

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Figurative Language

According to the book *A Glossary of Literary Terms* which was written by Abrams & Harpham (2009, 118), figurative language is the use of imaginative terms that transcend word meanings to enhance the creativity and impact of writing. Writers convey information in intriguing ways by using exaggerations, parallels, or odd descriptions rather than merely stating them. By using figurative language, authors can better convey their ideas, evoke strong feelings, and paint vivid images in our brains. Typical examples of figure of speech are as follows:

2.1.1 Hyperbole

Intentional exaggeration for effect or emphasis, whether ironic, humorous, or serious, is known as hyperbole (Abrams & Harpham, 2009, 121). Within this understanding, hyperbole has several important characteristics. Most importantly, it is not meant to be taken literally. The speaker or writer exaggerates in order to emphasize a point rather than to present factual information. Hyperbole is often used to strengthen expression, increase emotional impact, and help readers or listeners better understand how something feels. Abrams and Harpham (2009) also point out that hyperbole is flexible in its use. It can appear in serious and dramatic contexts, but it can also be used humorously or ironically. In literary discussion, hyperbole is usually contrasted with meiosis or understatement, which minimizes rather than enlarges an idea.

For instance, when someone says, “My backpack weighs a ton,” the statement is clearly not factual. Instead, the exaggeration helps communicate the speaker’s experience of carrying something that feels extremely heavy.

2.1.2 Symbolism

An image, word, or object that conveys more than just its literal meaning, it is often implying intricate concepts and emotional resonance which is called a symbol. Symbolism is open-ended and enhances interpretation by its suggestive character, in contrast to allegory, which has predetermined meanings (Abrams & Harpham, 2009, 342).

Abrams and Harpham (2009) draw a clear distinction between literal meaning, which refers to an object as it exists in reality, and symbolic meaning, which refers to what that object represents beyond itself. Within this framework, they classify symbols into two main categories. The first category is conventional or public symbols, which carry meanings that are widely recognized and shared within a particular culture. Common examples include the cross as a symbol of Christianity or a national flag as a representation of a country. Because these meanings are socially established, readers generally understand them without the need for further explanation. The second category consists of private or personal symbols, which are created by an author for a specific literary work and do not necessarily, have a fixed or universally accepted meaning outside that context.

2.1.3 Imagery

Language that appeals to the senses, sight, sound, touch, taste, smell, and movement are referred to as imagery. It may use figurative language, allusions, or direct descriptions. Writing becomes more real and tangible when it uses imagery, which increases its emotional and intellectual effect (Abrams & Harpham, 2009, 150). Imagery mostly used in creating physical and emotional responses in the reader. The usage of imagery would be more effective through the careful choice of descriptive adjectives. For instance, using words such as “shimmering” or “blinding” instead of the more general term “bright,” or “piercing” instead of simply “loud,” allows me to present more vivid and precise images. I also rely heavily on verbs, since they propel the narrative forward and shape the reader’s experience of movement and action. Strong and specific verbs help draw the reader into the scene and make events feel more immediate and engaging.

2.1.4 Antithesis (paradox)

An antithesis or paradox is an expression that exposes a deeper truth despite seeming illogical or self-contradictory. It's frequently employed in poetry to convey nuanced or humorous ideas. Antithesis is a rhetorical strategy that uses to emphasize contrast by expressing opposing ideas in parallel grammatical constructions (Abrams & Harpham, 2009, 227).

Antithesis as a rhetorical device that focuses on the deliberate contrast of ideas. In its most effective form, antithesis presents direct opposites, although it can also involve ideas that differ sharply without being exact opposites. This

strong contrast allows the meaning of each idea to become clearer when placed against the other. Because of this structured opposition, antithesis is more impactful than simply placing two contrasting ideas side by side.

2.1.5 Metaphor

Metaphor is a figure of speech in which a certain trait is emphasized or a vivid mental image is conjured up by describing one thing as though it were something else. This is accomplished without the use of comparison words like "like" or "as." Rather, it asserts outright that one thing is another. This creative comparison technique enables authors to convey concepts in a more potent or symbolic manner (Abrams & Harpham, 2009, 118).

Metaphor, according to Abrams and Harph (2009, 118), is a figure of speech that relies on implicit comparison. Unlike simile, which explicitly signals comparison through words such as like or as, metaphor presents one thing directly as another. This direct form of comparison allows meaning to be conveyed more forcefully. As a result, metaphor encourages readers to engage actively with the relationship between the two concepts..

2.1.6 Personification

Personification is the technique of giving nonhuman things, animals, or abstract ideas human traits, feelings, or behaviors. Personification gives inanimate or abstract objects a human face, increasing their vividness and relatability. It enhances a story's emotional appeal and enables readers to relate to the nonhuman characters on an emotional or intimate level (Abrams & Harpham, 2009, 121).

Personification refers to a figure of speech in which inanimate objects or abstract ideas are described as if they possess human qualities, emotions, or actions. Abrams and Harpham (2009, 121) explain that personification assigns life-like characteristics to non-human elements in order to enhance expression and meaning. Simple examples of personification can also be found in everyday language. Sentences such as “the clock stared at me from across the room” or “the sun smiled down on us” assign human actions to objects that cannot literally perform them. Although clocks cannot stare and the sun cannot smile, these expressions make descriptions more vivid and imaginative. In this way, personification enhances clarity, emotional appeal, and reader engagement across both literary and non-literary contexts.

2.1.7 Metonymy

Metonymy is a figure of speech in which a closely related thing's name is used to refer to something. It makes use of common cultural or contextual knowledge to enable authors to subtly and effectively convey larger ideas, frequently with rhetorical or symbolic overtones (Abrams & Harpham, 2009, 120).

Unlike other figures of substitution, metonymy does not rely on resemblance but on conceptual closeness. The relationship between the terms involved is neither part to whole nor whole to part, but rather based on habitual or cultural association. A well-known example appears in the expression “the pen is mightier than the sword,” where pen represents writing or intellectual power and sword represents physical force. Through such substitutions, metonymy allows complex ideas to be expressed concisely and effectively.

Overall, metonymy functions as an effective linguistic strategy that replaces direct reference with meaningful association. By relying on shared cultural or conceptual links, metonymy enhances clarity, emotional impact, and stylistic expression. Its frequent use in literature and music demonstrates its flexibility and communicative strength. Through metonymy, language becomes more expressive while remaining concise and evocative.

2.1.8 Synecdoche

Synecdoche is a type of figurative language in which a whole is used to represent a part or a part of something is used to represent the whole. Focusing on a single significant or identifiable aspect of anything makes concepts easier to comprehend or more potent. For instance, someone would say "hands" rather than "workers," since the hands are the body part that performs the labor. Poetry and speeches frequently employ this figure of speech to evoke powerful feelings and vivid imagery. It facilitates highlighting the key points, particulars, and engaging the reader's imagination (Abrams & Harpham, 2009, 120).

Synecdoche is a literary device in which a part of something is used to represent the whole, or less commonly, the whole is used to represent a part. An example of part representing the whole appears in the phrase hired hand, which refers to a worker, while an example of the whole representing a part occurs when society is used to mean high society. Synecdoche is often compared to metonymy, but the two are distinct. In metonymy, the substitution is based on association,

such as using crown to refer to a king or queen, rather than on a part to whole relationship.

Common examples of synecdoche appear frequently in everyday language. Words such as threads are often used to refer to clothing, heels to represent high heeled shoes, and suit to describe a businessperson. In each case, a single characteristic or object associated with a group replaces the whole. These examples demonstrate how synecdoche operates naturally within daily communication.

2.1.9 Simile

A simile is a figure of speech in which the terms "like" or "as" are used to expressly compare two different objects. Similes compare a subject to something familiar in order to highlight or clarify certain aspects of it. They help readers visualize or emotionally react to the contrast by making descriptions more emotive, approachable, and emotionally charged (Abrams & Harpham, 2009, 118).