

Chapter II

Unapologetic Feelings Issues in the Poetry Book Bohang's 'The Book of Forbidden Feelings'

This chapter discusses the theories proposed by experts that are relevant to the research problem, which provide support for the current research. It explains several key components related to the analysis of poetry and diction.

2.1 Poetry

As one of the most appreciated forms within the realm of literature, poetry holds a special place for its ability to evoke emotions and provoke deep thought. Poets contribute deeply to the art of poetry through their unique perspectives and creative expressions. For example, the works of Emily Dickinson and Langston Hughes show the different range of themes and styles that poets explore. Fabb (2015:18) delves into the perceptive aspects of poetry, shedding light on how human working memory plays a crucial role in shaping its form and performance. This theory is further supported by an experimental study conducted by Menninghaus (2017:17), which confirm that the contents of poems without their accompanying prosody can excite emotions.

In the literature, specifically in the realm of poetry, the significance of meaning beyond more literal interpretations as it becomes subtly laid within each carefully chosen word. Each word within the poetic framework serves a dual purpose, acting not only as an individual idea but also as a important tool employed to communicate nuanced feel to an audience. The art of effective communication, whether expressed verbally or in writing, relies on the careful selection of words to convey an idea, forming precise and fluent groupings of

words to articulate the intended message. Diction, as the art and science of choosing words, elevates this linguistic challenge within the context of poetry, presenting a unique and nuanced landscape where the interaction of language intricacies becomes the very essence of conveying meaning, emotion, and artistic expression. According to Waluyo (2010:22), analyzing poetry involves at least two main elements: the inner structure and the physical structure. The inner structure refers to the foundational elements that shape the meaning and depth of a poem, even though they aren't directly visible in the text. These elements include the theme, tone, feeling, and message.

On the other hand, the physical structure relates to the outward, observable form of the poem how it's visually and linguistically presented. This includes components such as diction (word choice), imagery, concrete words, rhyme, typography, and figurative language. These physical aspects work together to bring the poem to life and shape how readers experience it.

2.2 Diction

Diction is the choice of words that poets usually select as carefully as possible. Diction involves the careful selection of words to precisely convey ideas and thoughts or using expressions that lead to meaningful outcomes in specific contexts. According to Keraf (2009:22-23), the concept of diction goes beyond simply choosing words for expressing ideas; it also includes considerations of phraseology, language style, and expressions. For instance, when a writer chooses for formal language in a research paper, it demonstrates a conscious choice of diction to maintain a certain tone.

Putrayasa (2007:8) traces the origin of the term "diction" back to "dictionary," emphasizing the importance of word selection in communication. In the context of the Great Dictionary of the Indonesian Language (KBBI), diction is defined as the deliberate selection of words that are not only appropriate but also harmonious to effectively convey ideas and achieve specific desired effects. To illustrate, when a poet selects clear and suggestive language in a poem, it shows a chosen diction that enhances the emotional impact on readers.

In essence, diction plays a crucial role in shaping the tone, style, and overall impact of communication. By carefully choosing words that align with the intended message, individuals can effectively communicate their ideas and evoke desired responses from their audience. Therefore, mastering the art of diction is essential for anyone seeking to express their thoughts and emotions with clarity and precision.

2.2.1 The Characteristics of Diction

Diction as an essential aspect of linguistic and literary expression, has distinct characteristics that significantly influence the style, tone, and overall impact of written and spoken works (Keraf, 2009:24). Diction plays a crucial role in creating a particular tone or ambiance in writing. The vocabulary used by characters can support to shape their personas, reveal details such as education, age, occupation, and background. Diction, as a fundamental element of linguistic and literary expression, has been extensively studied by scholars

who identify specific characteristics that contribute to its effectiveness and artistic value. Below is a list of some characteristics of diction :

1. Precision and Specificity

Perrine (1969:45) explains that diction is characterized by its precision and specificity, which avoids ambiguous or general language. Words are chosen to convey precise meanings and images, particularly in poetry, where every word carries significant weight due to the condensed nature of the form.

2. Aesthetic Appeal

In literary texts, especially poetry, diction often includes an aesthetic element. Leech (1969:27) highlights the aesthetic quality of diction, focusing on the harmony, rhythm, and phonetic appeal of words.

3. Emotive Richness

Wimsatt and Beardsley (1954:39) describe emotive richness as a key characteristic of diction. Words often carry connotations that extend beyond their literal meanings, evoking complex emotions and associations that engage readers on a deeper, more personal level.

4. Figurative Language

Waluyo (2010:73) explains that diction often involves the use of figurative language, such as metaphors, similes, and other figures of speech. These devices allow writers to convey abstract ideas and emotions vividly and impactfully, enhancing the imagery and depth of the text.

5. Connotative and Denotative Balance

Diction balances denotative (literal) and connotative (implied or emotional) meanings. This balance allows writers to communicate ideas while simultaneously evoking emotions and associations (Jakobson, 1995:354).

6. Formal and Informal

Diction can generally be categorized into formal and informal styles, depending on the context, audience, and purpose of the communication. Formal diction involves choosing descriptive, precise words that are polite and proper. Sentences in formal diction are often longer. Informal diction, on the other hand, often assumes that the audience already knows what you're talking about and generally uses shorter words. Sentences may be incomplete or ignore some finer points of grammar and usage (Gunner, 2020:2).

2.3 Types of Diction

Diction refers to the choice of words an author or speaker uses to convey meaning, tone, and style. According to Husnul (2010:2), Word choice or also called diction is an effort to choose certain words used in a language expression. For example, formal diction uses complex language, avoiding personal pronouns and contractions. In formal writing, one might say "It is necessary to consider" instead of "You should think about it." Informal diction, on the other hand, consists of everyday language, slang words, contractions, and personal pronouns. An example of informal diction is saying "I wanna go" instead of "I want to go."

Daily language diction refers to regional or time-specific conversational words. In different parts of the world, people might use different daily language expressions like "y'all" in the Southern United States. Slang is extremely informal and group-specific, often growing fast within different social circles. Specific diction uses literal definitions without emotional response, such as stating "The chair is brown" without adding any emotional connotations. Abstract diction, on the other hand, describes intangible qualities like "love" or "happiness." Poetic diction involves language in poetry, where words are carefully chosen for their sound and imagery.

According to Tillotson (2014:47) uses the term poetic diction to refer to several related ideas: (1) the full range of words commonly used in poetry, (2) the total vocabulary employed by an individual poet, and (3) the specific set of favorite words that a particular poet tends to use most often. The word choice in poetry relates to meaning, sound harmony, and word arrangement. Meaning refers to the definition of the word itself. Sound harmony is about the rhyme patterns used throughout the poem. Meanwhile, word sequence often reflects the poet's background. In general, diction in poetry can be categorized into three main types. They are:

2.3.1 Connotation and Denotation

According to Chandler (2011:89), words carry not only their literal or referential meanings, known as denotation, but also evoke additional layers of meaning through feelings, attitudes, or opinions, which are referred to as connotations. Denotation, as Chaer (2009:65) explains that denotative

meaning is the direct, literal meaning of a word, while connotative meaning refers to the additional, implied meanings that words may carry, which are not universally fixed. In contrast, connotative meaning involves the more subjective, often personal relations that a word might carry for different speakers. These relations can vary widely, as they are influenced by individual experiences, cultural backgrounds, and social contexts, making connotations more fluid and less universally agreed upon compared to denotative meanings.

The role of connotation in language is particularly significant in creative writing and poetry, where the emotional resonance of words often takes precedence over their literal meanings. In poetry, for example, the connotative meanings of words are used to evoke imagery, set a tone, or produce specific emotional responses from the reader. The power of connotation lies in its ability to convey complex layers of meaning with just a single word, allowing poets and writers to communicate deep, multifaceted ideas in a concise and impactful manner.

2.3.2 General and Specific Meaning

Geeraerts (2010:25) discusses the concepts of general and specific meanings in language. The specific meaning, often referred to as the dictionary meaning, is a precise definition of a word, typically composed of smaller, meaningful elements that combine to form its complete meaning. This specific meaning is what one would typically find listed in a dictionary, providing a clear, standardized understanding of a word's usage in language.

General words have broad meanings, while specific words convey more precise meanings. For example, the general term "vehicle" refers to a wide category that includes cars, buses, trucks, and more. In contrast, specific words like "car" and "bus" narrow down the category to particular types within that group.

2.3.3 Figurative Language

Figurative language plays a crucial role in poetry, enhancing its aesthetic attraction and depth of meaning. Some linguists have their own opinions in divide the kind of figurative language. Perrine (1988:565) divided figurative language into ten kinds; they are metaphor, simile, synecdoche, personification, metonymy, allegory, hyperbole, irony, symbol, and paradox. Figurative language is words, phrases or expressions in which the meaning of the words or phrase or expression are different from literal language.

Abrams (1999:96) said that figurative language is divided into two classes, figure of thought and figure of speech. Figure of thought is a figure in which words used have an extension in their standard meaning. Meanwhile, figure of speech is a figure of which the words have a rhetorical effect. Figure of speech is also named figurative expression.

There are many kinds of figurative language as stated above, but the researcher will focus on 4 figurative languages. The explanations of every kind are taken from some linguists, books, or sources. The explanation is as follows:

1. Simile

According to Frost (2006:58) simile is figure of speech in which a comparison is expressed by the specific use of word or phrase such as: like, as, than, seems or as if. Essentially, a simile creates a direct comparison between two ideas or objects that are different in nature. By employing these specific words, a simile draws a connection that highlights a similarity between the two, allowing for a more vivid or imaginative understanding of the concept being described. This literary device is often used to make descriptions more expressive, enabling the reader to visualize or comprehend the subject in a new way by relating it to something more familiar or easily understood.

2. Metaphor

According to Wainwright (2005: 153), a metaphor involves expressing one thing in terms of another, especially when the two share similar characteristics. Metaphors are commonly used in everyday speech, as well as in prose and poetry. In poetry, metaphors are especially powerful when a writer believes that the two concepts being compared are not just similar, but in some sense, identical. Unlike similes, metaphors do not use words like 'like' or 'as' to make the comparison explicit. Instead, they directly equalize one thing with another, creating a deeper, often more nuanced connection between the two ideas or objects.

3. Personification

Personification is a type of figure of speech that attributes human qualities or characteristics to non-human entities, as described by Arifin (2012:12). This literary device involves giving life-like traits to inanimate objects, animals, or abstract ideas, making them seem as if they had human qualities. By doing so, personification creates an analogy that allows readers to relate to these non-human elements as if they were human, adding depth and emotion to the description. This technique is often used to make descriptions more vivid and relatable, enabling the reader to connect with the subject on a more personal level.

4. Hyperbole

Tjahjono (2010: 65) explains that hyperbole is a form of exaggerated expression. It is used to describe a situation or object in a way that is deliberately overstated, with no intention for the statement to be interpreted literally. The purpose of using exaggeration or overstatement in hyperbole is to strongly emphasize a particular point or to create a dramatic effect. By doing so, hyperbole makes the subject seem much larger, more intense, or more significant than it actually is. This figure of speech is often employed to add emphasis, evoke strong emotions, or create a memorable impact on the audience.

2.4 Previous Study

There are five previous studies relevant to this analysis. The similar research is already made by Ririn Rosalia Silalahi, Hennilawati and Toras Barita Bayo Angin from Institut Pendidikan Tapanuli Selatan in 2022. The title of the research is “*Analisis Diksi dan Gaya Bahasa Pada Kumpulan Puisi “Ada Berita Apa Hari Ini, Dian Sastro” Karya Sapardi Djoko Damono*”. Ririn, Henni and Toras’s investigation is exclusively centered on the identify the use of connotative diction and the literary style of personification in the poetry collection “*Ada Berita Apa Hari Ini, Den Sastro?*” by Sapardi Djoko Damono.

The second study is a journal by Yosi M. Passandaran from Indraprasta PGRI University in 2019. The title of the journal is “Diction in Emily Dickinson’s Poems”. Meanwhile, Yosi's study delves into the analysis of diction in poetry, with a specific focus on explaining the characteristics and applications of diction in the poems of Emily Dickinson. The findings of Yosi's research highlight three different usages of diction: connotation-denotation meaning, specific-general meaning, and the utilization of stylistic language. The third previous study is titled “Diction Analysis in Charlotte Puddifoot’s Poem After the Abortion” by Meliana Siboro, Rahmadsyah Rangkuti and M. Manugeran from University of Sumatera Utara (USU) in 2022. This study focuses on the use of abstract, concrete, denotative and connotative dictions are prevalent throughout the poem.

Both studies focus on exploring the diction uses in the poetry, Yosi’s study is more about understanding the general patterns and applications of diction in

Emily Dickinson's work, while Siboro study is focused on the specific types of diction (abstract, concrete, denotative, connotative) in the poem "After the Abortion." Both approaches look at how diction shapes the meaning of poetry but through different frameworks and examples.

The fourth study, titled "Exploring Figurative Language in Rupi Kaur's Selected Poems" by Ayuni Kabobu Heda from Sanata Dharma University in 2021. This research explored figurative language or figures of speech used in the seven poems entitled Home, Time, Self-love, Self-hate, The Construction Site of Our Future, Long-distance, and It Is So Full Here in Myself by Rupi Kaur. And lastly the final study is by Daumi Rahmatika Zuhdah and Shinta Nuriya Idatul Alfain titled "An Analysis of Denotation and Connotation in Chairil Anwar's Poem" from UIN Maulana Malik Ibrahim in 2020. This study primarily investigates denotative and connotative meaning in words. Both studies explore how the use of language in poetry influences meaning, whether through specific word choices (diction) or the employment of figurative devices (such as metaphors or connotations), but Heda's research is centered on figurative expressions while Zuhdah and Alfain's research examines the literal and implied meanings of words.

These previous studies can improve the methodological approach used in this analysis, offering a framework for categorizing diction and identifying types of diction uses. Such studies will also help to explore how diction contributes to meaning, emotion, and theme in Lala Bohang's poetry, and allowing for a more in-depth and more structured analysis of her work.