

**EXPLORING PERSONIFICATION IN THE GREATEST SHOWMAN**

**SONG ALBUM**

**SKRIPSI**

*Submitted Partial Fulfillment of the Requirements  
For Degree of Sarjana Pendidikan (S.Pd)  
English Education Department*

By

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**FACULTY OF TEACHER TRAINING AND EDUCATION**

**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2024**



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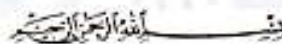


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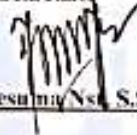
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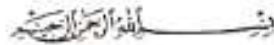
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Judul Skripsi : Exploring Personification in the Greatest Showman Song Album

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
15/5-2024	Back ground the study .	
28/5-2024	The Review of literature	
12/6-2024	Research methodology	
25/6-2024	conceptual framework	
3/7-2024	Data and Data Analysis	
17/7-2024	Conclusion	
19/7-2024	Acc green table	

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### PERNYATAAN KEASLIAN SKRIPSI

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Saya yang bertanda tangan dibawah ini,

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Dengan ini menyatakan bahwa skripsi saya yang berjudul **Exploring Personification in the Greatest Showman Song Album**. Adalah benar bersifat asli (original), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhamamdiyah Sumatera Utara

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,



RIZKY TRI ANANDA

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## **ABSTRACK**

**Rizky Tri Ananda. 17020500118. Exploring Personification in the Greatest Showman Song Album. Thesis. English Education Department Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara. 2024.**

Since personification researchers have used a definite underlying methodologies, the researcher made this research. The research objective is analyzing of personification in the Greatest Showman Song Album. The research method is used qualitative research as well as documentary methodologies. The research results have revealed the personification in the Greatest Showman Song Album, the analyzing used discourse analysis. The research conclusion is the personification sign that acts as it were a human being dominating the Greatest Showman Song Album.

Keywords: Personification, the Greatest Showman Song Album, Discourse Analysis

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In the name of Allah SWT, the most beneficent, the most merciful, praise to Allah SWT, the Lord of the universe. Firstly, the researcher would like to thank Allah, the most almighty, who has allowed him to finish the research. Blessings and peace be upon the Prophet Muhammad, who has brought human beings from the darkness into the bright era.

The researcher extends gratitude to my beloved mother, **Erlina Hanum, S.Pd** and my beloved father, **Suwarso, S.H**, for their unwavering support, prayers, guidance, and material assistance during my academic years in completing my study at the Faculty of Teacher Training and Education, Universitas Muhammadiyah Sumatera Utara.

This research was undertaken to fulfill one requirement for an S-1 degree at the English Department of the Faculty of Teacher Training and Education at the Universitas Muhammadiyah Sumatera Utara. Furthermore, in finishing the research entitled “**Exploring Personification in the Greatest Showman Song Album**” researcher faced many difficulties and problems. With much help from the following people, researcher could finish it. The researcher would also like to thank the following:

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9. The researcher realizes that study still needs to be perfect. So, I expects suggestions and comments from all readers or other researcher who want to learn about this study. May Allah, the most almighty, always bless all of us.

Medan, Oktober 2024

The Researcher

A handwritten signature in black ink, consisting of a large, stylized 'R' followed by a vertical line and a horizontal stroke at the top, resembling the letters 'RTA'.

Rizky Tri Ananda

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

The research had chosen since song reflects the various experiences, ideas, passions of human beings in their daily life. According to Rosita et al. (2019: 61), One form of literature is song lyric that is a part of the literary work which has the intrinsic elements like poetry. It is expressing a person's personal feelings and thoughts, and connected to written for, singing. It is also a kind of poetry which is generally short and characterized by a musical use of language. It is the name for a short poem, that is usually divided into stanzas and directly expressing the poet's own thoughts or sentiments. It is the word of a song and it is an important part in the creation of a song because song lyric is a tool that can be used to express ideas and feelings of the songwriter. This was the reason underpinning research subject chosen by the researcher.

In reading the song lyric, someone not only read or looked at the words that were lined up in the song lyric but they also tries to understand the meaning of the song lyric. The figurative of speech had needed since it needed a study about the meaning of expressions. In the word Azmi et al. (2023: 32), figurative words are the use of words in a way that deviates from meaning to explain or convey complex meanings so that they are easy to imagine which this figure of speech uses comparisons so that the meaning or description of something can be adequately conveyed.

Talk about figure of speech, Kennedy in 1979 divided into personification, metaphor, and simile. According to Darmarris and Putri (2021: 92), personification is a sign to make people more understanding about the meaning of the songs. Personification is express an idea or feeling in a way that is non-literal. In additioto Melion and Remakers (2016: 1), personification, or *prosopopoeia*, the rhetorical figure by which something not human is given a human identity or ‘face’, is readily spotted, but the figure’s cognitive form and function, its rhetorical and pictorial effects, rarely elicit scholarly attention.

In understanding the personification, the researcher would like to provide an example of personification analysis. The example were taken from previous study. The analyzing of freefall lyrics “Sharing a tired mattress on the floor” as cited in Darmarris and Putri (2021: 95):

The data is categorized as a non-living creature personification. A word “mattress” is a non-living thing that got human attribute “tired”. Non-living things are including phenomena that generally occurred, such as mountains, rivers, lakes, the earth, the stars, the moon, the sun, and the clouds. It also includes artificial products, such as houses, ships and vehicles.

Same as the other personification researchers, the previous study was also used descriptive qualitative research in their methodologies. Therefore, the personification researchers does not have a definite underlying methodologies, such us pivotal cognitive modes, research types, gathering structure, data collection techniques, data management techniques, and data analysis techniques.



This was the reason underpinning the researcher made the further research about personification.

In this paper, the researcher would like to analyze the personification through discourse analysis. The researcher would like to use the documentary methodologies by Flick Uwe in 2018. The aim is to explore personification on song through a structured methodologies. Hence, the research is entitled: Exploring Personification in the Greatest Showman Song Album.

### **B. Identification of the Problem**

1. Song reflects the various experiences, ideas, passions of human beings in their daily life.
2. Most personification researchers did not use structured methodologies.
3. The need of exploring personification on song through a structured methodologies as further research.

### **C. Scope and Limitation**

This study scope this study is about figurative of speech that it is limited in personification of the Greatest Showman Song Album.

### **D. Formulation of the Problem**

1. What is the personification meaning that found in the Greatest Showman Song Album?
2. How is the personification that realized the Greatest Showman Song Album?

3. Why is the Greatest Showman Song Album using personification meaning?

#### **E. Objective of the Study**

1. To observe the Greatest Showman Song Album lyric meanings through personification.
2. To analyze the Greatest Showman Song Album lyric meanings through personification.
3. To elaborate the Greatest Showman Song Album lyric meanings through personification.

#### **F. Significance of the Study**

##### *1. Theoretically:*

The results of this research are expected to facilitate easier and detailer understanding about personification in a song.

##### *2. Practically:*

The results of this research are expected to detailer English learner in studying about the personification and it expected to be a reference for other researcher in doing further research.

## **CHAPTER II**

### **THE REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Semantic**

Semantic is used by researcher when the researcher studied the personification meaning in the Greatest Showman Song Album. In the line with Katz, J., J, (1-2:1972) semantics is the study of linguistic meaning. It is concerned with what sentences and other linguistic objects express, not with the arrangement of their syntactic parts or with their pronunciation. progress in the study of meaning, although significant in the direction of accumulating a richer and more extensive body of interesting facts, has been negligible in the direction of bringing order to these facts, that is, little has been accomplished in the way of revealing the general principles that underlie the organization of semantic phenomena

In addition to Katz, J., J, (1-2:1972) semantic theory must also contain a model of the semantic component of a grammar which must describe the manner in which semantic interpretations are mapped onto underlying phrase markers. It must specify the contribution of both linguistic universals and language-specific information to this mapping. It must also explain the semantic competence underlying the speaker's ability to understand the meaning of new sentences chosen arbitrarily from the infinite range of sentences. This explanation must assume that the speaker possesses, as part of his system of internalized rules, semantic rules that enable him to obtain the meaning of any new sentence as a

compositional function of the meanings of its parts and their syntactic organization. The model must prescribe that the semantic component of a grammar contain a dictionary that formally specifies the senses of every syntactically atomic constituent in the language. It must also prescribe rules for obtaining representations of the senses of syntactically complex constituents, which are form representations of the senses of their atomic constituents in the dictionary.

## **2. Figurative of Speech in Song**

The song is literature that can elaborate in figurative of speech study. According to Rosita et al. (2019: 61), One form of literature is song lyric that is a part of the literary work which has the intrinsic elements like poetry. It is expressing a person's personal feelings and thoughts, and connected to written for, singing. It is also a kind of poetry which is generally short and characterized by a musical use of language. It is the name for a short poem, that is usually divided into stanzas and directly expressing the poet's own thoughts or sentiments. It is the word of a song and it is an important part in the creation of a song because song lyric is a tool that can be used to express ideas and feelings of the songwriter

According to Suharto Agustina and Mustikawati (2023: 26), musical works are divided into two categories based on their appearance, namely: instrumental music and music accompanied by lyrics or sometimes called songs. A piece of music is called a song if only a series of existing melodies is complemented by song texts (lyrics). The form is in the form of musical notation which is equipped

with song text. Song texts are arranged into a song. Instrumental music, on the other hand, is a song with no subtitles.

In addition Agustina and Mustikawati (2023: 23), figurative of speech is any term or phrase that has an additional, hidden meaning. Figurative of speech is employed in the majority of literary genres, including theater, poetry, and song lyrics. Some songwriters want to obscure the meaning of their work in order to elicit

further thinking since the lyrics may occasionally mirror the writer's emotions. For instance, inventiveness and metaphorical language are necessary while writing music lyrics. Figurative of speech come in many different varieties. Figurative of speech, which includes idioms, metaphors, similes, euphemisms, synecdoche, and metonymy, is an important component required to create literature. Figurative of speech includes the use of words that differ from the original word meaning and phrases with a unique meaning not based on the actual meaning of the words.

### **3. Figurative of Speech Types**

In the word Knickerbocker and Renninger as cited in Agustina and Mustikawati (2023: 25), according to their book, there are various different categories of figurative of speech, including simile, metaphor, personification, symbolism, irony, hyperbole, synecdoche, and metonymy.

## 2.1 Metaphor

A metaphor is a figure of speech in which the words "like" or "as" are omitted in order to make an implied comparison between two items that are not the same. Example: His smile is the sunrise.

In addition to Wibisono and Widodo (2019: 158), a metaphor compares two unlike things. "My baby sister's a doll," you might say, compares your sister's size and sweetness to that of the perfection of a doll. At another time you might say, "My brother is a rat." This compares your brother to the nastiest little creature you can think of. In both cases you would be making a metaphor - a form of comparison that directly compares two unlike things. A metaphor wastes no time in getting to the point.

## 2.2 Hyperbole

A figure of speech called hyperbole is an exaggeration employed for dramatic effect. Example: The person next to me spoke very loudly, as if they were talking through a loudspeaker.

In addition to Wibisono and Widodo (2019: 159), a great exaggeration used to emphasize a point, and is used for expressive or comic effect. A hyperbole is not to be taken literally. Example: "An apple a day keeps the doctor away." We know that eating an apple every day will not keep you from ever getting sick and having to go to the doctor.

### 2.3 Alliteration

Alliteration is a literary method in which a sequence of words has the same consonant sound. It is used to highlight the point that the writer or speaker wants to convey. Example: Claire, close your cluttered closet.

In addition to Wibisono and Widodo (2019: 159), Alliteration is the repetition of a single letter in the alphabet (as in "Peter Piper picked a peck of pickle peppers.") or a combination of letters (as in "She sells seashells by the seashore."). It's just about the easiest form of repetition a poet can use.

### 2.4 Irony

Irony is when a statement's implied meaning is totally different from its stated or apparent meaning. Example: A pilot has a fear of heights. (This situation is ironic because airplane pilots spend most of their time at work high in the air.)

In addition to Wibisono and Widodo (2019: 159), verbal irony is a figure of speech when an expression used in the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition. Dramatic irony is a literary or theatrical device of having a character utter word which the reader or audience understands to have a different meaning. Irony of situation is when a situation occurs which is quite the reverse of what one might have expected.

## 2.5 Personification

Personification is a form of metaphor in which an inanimate object, animal, or abstract notion is given human attributes in order to make it behave like a person. This gives life, vividness, and immediacy to objects that are generally thought of as impersonal and distanced from human matters. Example: This city never sleeps.

In addition to Wibisono and Widodo (2019: 158), one of the most familiar kinds of comparison is personification that is, speaking of something that is not human as if it had human abilities and human reactions. Example: When Keats describes autumn as a harvester “sitting careless on a granary floor” or “on a half-reaped furrow sound asleep,” he is personifying a season. Also, in the Dickinson poem mentioned earlier, Dickinson describes frost as a “blond assassin.” As a result, she is personifying frost. My November Guest: the guest is sorrow, personified as a woman dearly loved who walks with him. Tree at my window: the tree watches him sleep; it has tongues talking aloud

## 2.6 Simile

The words "like" or "as" are used to initiate a simile, which is a comparison. Example: My love for you is as deep as the ocean.

In addition to Wibisono and Widodo (2019: 158), if you said, "My sister is like a doll," or maybe, "My brother's good as gold," you would be making a simile - a form of comparison in which one thing is compared to another unlike thing by using specific words of comparison like like, as, and resembles. Poets try to find



unusual metaphors and similes. Other examples: Going for water: we run as if to meet the moon we paused/ like gnomes.

## 2.7 Symbolism

Symbolism in literature happens when a word has its own meaning yet stands in for something completely different. Example: A wedding ring represents the union and commitment of two individuals

In addition to Wibisono and Widodo (2019: 158), a thing (could be an object, person, situation, or action) which is stand for something else more abstract. Example: Early in Frost's poetry, flower becomes a symbol for the beloved, his wife Elinor.

## 2.8 Metonymy

The phrase for anything that is closely related to something else is used to describe the first using a metonymy. Example: Heart (to refer to love or emotion)

In addition to Wibisono and Widodo (2019: 159), the use of something closely related for the thing actually meant. Example: In "Out, Out--," Robert Frost uses metonymy when he describes an injured boy holding up his cut hand "as if to keep / The life from spilling" Literally he means to keep the blood from spilling.

## 2.9 Synecdoche

A piece of something is used to allude to something else entirely in a figure of speech known as a synecdoche. Example: Wheels (signifies a vehicle)

In addition to Wibisono and Widodo (2019: 159), a figure of speech which is mentions a part of something to suggest the whole. Example: Shakespeare uses synecdoche when he says that the cuckoo's song is displeasing to a "married ear," for he really means a married man.

## 4. Personification in Discourse Analysis Study

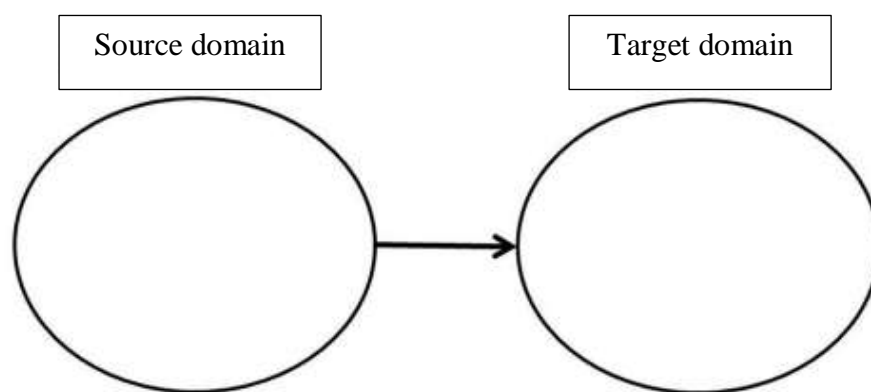
Personification is structured study. In addition to Melion and Remakers (2016: 1), in methodological terms, personification is susceptible to an approach that balances a more semiotic analysis, concentrating on meaningful effects, and a more phenomenological analysis, focusing on effects of presence. This approach would entail foregrounding the full scope of prosopopoeic discourse-not just the what, but also the how, not only the signified, but also the signifier.

In the word Dorst (2011:114), the Metaphor Identification Procedure (Pragglejaz Group, 2007) and Steen's five-step procedure (1999, 2009) will be used to present an integral model distinguishing between linguistic, conceptual, and communicative levels of analysis. The influence of linguistic realization, conventionality, deliberateness, metonymy, and stylistic effects will be considered and it will be demonstrated that studying personifications in discourse raises different issues at each level of analysis.

## 5. Linguistic realizations of personification

In the word Dorst (2011:114), the first factor that plays a role in the identification of personification in discourse is its linguistic realization. The examples discussed in the previous section illustrate that conceptual personifications such as those postulated by Lakoff and Johnson (1980) and Kövecses (2002) as cited in Dorst (2011:117), take a nominal form, that is, inflation is an adversary, while their linguistic realization depends heavily on the use of verbs, for example ‘The dollar has been destroyed by inflation’. The nature of the relationship between the verbal linguistic expression and the nominal conceptual personification and the process by which the one is derived from the other are both left implicit. However, when analysts are involved in doing metaphor analysis at the linguistic level, the role of word class cannot be ignored.

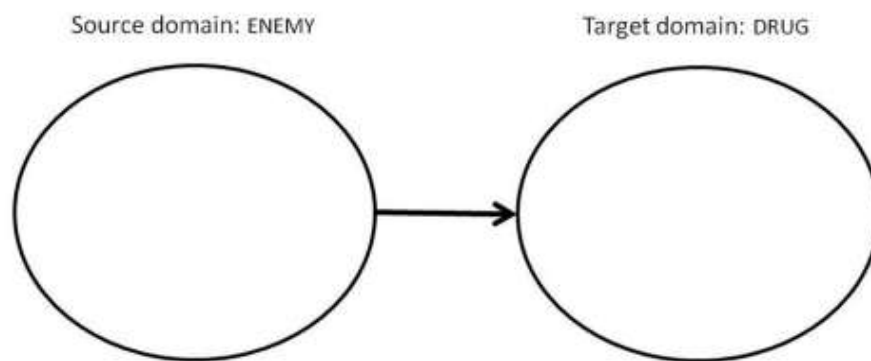
Figure 1. Conceptual of linguistic realization in personification as cited in Dorst (2011:117)



#### 4.1 Personification set up by a noun-to-noun comparison

This situation can be visualized as in Figure 1. The personification set up by the noun-to-noun comparison can be visualized as a straightforward entity-to-entity mapping between a human source domain and a non-human target domain. For instance, the example of Personification set up by a noun-to-noun comparison as cited in Dorst (2011:117), she studies the drug, you know? Like it was her enemy. The analysis is:

Figure 2. Example of personification set up by a noun-to-noun comparison as cited in Dorst (2011:119)



In this mapping is expressed by the noun enemy. The nominal comparison at the linguistic level closely resembles the nominal conceptual structure, which may cause it to be more noticeable as a personification. In other word the personification set up by the noun-to-noun comparison can be visualized as a straightforward entity-to-entity mapping between a human source domain in the noun enemy and a non-human target domain in the noun drug.

## 5.2 Personification derived from the argument structure of the verb

In the work Dorst (2011:120), when personifications are realized by verbs, adverbs or adjectives, their presence may not be established until the underlying conceptual structure is analysed, though the tension between human and non-human roles in argument structures plays a role at the linguistic level. Whether or not such instances are also processed and understood as personifications is of course a matter for behavioural research. The example of personification derived from the argument structure of the verb as cited in Dorst (2011:117), has an obsession with the drug that verges on monomania. She tells me she needs to understand it if she's going to defeat it. The analysis is:

Figure 3. Example of personification derived from the argument structure of the verb as cited in Dorst (2011:120)

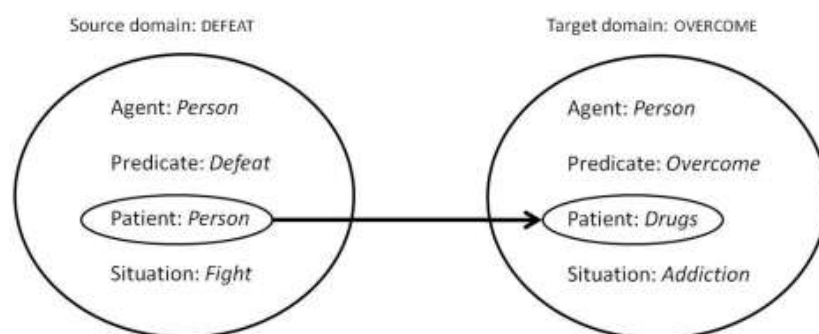


Figure 4 shows that the personification is the result of a mapping between arguments within the conceptual domains, rather than between the domains themselves. In the personification results from the fact that the verb defeat normally requires both a human subject (a human agent) and a human direct object (a human patient). Though most metaphor analysts would probably agree

that defeat is used metaphorically, they are less likely to agree that it is a personification. For metaphor annotation purposes, these examples raise the additional question which word should be annotated as involving personification, since it is the verb defeat that is metaphorically used and evokes the mapping but it is the entity overcome expressed by the noun drug that is technically being personified.

## **6. Personification realizations in the role of conventionality**

In the word Dorst (2011: 122), verbs such as those in examples can be considered ‘dead’ personifications. This illustrates the point that conventional personifications can occur on a purely linguistic level without the need for these words to be processed as personifications – that is, when the polysemous senses are accessed via categorization. However, given the right linguistic context the original human sense can be revitalized – for instance in poetry – causing the conventional non-human sense to be recognized and processed as a personification again. When linguistic, conceptual and behavioural analyses of personification are kept separate, this creates the possibility of analysing examples as personifications at the linguistic level but not necessarily the conceptual or cognitive level.

In addition to Steen’s five-step procedure (1999, 2009) as cited in Dorst (2011: 123), can be used to examine how these two verbs are similar and different at the linguistic and conceptual levels of analysis. Those step are:

### 5.1 Steen's Step 1

In the word Dorst (2011: 123), it involves the identification of the metaphor focus, the expression that evokes the source domain. Step 1 shows that in terms of conventionality and the human/non-human distinction, both verbs behave exactly the same way on the linguistic level; in other words, both can be analyzed as conventionalized linguistic personifications. The example as cited in (2011: 123) is “beyond the bridge, the disused railway embankment along which they were walking became built up, so that water ran off it.”

The analysis is metaphor focus is run, since the word have a non-human contextual sense that can be contrasted and compared to a human basic sense.

### 5.2 Steen's step 2

In the word Dorst (2011: 123), Step 2 reconstructs the prepositional structure underlying the surface text and identifies the metaphorical proposition. This text base is written in the form of propositions, representing minimal idea units. The proposition containing the metaphorically used concepts is called the metaphorical proposition. Step 2 shows that as far as the conceptual structure underlying the surface text is concerned, run and dance have the same propositional structure. The example as cited in (2011: 123) is “beyond the bridge, the disused railway embankment along which they were walking became built up, so that water ran off it.”

The analysis is the metaphorical proposition is this p (runs water). Run have been underlined to signal that it is the metaphor foci while the index 's' signals that this concept belong to the source domain (numbers can be added to this index if multiple source domains need to be distinguished).

### 5.3 Steen's step 3

In the word Dorst (2011: 124), Step 3 separates the concepts belonging to the source domain ('s') from those belonging to the target domain ('t'). An open comparison between the two domains is constructed and the operator SIM, standing for similarity, is used to indicate that there is a comparison between these two domains. The example as cited in (2011: 123) is "beyond the bridge, the disused railway embankment along which they were walking became built up, so that water ran off it."

The analysis is there is a similarity between an unspecified target domain 't' which contains an unknown predicate 'F' and the argument water and an unspecified source domain 's' which contains the predicate run and an unknown argument 'x'. The existential operators are  $\Sigma F$  and  $\Sigma x$  indicate that the comparison contains open slots that will need to be filled in during step 4.

### 5.4 Steen's step 4

In the word Dorst (2011:124), in step 4 the open slots of the comparison are filled in. Analysts can use the dictionary definitions from step 1 to constrain this process and avoid unwarranted interpretations, though contextual knowledge and



general world knowledge play the most important role in the choice of the required concepts. It is important to realize that the point is not to find ‘the one and only right option’, but to show at which points specific choices were made, how these were made and why, so that others may pinpoint exactly where they would make different choices leading to different results in the final reconstructed mapping. The example as cited in (2011: 123) is “beyond the bridge, the disused railway embankment along which they were walking became built up, so that water ran off it.”

The analysis is the word ‘flow’ from the contextual sense of run can be used to fill in the predicate F in both comparisons. For run there is a similarity between a predicate flow and an agent water in the source domain and a predicate run and an agent person in the target domain.

At this point it should be noted that the labelling of s and t can actually be used to foreground or background the personification in the underlying conceptual structure since the tension between the domains is either s = water versus t = person or s = flowing versus t = running. If flowing and running is chosen as the dominant domain labels then the personification would be backgrounded, occurring only as part of the correspondences but not as the overarching mapping. Since these contextual senses are highly conventional, it is easy to find non-human equivalents for run and dance and use these as the domain labels. As soon as the mapping becomes more novel and creative it may become increasingly difficult to find these equivalents and the personification will become the

dominant mapping, with the exact target-domain equivalents remaining unspecified.

### 5.5 Steen's step 5

In the word Dorst (2011:125), the inference drawn from these mappings is the manner of motion, and since these verbs have different profiles. The example as cited in (2011: 123) is “beyond the bridge, the disused railway embankment along which they were walking became built up, so that water ran off it.”

The analysis is because of the conventional nature of run and dance, the dominant mapping in step 5 will most likely be flowing is running, with run mapping onto flow and person mapping onto water. For run the derived manner of motion involves a fast, straight and uninterrupted movement, with an added qualitative aspect of beauty and gracefulness to it.

## 7. Deliberateness and elaboration of personification

In the word Steen (2008) as cited in Dorst (2011:126), he proposes that a metaphor is used deliberately ‘when it is expressly meant to change the addressee’s perspective on the referent or topic that is the target of the metaphor, by making the addressee look at it from a different conceptual domain or space, which functions as a conceptual source’ (2008: 222). Clear examples of such deliberate metaphors are novel metaphors, similes and figurative analogies, extended or elaborated metaphors, or metaphors expressed in an explicit a is b format. The example as cited in (2011: 123) is “Now they guard the body, which

is motionless in a lake of blood that is rapidly drying, drunk by the thirsty, insatiable soil. You can almost hear the soil gulping.”

The analysis is the presence of drunk, thirsty, insatiable and gulping in such close proximity makes this a more likely case of deliberate personification. In this example there are two verbs and two adjectives that can be interpreted as referring by default to humans but now referring to the non-human entity soil.

In addition to Dorst (2011:127), though this may seem a clear case of personification because of its elaboration, the linguistic and conceptual analyses are not as straightforward as they may seem. The verb drink is defined in the Macmillan dictionary as ‘to take liquid into your body through your mouth’. Animals can of course also literally drink, yet it is clear that the verb is metaphorically used when applied to the inanimate noun soil. The adjective thirsty has a conventional plant sense ‘thirsty plants or areas of land need a lot of water’.

This means that thirsty counts as a conventionalized or even ‘dead’ personification, whereas a verb like drink would have to be analyzed as a personification based on a violation of selection restrictions. The fact that drink and thirsty are clearly related to the source domain of drinking while insatiable and gulping are not restricted to drinking means that even though these words seem to create one coherent mapping, they do in fact behave differently at the linguistic and conceptual level.

## 8. Body part personifications

In the work Dorst (2011: 128-131), one type of personification that was frequently encountered in the fiction corpus concerns what can be called body-part personifications, involving a personification of parts of the human body. The body-part personifications from the fiction corpus can also be said to involve this ‘double possibility’. Moreover, the personification mapping does not seem to occur between two distinct domains, or between arguments in two distinct domains, but rather between distinct arguments within one and the same domain. It can be visualized in figure 4 below:

Figure 4. Personification based on a metaphor-metonymy interaction as cited in Dorst (2011: 131)



The example of personification based on a metaphor-metonymy interaction as cited in Dorst (2011: 129) is “They reached the main deck, dropping down in a defensive posture, eyes searching the stacked containers”. The analysis can be visualized in figure 5 below:

Figure 5. Analysis of personification based on a metaphor-metonymy interaction as cited in Dorst (2011: 131)

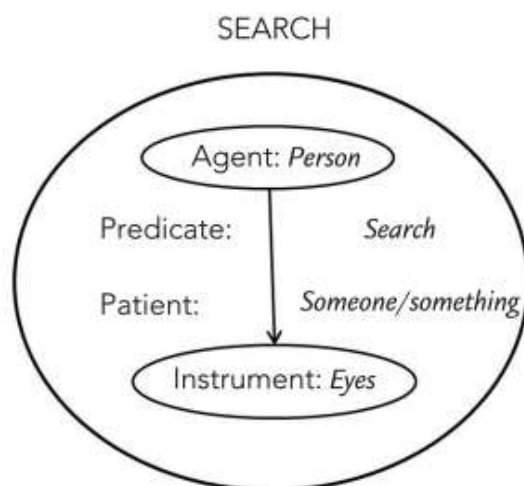


Figure 3 shows that the metonymy and the personification metaphor are simultaneously present and this double possibility can be used to create particular stylistic effects: actions and qualities can be attributed to body parts as a way of making the narrative seem more immediate and creating a kind of zooming-in effect, similar to close-ups in films.

## B. Previous Study

1. Journal written by Darmarris and Putri in 2021 entitled “an Analysis of Non-Living Personification in Northlane’s Selected Song”. This study were aim to identify which lyrics are containing the non-living personification used in the selected songs of metal band Northlane and its meaning. The researcher found the result that in each songs such as: Free fall, Talking Heads, Eclipse, Vultures there are some lyrics that contain non-living personification based from theory of personification by Zhu (1991), but there are only 5 types of meaning found from 7 types of meaning based on the theory of meaning by

Leech (1981) that found from the data such as Conceptual, Connotative, Social, Affective And Thematic meaning.

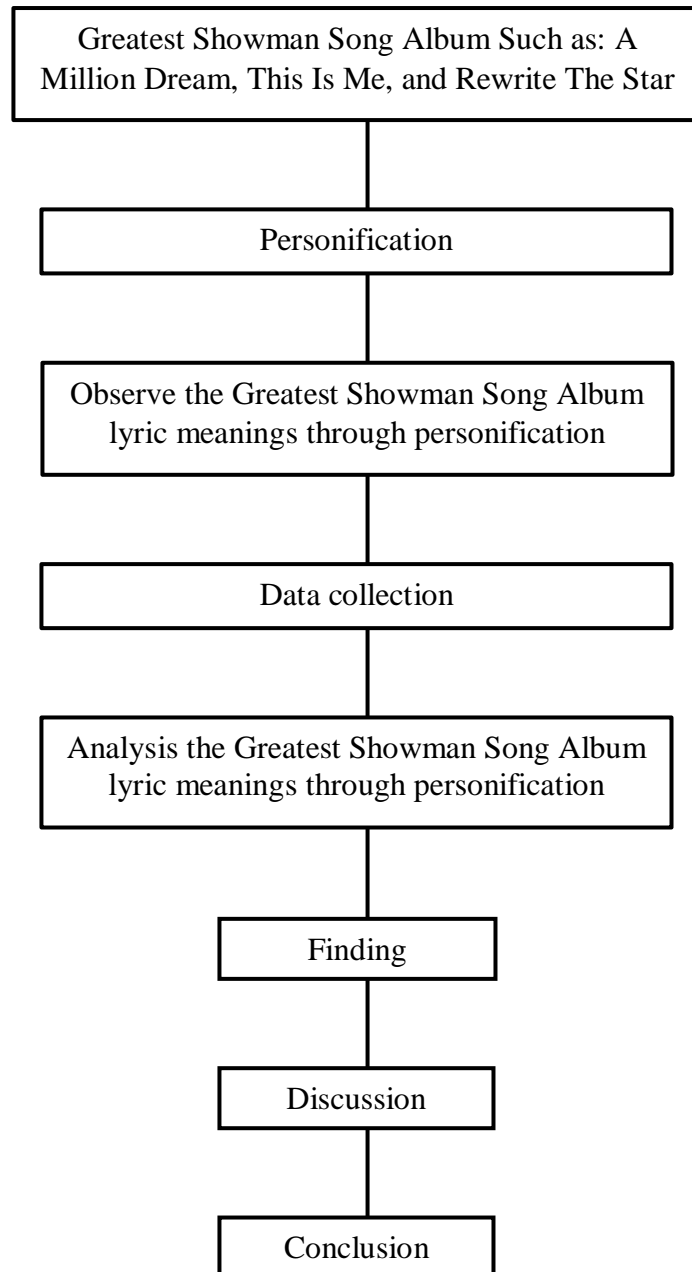
2. Journal written by Fata and Aprilya in 2021 entitled "Examining personification in songs as one of the English teaching materials". This study were aim to figure out the types of personification used in one of the famous albums namely Michael Jackson's Thriller and Invincible. The researcher found the result that the idea of conventionalized personification presents in the lyrics is to dig out the beauty and tranquility of nature to life. It also might address giving an object or animal-human characteristics to create interesting imagery to the ELT Students. Also, these songs are assumed as one of the various English materials in language teaching in the future since it has no sarcasm and motivating contexts throughout the lyrics themselves.
3. Journal written by Dewi et al. in 2021 entitled "Investigating Figurative of speech in "Lose You to Love Me" Song Lyric". This study were aim to finding out the kind and the meaning of figurative of speech in her song "Lose You to Love Me". The researcher found the result that the figurative of speech dominant is hyperbole, since song lyrics are distorted by adding original meanings to exact words. Instead, song lyrics contain a comparative meaning between denotative interpretation and connotative meaning. Besides, this song provides the essence of the song on aesthetic principles and colors.
4. Journal written by Agustina and Mustikawatiin 2023 entitled "Analysis of Figurative of speech in Song Lyrics "Make It Right" and "Permission to Dance" by BTS". This study were aim to examine the kinds of figurative of

speech and the meaning contained in the figurative of speech contained in the lyrics of the songs "Make It Right" and "Permission to Dance". The researcher found the result that the researcher found five types of figurative of speech and their meanings contained in the lyrics of the songs "Make It Right" and "Permission to Dance," namely: metaphor, simile, personification, hyperbole, and alliteration.

5. Journal written by Rosita et al. 2019 entitled "An Analysis of The Symbol in Westlife's Song Lyrics". This study were aim to to find out the symbol and meaning in the song lyrics and to explain the impacts of symbol toward real life. The researcher found the result that the researcher found 5 kinds of symbols that were symbol of color (12 items), symbol of thing (19 items), symbol of situation (18 items), symbol of sound (5 items), and symbol of imaginative (7 items). Furthermore, the most dominant symbol was symbol of thing. Symbols brought some impacts to real life to help the listeners or the readers to understand the real meaning toward real life.

### C. Conceptual Framework

Figure 6. Diagram Conceptual framework





## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Location and Time**

It had used primary data source since researcher surveyed and analyzed the results by himself. In the line to Salkind (2010: 1330), a simple definition is that primary data are collected by a research group for the specific analysis in question, whereas secondary data are collected by someone else for some other purpose. So if a researcher conducts a survey and analyzes the results for his or her analysis, the data from the survey are primary data. For detail, the location and time in the research are:

#### **1. The Library Research**

Location of this research have done from Greatest Showman Song Album. Library research is used as the way to collect the data. There are some steps that should do to analyze the data, as mentioned as: listen to the all songs, and read the lyric from <https://open.spotify.com/album/7ayBZle1FHkNv0T5xFCX6F> in purpose to find out words, phrases, and sentences that contain personification

#### **2. The Time of Research**

For the time, the researcher have started the research from November 2023. This research have conducted by online due to source of the Greatest Showman Song Album. So the questionnaire and test have distributed and collected through online media. This research lasted for one month and the students were taking

many online assignments from school so that the writers gave many times in filling out questionnaires and tests.

### **C. Research Design**

John Creswell as cited in Salkind (2010: 1227), identifies five general models that are usually associated with qualitative research approaches. The model identities are: Ethnography, Grounded theory, Case study, Phenomenological study, Narrative research. Since this research seeks to establish a generalized theory regarding personification in song that is grounded in the perspectives of the research participants, the research type is Grounded theory.

In term Salkind (2010: 548), grounded theory, a qualitative research method, relies on insight generated from the data. Unlike traditional research that begins from a preconceived framework of logically deduced hypotheses, grounded theory begins inductively by gathering data and posing hypotheses during analysis that can be confirmed or disconfirmed during subsequent data collection. Grounded theory is used to generate a theory about a research topic through the systematic and simultaneous collection and analysis of data.

In addition to Salkind (2010: 548-549), one important characteristic that distinguishes grounded theory (and other qualitative research) is the evolutionary character of the research design. Because researchers want to fully understand the meaning and course of action of an experience from the perspective of the participants, variables cannot be identified in advance.

Instead, the important concepts emerge during data collection and analysis, and the researcher must remain open-minded to recognize these concepts. Therefore, the research process must be flexible to allow these new insights to guide further data collection and exploration. At the same time, grounded theory is both a rigorous and systematic approach to empirical research. The set study of this research, is took from Flick Uwe (2018:81):

Table 1. Main methodologies and techniques in qualitative research

Methodologies	documentary
Pivotal cognitive modes	reading
Research types	textual archieve
Gathering structure	little or partly structured
Data collection techniques	documents
Data management techniques	matrix
Data analysis techniques	discourse analysis

#### **D. Instruments of Research**

In the word Miles et al. (2014: 36), some qualitative researchers keep pre-structured designs to a minimum. They consider social processes to be too complex, too relative, too elusive, or too fluid to be approached with explicit conceptual frames or standard instruments. They prefer a more loosely structured, emergent, inductively grounded approach for gathering data: Their conceptual frameworks will tend to emerge from the field during the course of the study; the important research questions will become clear only gradually; meaningful

settings and participants will not be selected prior to fieldwork but only after initial orientation to the field site. And the instruments have followed step in Figure 4. Diagram Conceptual framework

### **E. Technique of Data Collection**

Qualitative research studies use small, in-depth samples from which to derive data. In addition to Salkind (2010: 549), grounded theory is a form of naturalistic inquiry. Because the problems that generate research are located in the natural world, grounded theorists investigate their questions in (and draw their interpretations from) the natural world of their participants. Consequently, once a phenomenon has been identified as the topic to be studied, data collection begins by seeking out the places where the issue occurs and reviewing documents, observing and talking to the people involved, and sometimes reviewing visual media. Consequently, the study begins with purposive sampling. Later, data collection is guided by a particular type of purposive sampling called theoretical sampling.

As mentioned in table 1, letters, diaries, documents, images (photo, video), class projects, transcripts large textual dataset (newspapers, magazines) ecological files census and register office database is the data collection techniques. According to Salkind (2010: 1129), documents include the researcher's field notes, journals, or other printed materials such as newspapers, minutes of meetings, or other public documents.

## **F. Technique of Data Analysis**

Salkind (2010: 1129), interpretive qualitative research designs have several key characteristics in common. The first is that the researcher strives to understand the meaning that people have constructed about an experience; he or she looks for a depth of understanding not for the future, but for the present situation, the “here and now” of a setting. The second key characteristic is that the researcher serves as the primary instrument to collect and analyze data. Because understanding the human experience is the goal of the research, this human mechanism is the most ideal means of collecting and analyzing data due to the flexibility, adaptiveness, and immediacy brought to the task by the researcher. This brings inherent biases, but another characteristic of such research is to identify and monitor these biases, thus including their influence on data collection and analysis rather than trying to eliminate them. Finally, data analysis in an interpretive qualitative research design is an inductive process. Data are richly descriptive and contribute significantly as the text is used to build concepts and theories rather than to deductively test hypotheses. It is the task of the researcher to include in the research design the method of data analysis that is to be used. Commonly accepted procedures include phenomenological analysis, hermeneutic analysis, discourse analysis, and a variety of coding procedures. Validity and trustworthiness of findings may be achieved by using multiple data collection methods and triangulating the data gleaned from those processes.

As mentioned in table 1, thematic analysis, narrative analysis, discourse analysis, foucauldian discourse analysis, Grounded Theory, conversation analysis,

content analysis covariance. According to Salkind (2010: 1129), discourse is a broadly used and abstract term that is used to refer to a range of topics in various disciplines. For the sake of this discussion, discourse analysis is used to describe a number of approaches to analyzing written and spoken language use beyond the technical pieces of language, such as words and sentences. Therefore, discourse analysis focuses on the use of language within a social context. Embedded in the constructivism–structuralism traditions, discourse analysis’s key emphasis is on the use of language in social context. Language in this case refers to either text or talk, and context refers to the social situation or forum in which the text or talk occurs. Language and context are the two essential elements that help distinguish the two major approaches employed by discourse analysts. This entry discusses the background and major approaches of discourse analysis and frameworks associated with sociopolitical discourse analysis.

## **CHAPTER IV**

### **DATA AND DATA ANALYSIS**

#### **A. Data**

The data of this research is documents. The research use documents as data collection techniques since it have used documentary methodologies from Flick Uwe in 2018. The Greatest Showman Song Album personification data are:

##### **1. The Greatest Show**

The song entitled The Greatest Show were published on December 8, 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher found eleven lyrics line in the song. The lyrics line are:

1. Takin' your breath, stealing your mind
2. Don't fight it, it's coming for you, running at ya
3. Your fever dream, can't you see it gettin' closer?
4. Just surrender 'cause you feel the feeling takin' over (oh)
5. There's something breaking at the brick of every wall, it's holding
6. Impossible comes true, it's takin' over you
7. And the sun can't stop us now
8. Watching it come true, it's takin' over you
9. It's blindin', outshining (shining) anything that you know
10. Impossible comes true, intoxicatin' you
11. And the walls can't stop us (now) now, (oh), yeah

## **2. A Million Dream**

The song entitled A Million Dream were published on December 8, 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher found three lyrics line in the song. The lyrics line are:

1. The world that's waiting up for me
2. The brightest color fill my head
3. A million dreams are keeping me awake

## **3. Come Alive**

The song entitled come alive were published in 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher did not find personification meaning the song.

## **4. The Other Side**

The song entitled The Other Side were published in 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher did not find personification meaning the song

## **5. Never Enough**

The song entitled never enough were published in 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher did not find personification meaning the song.



## **6. This is Me**

The song entitled This is Me were published on October 26, 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher found one lyrics line in the song. The lyrics line are:

1. When the sharpest words wanna cut me down

## **7. Rewrite the Star**

The song entitled Rewrite the Star were published on November 17, 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher found two lyrics line in the song. The lyrics line are:

1. And fate is pulling you miles away
2. But you're hearing my heart

## **8. Tightrope**

The song entitled Tightrope were published in 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher did not find personification meaning the song.

## **9. From Now On**

The song entitled From Now On were published on November 17, 2017 and the song lyrics were a document in appendix. After the researcher had read the lyrics of the song, the researcher found one lyrics line in the song. The lyrics line are:

1. Cause it led me back

## **B. Data Analysis**

The analysis of this research is discourse analysis. The research use discourse analysis as data analysis techniques since it have used documentary methodologies from Flick Uwe in 2018. The Greatest Showman Song Album personification data analysis are:

### **1 The Greatest Show**

#### **1.1 Takin' your breath, stealing your mind**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Takin' your breath, stealing your mind" is used to takin' our breath and stealing our mind while logically, the moment never could either taking or stealing something. The moment is just an event. The moment act as living things that can either taking or stealing something, like a human.

#### **1.2 Don't fight it, it's coming for you, running at ya**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Don't fight it, it's coming for you, running at ya" is used to fight us, come to us and run to us while logically, the moment never could fight, come or run. The moment is just an event. The moment act as living things that can do fight, do come or do run, like a human.

### **1.3 Your fever dream, can't you see it gettin' closer?**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Your fever dream, can't you see it gettin' closer" is used to close to us, close to us while logically, the fever dream never could move. The fever dream is just an abstract experience. The fever dream act as living things that can do closer, like a human.

### **1.4 Just surrender 'cause you feel the feeling takin' over (oh)**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Just surrender 'cause you feel the feeling takin' over (oh)" is used to take over while logically, the feeling never could do something. The feeling is an abstract experiences. The feeling act as living things that can take over something, like a human.

### **1.5 There's something breaking at the brick of every wall, it's holding**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "There's something breaking at the brick of every wall, it's holding" is used to hold while logically, the feeling never could do something. The feeling is an abstract experiences. The feeling act as living things that can do hold, like a human.

### **1.6 Impossible comes true, it's takin' over you**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Impossible comes true, it's takin' over you" is used to hold while logically, the fever dream never could do something. The feeling is an abstract experiences. The fever dream act as living things that can taking over someone, like a human.

### **1.7 And the sun can't stop us now**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "And the sun can't stop us now" is used to stop while logically, the sun never could do something. The sun is a planet. The sun act as living things that can do stop, like a human

### **1.8 Watching it come true, it's takin' over you**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Watching it come true, it's takin' over you" is used to take over while logically, the fever dream never could do something. The fever dream is an abstract experiences. The fever dream act as living things that can taking over someone, like a human.

### **1.9 It's blindin', outshining (shining) anything that you know**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "It's blindin', outshining (shining) anything that you know" is used to blind or outshining someone while logically, the moment never could do something. The moment is an event. The moment act as living things that can either blinding or outshining someone, like a human.

### **1.10 Impossible comes true, intoxicatin' you**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Impossible comes true, intoxicatin' you" is used to intoxicating while logically, the fever dream never could do something. The fever dream is an abstract experiences. The fever dream act as living things that can intoxicating someone, like a human.

### **1.11 And the walls can't stop us (now) now, (oh), yeah**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "And the walls can't stop us (now) now, (oh), yeah" is used to stop while logically, the wall never could do something. The wall is a noun. The wall act as living things that can do stop, like a human

## **2 A Million Dream**

### **2.1. The world that's waiting up for me**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "The world that's waiting up for me" is used to wait while logically, the world never could do something. The world is a planet. The world act as living things that can do waiting, like a human.

### **2.2 The brightest color fill my head**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "The brightest color fill my head" is used to fill while logically, the brightest color never could do something. The brightest color is a noun. The brightest color act as living things that can do fill, like a human.

### **2.3. A million dreams are keeping me awake**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "A million dreams are keeping me awake" is used to keep someone awake while logically, A million dreams never could do something. A million dreams is abstract experiences. A million dreams act as living things that can do keep someone awake, like a human

### **3 This is Me**

#### **3.1 When the sharpest words wanna cut me down**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "When the sharpest words wanna cut me down" is used to want to cut someone down in while logically, the sharpest words never could do something. The sharpest words is just a noun. The sharpest words act as living things that can do want to cut someone down, like a human

### **4. Rewrite the Star**

#### **4.1 And fate is pulling you miles away**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "And fate is pulling you miles away" is used to want to pull someone miles away while logically, fate never could do something. Fate is an abstract experiences. Fate act as living things that can do want to pull someone miles away, like a human.

#### **4.2 But you're hearing my heart**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "But you're hearing my heart" is used to can make a sound while

logically, my heart never could do something. My heart is an organ humans. My heart act as living things that can make a sound that someone can hear it.

## **5. From Now On**

### **5.1 Cause it led me back**

The researcher found personification in the lyrics line since the personification means an animate abstraction given to human's abilities. The lyrics line "Cause it led me back" is used to lead someone back while logically, all his experiences never could do something. All his experiences is an event. All his experiences act as living things that can lead someone back.

## **C. Discussion**

Based on the findings above, The Greatest Show song is the most dominant lyrics that use personification meanings since it has eleven lyrics line. Dorst (2011:114), the Metaphor Identification Procedure (Pragglejaz Group, 2007) and Steen's five-step procedure (1999, 2009) will be used to present an integral model distinguishing between linguistic, conceptual, and communicative levels of analysis. The influence of linguistic realization, conventionality, deliberateness, metonymy, and stylistic effects will be considered and it will be demonstrated that studying personifications in discourse raises different issues at each level of analysis.



In the word Dorst (2011:114), the first factor that plays a role in the identification of personification in discourse is its linguistic realization. The examples discussed in the previous section illustrate that conceptual personifications such as those postulated by Lakoff and Johnson (1980) and Kövecses (2002) as cited in Dorst (2011:117), take a nominal form, that is, inflation is an adversary, while their linguistic realization depends heavily on the use of verbs, for example ‘The dollar has been destroyed by inflation’. The nature of the relationship between the verbal linguistic expression and the nominal conceptual personification and the process by which the one is derived from the other are both left implicit. However, when analysts are involved in doing metaphor analysis at the linguistic level, the role of word class cannot be ignored.

Based on the theory above, the researcher personification analysis in the lyrics “Takin' your breath, stealing your mind” is used to takin' our breath and stealing our mind while logically, the moment never could either taking or stealing something. It was as the analysis of nature of the relationship between the verbal linguistic expression and the nominal conceptual personification. The moment is just an event. The moment act as living things that can either taking or stealing something, like a human. It was as the analysis of process by which the one is derived from the other are both left implicit.

First step analysis, in the word Dorst (2011: 123), it involves the identification of the metaphor focus, the expression that evokes the source domain. Step 1 shows that in terms of conventionality and the human/non-human

distinction, both verbs behave exactly the same way on the linguistic level; in other words, both can be analyzed as conventionalized linguistic personifications.

Based on the theory above, the researcher personification analysis in the lyrics “Takin' your breath, stealing your mind”. The analysis is metaphor focus is taking and stealing, since the word have a non-human contextual sense that can be contrasted and compared to a human basic sense.

Second step analysis, in the word Dorst (2011: 123), Step 2 reconstructs the propositional structure underlying the surface text and identifies the metaphorical proposition. This text base is written in the form of propositions, representing minimal idea units. The proposition containing the metaphorically used concepts is called the metaphorical proposition. Step 2 shows that as far as the conceptual structure underlying the surface text is concerned, run and dance have the same propositional structure.

Based on the theory above, the researcher personification analysis in the lyrics “Takin' your breath, stealing your mind”. The analysis is metaphor focus is taking and stealing, since the word have a non-human contextual sense that can be contrasted and compared to a human basic sense. The analysis is the metaphorical proposition is this p (Takin' and stealing, the moment). Takin' and stealing have been underlined to signal that it is the metaphor foci while the index ‘s’ signals that this concept belong to the source domain (numbers can be added to this index if multiple source domains need to be distinguished).

Third step analysis, in the word Dorst (2011: 124), Step 3 separates the concepts belonging to the source domain ('s') from those belonging to the target domain ('t'). An open comparison between the two domains is constructed and the operator SIM, standing for similarity, is used to indicate that there is a comparison between these two domains.

Based on the theory above, the researcher personification analysis in the lyrics "Takin' your breath, stealing your mind" The analysis is there is a similarity between an unspecified target domain 't' which contains an unknown predicate 'F' and the argument moment and an unspecified source domain 's' which contains the predicate Takin' and stealing and an unknown argument 'x'. The existential operators are  $\Sigma F$  and  $\Sigma x$  indicate that the comparison contains open slots that will need to be filled in during step 4.

Forth step analysis, in the word Dorst (2011:124), in step 4 the open slots of the comparison are filled in. Analysts can use the dictionary definitions from step 1 to constrain this process and avoid unwarranted interpretations, though contextual knowledge and general world knowledge play the most important role in the choice of the required concepts. It is important to realize that the point is not to find 'the one and only right option', but to show at which points specific choices were made, how these were made and why, so that others may pinpoint exactly where they would make different choices leading to different results in the final reconstructed mapping.

Based on the theory above, the researcher personification analysis in the lyrics “Takin' your breath, stealing your mind” The analysis is the word ‘attention’ from the contextual sense of Takin' and stealing can be used to fill in the predicate F in both comparisons. For Takin' your breath, stealing your mind there is a similarity between a predicate attention and an agent moment in the source domain and a predicate Takin' your breath, stealing your mind and an agent person in the target domain.

Fifth step analysis, in the word Dorst (2011:125), .the inference drawn from these mappings is the manner of motion, and since these verbs have different profiles. Based on the theory above, the researcher personification analysis in the lyrics “Takin' your breath, stealing your mind” The analysis is because of the conventional nature of Takin' and stealing, the dominant mapping in step 5 will most likely be took attention is Takin' and stealing, with Take and steal mapping onto attention and person mapping onto the moment. For run the derived manner of motion involves a fast, straight and uninterrupted movement, with an added qualitative aspect of beauty and gracefulness to it.

## **CHAPTER V**

### **CONSLUSION AND SUGGESTION**

#### **A. Conclusion**

This chapter is the final chapter of the research, containing the research results and conclusions based on the Semantic analysis of Greatest Showman Song Album. The Semantic analysis using Steen's five-step procedure (1999, 2009) as cited in Dorst (2011: 123). This analysis founds that symbols through personification to understand and interpret a message conveyed the Greatest Showman Song Album in order to create and construct these symbols in the field discourse analysis.

The personification realization is found in five out of nine song. The song are The Greatest Show, A Million Dream, This is Me, Rewrite the Star, From Now On. It realized since the lyrics line have an animate abstraction meaning given to human's abilities. The personification in the lyrics line as the nature of the relationship between the verbal linguistic expression and the nominal conceptual personification. It also as the process by which the one is derived from the other are both left implicit.

**B. Suggestion**

Since the result showed, the personification can be learn in easy ways. In this research, researcher found some type of figurative language but the focus of the research is personification. For the further research, the researcher suggested to do other figurative language research in this song album.

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## APPENDICES

### **Appendix 1. The lyric of song entitled a Million Dreams**

I close my eyes and I can see  
The world that's waiting up for me  
That I call my own  
Through the dark, through the door  
Through where no one's been before  
But it feels like home  
They can say, they can say it all sounds crazy  
They can say, they can say I've lost my mind  
I don't care, I don't care, so call me crazy  
We can live in a world that we design  
'Cause every night I lie in bed  
The brightest colours fill my head  
A million dreams are keeping me awake  
I think of what the world could be  
A vision of the one I see  
A million dreams is all it's gonna take  
Oh a million dreams for the world we're gonna make  
There's a house we can build  
Every room inside is filled  
With things from far away  
The special things I compile  
Each one there to make you smile

On a rainy day

They can say, they can say it all sounds crazy

They can say, they can say we've lost our minds

I don't care, I don't care if they call us crazy

Runaway to a world that we design

Every night I lie in bed

The brightest colours fill my head

A million dreams are keeping me awake

I think of what the world could be

A vision of the one I see

A million dreams is all it's gonna take

Oh a million dreams for the world we're gonna make

However big, however small

Let me be part of it all

Share your dreams with me

You may be right, you may be wrong

But say that you'll bring me along

To the world you see

To the world I close my eyes to see

I close my eyes to see

Every night I lie in bed

The brightest colours fill my head

A million dreams are keeping me awake

A million dreams, a million dreams

I think of what the world could be

A vision of the one I see  
A million dreams is all it's gonna take  
A million dreams for the world we're gonna make  
For the world we're gonna make

**Appendix 2. The lyric of song entitled This is Me**

I am not a stranger to the dark  
"Hide away, " they say  
"Cause we don't want your broken parts"  
I've learned to be ashamed of all my scars  
"Run away, " they say  
"No one'll love you as you are"  
But I won't let them break me down to dust  
I know that there's a place for us  
For we are glorious  
When the sharpest words wanna cut me down  
I'm gonna send a flood, gonna drown 'em out  
I am brave, I am bruised  
I am who I'm meant to be, this is me  
Look out 'cause here I come  
And I'm marching on to the beat I drum  
I'm not scared to be seen  
I make no apologies, this is me  
Oh-oh-oh-oh  
Oh-oh-oh-oh

Oh-oh-oh-oh

Oh-oh-oh-oh

Oh-oh-oh, oh-oh-oh, oh-oh-oh, oh, oh

Another round of bullets hits my skin

Well, fire away 'cause today, I won't let the shame sink in

We are bursting through the barricades and

Reaching for the sun (we are warriors)

Yeah, that's what we've become (yeah, that's what we've become)

I won't let them break me down to dust

I know that there's a place for us

For we are glorious

When the sharpest words wanna cut me down

I'm gonna send a flood, gonna drown 'em out

I am brave, I am bruised

I am who I'm meant to be, this is me

Look out 'cause here I come

And I'm marching on to the beat I drum

I'm not scared to be seen

I make no apologies, this is me

Oh-oh-oh-oh

Oh-oh-oh-oh

Oh-oh-oh-oh

Oh-oh-oh-oh

Oh-oh-oh, oh-oh-oh, oh-oh-oh, oh, oh

This is me

and I know that I deserve your love  
 (Oh-oh-oh-oh) there's nothing I'm not worthy of  
 (Oh-oh-oh, oh-oh-oh, oh-oh-oh, oh, oh)  
 When the sharpest words wanna cut me down  
 I'm gonna send a flood, gonna drown 'em out  
 This is brave, this is bruised  
 This is who I'm meant to be, this is me  
 Look out 'cause here I come (look out 'cause here I come)  
 And I'm marching on to the beat I drum (marching on, marching, marching on)  
 I'm not scared to be seen  
 I make no apologies, this is me  
 Whenever the words wanna cut me down (oh-oh-oh-oh)  
 I'll send a flood to drown 'em out (oh, oh-oh, oh-oh)  
 I'm gonna send a flood (oh-oh-oh-oh)  
 Gonna drown them 'em out (oh-oh-oh, oh-oh-oh, oh-oh-oh, oh, oh)  
 Oh  
 This is me

### **Appendix 3. The lyric of song entitled Rewrite the Stars**

You know I want you  
 It's not a secret I try to hide  
 You know you want me  
 So don't keep sayin' our hands are tied  
 You claim it's not in the cards  
 And fate is pullin' you miles away and out of a reach from me

But you're hearin' my heart  
So who can stop me if I decide that you're my destiny?  
What if we rewrite the stars?  
Say you were made to be mine  
Nothin' could keep us apart  
You'll be the one I was meant to find  
It's up to you, and it's up to me  
No one could say what we get to be  
So why don't we rewrite the stars?  
And maybe the world could be ours, tonight  
Ah-oh (no, no, no, no)  
Ah-oh (mm)  
You think it's easy  
You think I don't wanna run to you, yeah  
But there are mountains (but there are mountains)  
And there are doors that we can't walk through  
I know you're wondering why  
Because we're able to be just you and me within these walls  
But when we go outside  
You're gonna wake up and see that it was hopeless after all  
No one can rewrite the stars  
How can you say you'll be mine?  
Everythin' keeps us apart  
And I'm not the one you were meant to find (the one you were meant to find)  
It's not up to you, it's not up to me (yeah)

When everyone tells us what we can be  
And how can we rewrite the stars?  
Say that the world can be ours, tonight  
All I want is to fly with you  
All I want is to fall with you  
So just give me all of you  
It feels impossible (it's not impossible)  
Is it impossible?  
Say that it's possible  
And how do we rewrite the stars?  
Say you were made to be mine  
And nothin' could keep us apart  
'Cause you are the one I was meant to find  
It's up to you, and it's up to me  
No one could say what we get to be  
And why don't we rewrite the stars?  
Changin' the world to be ours  
Ay, ah-oh (no, no, no, no)  
Ah-oh (mm)  
You know I want you  
It's not a secret I try to hide  
But I can't have you  
We're bound to break and my hands are tied



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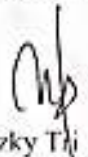
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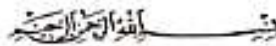
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