self-constructed arrangement of motivations, skills, beliefs, and personal history. The more people seem to be conscious of their own differences and similarities from others, as well as their own advantages and disadvantages when navigating the world, the more developed this structure is. The identity structure is not static but rather dynamic. There's constant addition and deletion of components.

2.3 Theories

This part explained the theories that are used to answer the problems of the study. There were two theories that were used by the writer to analyzed the data in this research: the first theory proposed by Kennedy, X.J., and Gioia D.(1995) to find out the types and meanings of figurative language, especially personification found in Noor Unnahar's poem, and the second theory proposed by Marcia

(1980). The applied theory aimed to observe and identify the elements that shape an individual's identity within a society.

2.3.1 Figurative Language

According to Abrams (1981), figurative language is a deviation from what speakers of the language understand as a standard, significance, or order of words to achieve some special meaning, so this actively demonstrated that figurative language cannot be interpreted in a literal way because comparisons in figurative language expressions have specific and distinct meanings. As a result, when using figurative language in certain settings, writers, poets, or speakers employ figurative language, exemplified by adaptable figures of speech, to communicate ideas or messages that have a discernible impact on the reader. What function does figurative language serve in the "conversational machine" that War and Peace so brilliantly describes. One of the decisions a speaker, author or musician must make when organizing the construction of a sentence is how each segment of the message they want to get across will be "shaped"—literally, humorously, figuratively, and so on (Katz, Cacciari, Gibbs, & Turner, 1998). According to Colston (2015), certain instances of figurative language might only be obvious when analyzed in relation to larger speech settings. Their figurativeness can be obscured if seen alone as a small phrase or sentence; surface ambiguity could not make the figurativeness obvious. Figurativeness, however, can appear if the larger discourse is let to project down upon the smaller excerpt that it contains.

2.3.2 Personification

Personification related to a psychological theory in this study, personification is giving human qualities to non-human things. It is when we describe objects, animals, or ideas as if they were people. In each case, giving human actions (smiling, whispering, flying) to things that aren't human (the sun, wind, time). Writers use personification to make their descriptions more vivid and interesting. It helps readers connect with ideas or objects in a more personal way. The poetry of the eighteenth-century lesser English poets is littered with hollow-eyed personifications (Kennedy & Gioia, 1995). Personification deals with facts, ideas, and beliefs and functions in a variety of registers, including sensory and spiritual, visible and invisible, concrete and abstract (Ramakers, 2016).

Personification is one of several types of figurative language; it is frequently used in works of art and literature. However, because personification depends extensively on context, it can be tough to examine and understand in greater detail, even if it is a typical occurrence in many works. Consider the line "The stars danced in the sky." Without knowing the context, it's unclear whether this is meant to convey joy, restlessness, or something else entirely. The context in which personification is applied frequently determines how effective it is. For instance, in a poem about grief, the line "The clouds wept" would be more impactful than in a cheerful story about a picnic. To grasp the intended meaning of personification, people must have a thorough awareness of the larger context of a literary work, which includes the cultural, historical, and authorial framework.

For example, in George Orwell's "Animal Farm," the personification of farm animals takes on a deeper meaning when understood in the context of the Russian Revolution and the rise of Stalinism.

2.3.3 Self-Identity

Self-identity is the question, "Who am I?" It is a complex and multidimensional concept that involves many different aspects. It is a combined representation of oneself as a unique person, often including ethnic identity. It also entails knowing "what one is," setting oneself apart from others according to one's knowledge, convictions, core values, respect, and the significance of one's existence (Bailey, 2003: 384). Throughout the many establishments of modernity, self-identity travels along a trajectory known as the "life cycle," a term that is far more appropriate when used in non-modern contexts than in modern ones. Every person not only "has," but also "lives" a reflexively structured biography that is derived from social and psychological information flows regarding possible life paths. Over time, the whole gestalt could change. Nevertheless, the details of personal identities could be fascinating. The underlying mechanism, which is the patterning of essentially separate elements into a flexible oneness, is the most important topic of study.

According to Marcia (1980), the identity statuses comprise four approaches to resolving the identity crisis that is common among older adolescents:

2.3.3.1 Identity Achievement

Identity achievement is a state in which an individual has discovered who they are and has made a commitment—a commitment they have made after considering all of the possibilities they believe are reasonable, Marcia (1980). The adolescent identity crisis is a struggle that must be successfully navigated and overcome in order to acquire identity. In this stage, people actively explore various aspects of themselves, including their values, beliefs, and goals in life. They firmly commit to a set of choices that are consistent with who they really are. Identity attainment is essentially a deep sense of self-awareness and confidence in one's chosen identity.

2.3.3.2 Foreclosure

People who remain committed to their careers and ideologies are known as foreclosures. However, these were not selected by the individual but rather by their parents. They provide little to no indication of a "crisis." Marcia (1980). Within James Marcia's framework, foreclosure designates an identity status marked by a dedication to values, beliefs, and life decisions without going through a phase of active exploration. Without thoughtfully considering other possibilities, people who are facing foreclosure have accepted a preset set of identity components that are frequently passed down from parents or other authority figures.

2.3.3.3 Identity Diffusion

Adolescents who lack a clear career path or ideological inclination are known as identity diffusions, according to Marcia (1980). Identity diffusion

describes a situation in which people have not yet actively investigated and committed to specific values, beliefs, or goals in life. Apathy or a lack of focus when it comes to their identity development can be signs of identity dispersal. Those in a state of diffusion, in contrast to those in identity achievement or foreclosure, have not made hard commitments to certain life courses or focused on exploring their sense of self. This position is typified by a certain amount of ambiguity and a vague sense of personal identity direction.

2.3.3.4 Moratorium

Moratoriums are people who are going through an identity crisis because they are having problems with their careers, ideologies, or both, (Marcia, 1980). Individuals who are in a condition of moratorium are experimenting, asking questions, and trying to gain a deeper understanding of who they are.

Trying out various roles, attitudes, and beliefs is a common part of this exploration process before deciding on a more permanent identity.