

PERSONIFICATION IN *THE NOVEL PASOLA* BY MARIA MATILDIS BANDA

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Abstract

This research aims to describe the personification and meaning of majas contained in the novel *Pasola* by Maria Matildis Banda. The method used in this study is a descriptive method with a type of qualitative research. The novel *Pasola* by Maria Matildis Banda is the source of the data. The method used in data collection was carried out by reading the novel. Then, the data that has been collected is sorted, analyzed, and concluded according to its personification. The results show that there are as many as 15 personification majas data in the novel *Pasola* by Maria Matildis Banda.

Keywords: *novel, personification, Pasola.*

Introduction

Majas in literary works is very commonly used. The majas is used by the author as a way to beautify the language in his work. One type of literary work that is used as an object at this time is the novel. In the novel, the author also uses majas in narrating the story. The same is the case with Maria Matildis Banda (MMB) in her novel titled *Pasola* (2023).

The story in *Pasola's novel* is very interesting. The story is full of tension and conflict. It is narrated in the characters, especially the main character in maintaining his position and power in the tradition. The novel begins with the story of a main character who is trapped in the world and his personal ambition to maintain tradition. The main character (Waleka) has to face the harsh reality that what he dreams of turns out to come with unforeseen consequences. His grandson (Laras) strongly opposed his grandfather (Waleka) marrying his friend (Galuh) during the event so that the event failed and was delayed. Through the character of Laras, personal life and morality are questioned and the choices made are increasingly difficult. In this novel there is also a story full of intrigue that evokes to think about the meaning of power and the price that must be paid to achieve it. In addition, there are also emotionally stirring conflicts to reflect on the various choices faced by the main character in his life journey.

It has been revealed above that MMB in *Pasola's* novel exists using majas. Various majas can be found in *Pasola's* novel, but what is discussed on this occasion is the personification majas. Thus, the purpose of this research is to describe the personification of majas and its meaning contained in the novel *Pasola* by MMB.

Majas is a choice of certain words according to the intention of the writer or speaker in order to obtain the aspect of beauty (Ratna, 2009: 164). Personification according to Keraf (1986: 140) is a kind of figurative language style that describes inanimate objects or inanimate objects as if they possess human qualities. Personification or personification describes inanimate objects acting, doing, and speaking like humans. Tarigan (1985: 5) stated that language style is a form of rhetoric, namely the use of words in speaking and writing to convince or influence listeners and readers.

Research that discusses personification has been done by several people. One of the studies relevant to this research is the research by Primariz et al. (2024) entitled "Personification in Poetry on Instagram Accounts". His research aims to describe the style of personified language and its meaning contained in poetry posts on @tukangpuisikatipilar's

Instagram account. The research method is a descriptive method with a qualitative type of research. The results of his research found 20 personified language style data. Primariz et al.'s research has similarities with this research in terms of methods and types of research and both discuss personification. The difference lies in the data source. Primariz et al.'s research used a poetry data source on an Instagram account, while the data source for this research is *Pasola's* novel.

Method

The method used in this study is a descriptive method with a type of qualitative research. The source of the data is the novel *Pasola* (2023) by MMB. The descriptive method referred to is stated by Ratna (2010: 53), which is a method that conducts a descriptive analysis of existing facts. These facts are the personification of the novel *Pasola* by MMB. Data collection was carried out by reading the novel. Furthermore, the data that has been collected is sorted, analyzed, and concluded.

Results

MMB in *Pasola's* novel is found to often use personified majas. This is done seemingly to create an imaginative impression on the readers. To convey the atmosphere or emotion and the painting of a certain place or geographical situation of the location as a background in storytelling, MMB also uses personification majas. In MMB's novel *Pasola*, it is found that there are as many as 15 personified majas data.

Discussion

The following is a discussion of the personification majas found in the novel *Pasola* by MMB. Take a look at the data excerpt below.

The wind blew slowly caressing the faces that were covered with hope. (MMB: 8)
 The breeze from the sea gently caresses. (MMB: 199)

The above data includes personification majas because it uses words that refer to human nature or character applied to inanimate objects. The "wind" in the data sentence is an inanimate object given a human nature that can "caress" which of course only humans can do. Even though originally the wind could only blow and then touch someone (the character in *the story of the novel Pasola*). The above statement in the novel's quote means as if the wind can caress. MMB uses the personification majas to explain the situation to the reader in the form of a shadow or wishful thinking. Through personification majas, MMB invites readers to imagine what he writes. Thus, the reader has an idea of the situation that actually happens in the novel.

Other data citations similar to the above can be seen in the following data.

There is a shady banyan tree standing inside a stone fence, the side of Waleka's house. (MMB: 2)

The statement in the novel's excerpt includes majas personifying the meaning that it is as if the "leaves of a banyan tree" can stand like a human. In fact, leaves cannot rest on their feet to stand because leaves do not have legs. The leaves can only stand upright as a means of breathing and processing nutrients.

Note other data in the following quote.

Strong winds can be seen from the sleeping stems and leaves of weeds in the open field. (MMB: 52)

The statement in the novel's excerpt includes personification majas. The meaning is as if the stems and leaves of weeds can only fall asleep like humans. In fact, weeds can only collapse and cannot close their eyes like humans.

The same is also found in the following other quotes.

.... The two saw the soaring smoke of flame grasping the flames that were squirming and burning. (MMB: 57)

The statement in the quote of the novel includes a personification majas. The meaning is as if the smoke of fire can grasp like a human being can hold with clenched hands, while the smoke of fire is an inanimate object. Likewise, the flame as an inanimate object seems to be able to squirm like a human.

The following quote also shows the same

.... The flames that dance in the vibrations of the Ronggeng war dance are looking for targets.... (MMB: 58)

The statement in the novel's excerpt includes personification majas. The meaning is as if what is an inanimate object can perform the act of dancing like a human. In fact, fire can only flare up.

Consider the following other data citations that have the same thing.

The sound of kletak-kletuk (flames) devoured every inch of the mansion. (MMB: 60)

The statement in the quote of the novel includes a personification majas. The meaning is as if the sound of a flame can eat or chew food like a human. In reality, the flames can only burn down the house in the novel.

Furthermore, the same is also found in the following other quotes.

.... The fire that creeps is getting higher and higher.... (MMB:61)

The statement in the above novel quote includes personification majas. The meaning is as if fire which is an inanimate object can creep like a human. In reality, fire does not have hands, feet, and body to rest on the ground in moving forward. Fire can only spread.

Notice again the same thing in the following data excerpt.

The flame blazed while easily chewing on every dry weed vein. (MMB: 61)

The statement in the novel's excerpt includes personification majas. The meaning is as if a blazing fire can perform the human act of chewing. Fire as an inanimate object does not in fact have a mouth and teeth to chew like humans.

Look again at the following data excerpt.

The wind blows slowly to compensate for the sunlight that pierces the open fields. (MMB: 77)

The statement in the novel's excerpt includes personification majas. It means as if sunlight can perform a human act of stabbing. In reality, sunlight as an inanimate object cannot do the piercing work of a sharp weapon like humans do. Sunlight can only emit its light.

The same can be seen again in the following data excerpt.

His mind flies towards Lara who is nowhere to go (MMB: 78)

The statement in the novel's excerpt includes personification majas. The meaning is as if the mind can fly in the air. In reality, the mind has no power. Wings or engine power that can be used to move or float.

The same can also be seen in the following data excerpts.

The wind swept the shoots of the weeds, giving birth to desauan. (MMB: 99)

The statement in the novel's excerpt includes personification majas. The meaning is as if the wind as an inanimate object can perform human actions to give birth like humans.

The same can also be said again in the following data quotes.

.... The wind that felt present among the waving weeds. (MMB: 159)

The statement in the novel's excerpt includes personification majas. The meaning is as if weeds as inanimate objects can perform waving actions like humans. In reality, weeds do not have movable hands to summon.

Pay attention to other data below.

Weeds in the wide field stretched dancing..... (MMB: 199)

The statement in the quote of the novel includes a personification majas. The meaning is as if weeds which are inanimate objects are able to act dancing like humans. In reality, weeds can't play dance. Weeds can only sway.

The same can be seen in the following quote.

The sunlight greeted him more boldly..... (MMB: 201)

The statement in the novel's excerpt includes personification majas. The meaning is as if the sunlight is able to do welcoming actions like humans and can be brave humans. In reality the sunlight cannot receive a person, but can only emit Light to a person (the character in the novel).

The same can be seen in the following quote.

Lamura's hair stroked her chin every time she hugged and blinked. (MMB: 245)

The statement in the quote from the novel includes majas personifying its meaning as if the hair of a horse named Lamura is able to act humanly to stroke when shaved. In reality, Lamura's hair touched his rider's chin when it was shaved.

In *this Pasola novel*, MMB uses personification majas to paint the setting of the story. The background of the story, according to Nurgiyantoro (2013: 303), provides a concrete and clear foothold for the story. The background painting of certain places with regional characteristics in the form of elevating the regional atmosphere or local colors of Sumba is displayed by MMB with personification majas. MMB gives human qualities to inanimate objects. The human nature given to inanimate objects is actions or behaviors and traits or characters.

Conclusion

In MMB's *novel Pasola*, there is the use of personified majas when showing the background of the story. The setting is a concrete and clear story in the form of local colors of Sumba. Majas personification is a style of language that makes inanimate objects seem to be able to behave and act like humans. From the results of the study, 15 personification majas data were found.

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