



Personification Language Style in The Poem Created by ChatGPT

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Abstract

Keywords:

Personification;
Poem;
ChatGPT.

The present research aims to analyze the use of personification in poems generated by ChatGPT. A qualitative descriptive method is employed to examine the use of personification in the poems produced by this language model. The data used in the study consists of poems generated by the ChatGPT platform. Data collection techniques include observation and note-taking by providing the prompt "create a poem!" to ChatGPT. The data analysis is conducted in three stages: data reduction, data presentation, and conclusion drawing. In the data reduction stage, parts of the poems containing personification are identified, focusing on the attribution of human characteristics to inanimate objects or abstract concepts. In the data presentation stage, the poems containing personification are described and explained, accompanied by concrete examples and contextual explanations of their usage. In the final stage, conclusions are drawn based on the analysis. The results of the study show that out of the ten poems analyzed, 28 cases of abstract personification and 33 cases of concrete personification were found. The poem titled *Whispering Love* stands out for its use of abstract personification, while the poem *Harmony of Nature* predominantly uses concrete personification. Personification in ChatGPT-generated poems enhances both aesthetic and emotional quality and helps make abstract concepts more comprehensible to readers.

Abstrak:

Kata Kunci:

Personifikasi;
Puisi;
ChatGPT.

Penelitian ini bertujuan untuk menganalisis gaya bahasa personifikasi dalam puisi-puisi yang dihasilkan oleh ChatGPT. Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis penggunaan gaya bahasa personifikasi puisi yang dihasilkan oleh model bahasa ini. Data yang digunakan berupa puisi-puisi yang dihasilkan dari platform ChatGPT. Teknik pengumpulan data dilakukan melalui observasi dan pencatatan dengan memberikan prompt "buatlah satu puisi!" pada ChatGPT. Analisis data dilakukan dalam tiga tahap yaitu reduksi data, penyajian data, dan penarikan kesimpulan. Pada tahap reduksi data, bagian puisi yang mengandung personifikasi diidentifikasi, dengan fokus pada pemberian sifat manusia pada objek mati atau konsep abstrak. Tahap penyajian data dilakukan dengan mendeskripsikan dan menjelaskan puisi yang mengandung personifikasi, disertai contoh konkret dan konteks penggunaannya. Pada tahap akhir, kesimpulan diambil berdasarkan analisis yang dilakukan. Hasil penelitian menunjukkan bahwa dari sepuluh puisi yang dianalisis, ditemukan 28 kasus personifikasi abstrak dan 33 kasus personifikasi konkret. Puisi berjudul *Cinta yang Berbisik*

menonjol dalam penggunaan personifikasi abstrak, sedangkan puisi berjudul *Harmoni Alam* lebih banyak menggunakan personifikasi konkret. Personifikasi dalam puisi-puisi ChatGPT meningkatkan kualitas estetika dan emosional serta membantu membuat konsep abstrak lebih mudah dipahami oleh pembaca.

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Introduction

Literature is a reflection of society or a mirror of the social life of the people. This understanding aligns with Rezeki's (2021) statement that literature is an inseparable part of life's reality. Literary works are born from the dynamics and diversity of conflicts within society, becoming an intriguing portrayal of human struggles in navigating life (Mukminin, 2024). Literature is not merely a form of entertainment, but also presents a profound and complex representation of human reality. A literary work is considered a depiction of reality because it reflects the author's observations of the phenomena occurring around them (Sofian et al., 2023). Various types of literature in society serve as refreshing reading material to be enjoyed, one of which is poem.

Poem is one form of literary work that is fictional in nature. In poem, the use of connotative language is often found as a play on the beauty of language employed by the poet. This is intended to make the poem more meaningful from the perspective of the aesthetic it creates (Angesti et al., 2021). As a type of literary work, poem also emerges from the fabric of human social life, often born from the poet's personal experiences, whether emotional encounters, significant events, or deep reflections on everyday life. Poem can also be influenced by the social, political, or cultural circumstances of its time (Rahman, 2017). For instance, modern poem can be shaped by technological advancements, where technology affects the style, form, or even the media used to convey the poem.

In terms of technological advancements, particularly with the emergence of Artificial Intelligence (AI) and its application in various aspects of life (Muarif et al., 2022), we can observe significant changes in how humans interact and communicate. Technology not only impacts the practical aspects of life but also has the potential to transform how art, including poem, is produced and consumed. In the era of Industry 5.0, technologies like ChatGPT offer new conveniences for humans (Suharmawan, 2023). For example, in the world of poem, AI can be used to assist poets in formulating ideas, finding the right words, or even creating new poems. This allows poets to explore new forms of expression and access tools that can expand their creativity.

ChatGPT, as an example of the application of language models like GPT-3, can be utilized in generating literary works, including poem. This language model is designed to understand and generate text based on the linguistic patterns it has learned from vast amounts of data (Noviadhi et al., 2024). The technology works by analyzing and processing language patterns present in its training data, allowing it to compose words and sentences in a natural and contextual manner. For instance, by providing a few initial phrases or a specific theme, users can prompt ChatGPT to generate a poem that follows a certain style or structure. ChatGPT can suggest word choices, metaphorical structures, or poetic forms that align with such requests, making it a useful tool for creative exploration.

ChatGPT's ability to produce poem introduces a new and fascinating dimension for research. It not only transforms the way literature is created and analyzed, but also inspires new philosophical explorations about the relationship between humans, technology, and the future of creativity. With AI's capability to generate text resembling literary works, we are faced with profound questions about the role of technology in the creative process and how this impacts our perception of art. The relationship between ChatGPT and literature opens opportunities for new aesthetic explorations, enabling writers and readers to explore innovative and experimental forms of poem.

The ChatGPT algorithm, like Natural Language Processing (NLP), has evolved to the point where it can understand and generate human language (Hadian et al., 2023), enabling the automatic creation of poem. This technology offers a new perspective on how poem can be created without direct human involvement. AI-generated poems are often experimental, using language patterns and structures that may not have been conceived by humans. For instance, AI can produce poem in various styles, mimic the works of famous poets, or employ specific linguistic techniques such as personification.

Research on personification in poem generated by ChatGPT or other AI systems is important to examine, as it can reveal the limits of AI's ability to mimic or even replace human creativity. This study will not only deepen our understanding of the interaction between technology and art, but also enrich the use of AI in educational and creative development contexts in the future. It also raises significant discussions about originality, emotion, and ethics in machine-generated literary works, while driving innovation in the development of more advanced AI technology that is sensitive to aesthetic aspects.

The study of personification in poem is important because it helps readers grasp deeper meanings, emotional connections, and the linguistic aesthetics crafted by the poet (Ferawati et al., 2022). Through personification, poets can bring the world of poem to life, stimulate imagination, and convey moral or philosophical messages in a more powerful way. By attributing human qualities to objects or concepts, personification allows poets to depict abstract ideas in a more concrete and relatable manner, making the meaning of the poem more profound and easier to understand. This technique also creates a stronger emotional connection, enabling readers to feel and comprehend the emotions expressed in the poem more intensely. Furthermore, personification enriches the language of poem with added beauty and nuance, making the reader's aesthetic experience more satisfying (Kurniawati, 2024). By studying personification, we can more fully appreciate literary works and understand how this technique enhances the poem reading experience.

In language style theory, personification is a technique that attributes human characteristics or qualities to inanimate objects, animals, or abstract concepts. Both Lazarus (1991) and Lakoff & Johnson (2008) provide relevant perspectives on personification, albeit from slightly different angles. Lazarus (1991), in his work *Emotion and Adaptation*, focuses on the analysis of figurative language and rhetoric in texts. He argues that personification is used to create an emotional connection between the reader and the object endowed with human traits. By attributing human qualities to inanimate objects or abstract concepts, personification can enhance emotional appeal and simplify the understanding of complex ideas. According to Lazarus, personification allows readers to relate abstract ideas to their everyday experiences, making those ideas easier to understand and remember.

Lakoff and Johnson (2008), in their book *Metaphors We Live By*, develop the theory that many abstract concepts are understood through metaphors grounded in our physical and sensory experiences. They argue that personification is one form of deep conceptual metaphor. In their view,

personification is not merely a stylistic device, but a fundamental way in which we think about and talk about the world. For example, referring to time as a 'thief' is an instance of personification that reflects how we often perceive time as an active entity that can affect our lives. Broadly speaking, both perspectives emphasize that personification not only beautifies language but also shapes how we understand and experience abstract concepts.

Research related to figurative language has been explored by previous scholars. For instance, Weinstein and Jensen (2024) investigated whether interpersonal coordination in language style in written text communication is related to depression symptoms over the past year and lifetime major depressive disorder in young adults. Syamsiyah and Rosita (2020) examined metaphorical language in the poem collection *Dear You* by Moammar Emka. Simamora et al. (2023) studied metaphorical language in the novel *Konspirasi Alam Semesta* by Fiersa Besari. Focusing specifically on personification, several researchers have also conducted relevant studies. Harahap et al. (2020) analyzed the use of personification in the short story *Sampan Zulaiha* by Hasan Al Banna. Gifelem and Gaspersz (2020) investigated the use of personification in the novel *Aku Mencintaimu Shanyuan* by Es Pernyata. Rizaldi et al. (2022) researched personification in the novel *Badai yang Terhempas* by Bambang Irawan.

The aim of the present research is to analyze the use of personification in poem generated by ChatGPT. The novelty of this study lies in its focus on the application of personification in poem produced by artificial intelligence, specifically ChatGPT. To date, there has been no in-depth research examining how AI employs literary techniques like personification in poem creation. Therefore, this study offers a new perspective in the field of digital literature, investigating the limitations and potential of AI creativity in adopting stylistic features commonly used by human poets. Additionally, this research can provide insights into the role of technology in literary production in the future.

Method

The present research uses a qualitative descriptive method to analyze the use of personification in poems created by ChatGPT. The focus of the research is to explore how personification is applied in the poem generated by this language model. The data used in this study are the poems created by ChatGPT, obtained through the ChatGPT platform. Data collection techniques involve observation and note-taking. The researcher starts by providing the prompt "*buatlah satu puisi!* (write a poem!)" on the ChatGPT platform to generate poems, which are then analyzed. This technique allows the researcher to obtain poem texts relevant to the research focus, which is the use of personification. Data analysis involves several steps: data reduction, data presentation, and conclusion drawing. In the data reduction stage, the generated poems will be filtered to identify sections containing personification. The main focus is on elements that indicate personification, such as attributing human qualities to inanimate objects or abstract concepts. After data reduction, the next step is to present the data descriptively. Poems containing personification will be described and explained, including concrete examples and the context of their use in the poems. In the final stage, the researcher will draw conclusions from the data analysis. The conclusions will include an understanding of how personification is used in these poems and its impact on the meaning and emotional effects of the poem as a whole.

Result

The authors collected data by using the prompt '*buatlah satu puisi!*' (create a poem!) resulting in 10 poems generated by ChatGPT. Below is a table showing the titles of the poems along with the findings on the use of personification:

Table 1. List of Poem Titles by ChatGPT

| No | Poem Title | Personification | |
|-------|---|-----------------|----------|
| | | Abstract | Concrete |
| 1 | <i>Jejak Senja</i> (Traces of Dusk) | 4 | 1 |
| 2 | <i>Senandung Senja</i> (The Song of Dusk) | 3 | 2 |
| 3 | <i>Pagi yang Mencerah</i> (The Enlightening Morning) | 0 | 3 |
| 4 | <i>Di Bawah Langit Senja</i> (Under the Twilight Sky) | 5 | 2 |
| 5 | <i>Di Ujung Senja</i> (At the Edge of Dusk) | 0 | 4 |
| 6 | <i>Jejak Waktu</i> (Traces of Time) | 2 | 1 |
| 7 | <i>Cinta yang Berbisik</i> (Whispering Love) | 8 | 2 |
| 8 | <i>Harmoni Alam</i> (Nature Harmony) | 1 | 10 |
| 9 | <i>Langit Senja</i> (Twilight Sky) | 0 | 5 |
| 10 | <i>Harapan Pagi</i> (Morning Hope) | 5 | 3 |
| Total | | 28 | 33 |

The findings from the analysis of poems by ChatGPT reveal a variation in the use of personification, both abstract and concrete. Out of the ten poems studied, there are a total of 28 instances of abstract personification and 33 instances of concrete personification. The poem *Cinta yang Berbisik* (Whispering Love) stands out with 8 instances of abstract personification and 2 instances of concrete personification, while the poem *Harmoni Alam* (Harmony of Nature) shows a dominant use of concrete personification, with 10 out of a total of 11 instances. This data illustrates the differences in expression and emotional emphasis across the poems.

The Use of Personification in Concrete Nouns

Personification can be applied to concrete nouns, which are objects that can be physically seen or touched. In this case, personification attributes human characteristics to objects that are actually inanimate or animals. This approach creates a more vivid and dynamic depiction of these objects and is often used to generate dramatic or emotional effects in writing. An example of personification used on concrete nouns in poems by ChatGPT can be observed in the following data analysis:

- (1) *Di ufuk barat, matahari lelah*
(On the western horizon, the sun is tired)

The data above is a quotation from a line in the poem titled *Langit Senja* (Twilight Sky). In the phrase *Di ufuk barat, matahari lelah* (On the western horizon, the sun is tired), personification is used to attribute human qualities to a natural object, creating a poetic and emotional image. The sun is a celestial body that emits light and energy, and naturally, it does not have the ability to feel or express emotions. However, in this expression, the sun is given a more human-like quality. The word *lelah* (tired) is a feeling typically experienced by living beings after engaging in exhausting activities. By depicting the sun as tired, the writer imparts a human trait to the sun, making it seem like a living entity that has become fatigued from hard work. This creates the image that the sun, like a person, needs rest or has limitations, adding a layer of emotional depth to the description.

- (2) *Rembulan tersenyum di balik awan*
(The moon smiles behind the clouds)

The data above is a quotation from a line in the poem titled *Cinta yang Berbisik* (Whispering Love). In the phrase *Rembulan tersenyum di balik awan* (The moon smiles behind the clouds), personification is used to attribute human qualities to a natural object, creating a poetic and meaningful image. The moon is a celestial body that does not have the ability to interact or express emotions directly. However, in this context, the moon is given human traits that add an artistic quality to its depiction. The word *tersenyum* (smiles) is an action typically performed by humans or other living beings with the ability to express happiness or warmth through facial expressions. By

describing the moon as smiling, the writer imparts a friendly and pleasant character to the moon. This creates the impression that the moon possesses emotions and personality, making it seem more alive and relatable to the reader.

(3) *Angin berbisik di sela dedaunan*

(The wind whispers through the leaves)

The data above is a quotation from a line in the poem titled *Di Ujung Senja* (At the Edge of Dusk). In the phrase *Angin berbisik di sela dedaunan* (The wind whispers through the leaves), the use of personification is clearly employed to create a poetic and vivid image of a natural phenomenon. *Angin* (wind) is a flow of air that does not have a form or identifiable sound like living creatures. Naturally, wind does not have the ability to speak or interact in a conventional manner. However, in this expression, the wind is given a more personal and expressive quality. The word *berbisik* (whispers) is an action typically performed by humans or other living beings with the ability to speak softly or almost inaudibly. By using this word, the writer imparts a human quality to the wind, suggesting that it can speak or convey messages in a gentle and intimate manner. This gives the wind a subtle and meaningful quality, creating a calm and poetic atmosphere.

(4) *Embun menari di ujung daun*

(Dew dances at the tip of the leaf)

The data above is a quotation from a line in the poem titled *Pagi yang Mencerah* (The Enlightening Morning). In the phrase *Embun menari di ujung daun* (Dew dances at the tip of the leaf), the use of personification is very clear and prominent. *Embun* (dew) is a natural phenomenon consisting of water droplets that appear on the surface of leaves or other objects in the morning. Naturally, dew does not have the ability to move or act like living creatures. However, in this expression, dew is given a more dynamic and active quality. The word *menari* (dances) is an action typically performed by humans or other living beings that have the physical ability to move in a rhythmic or artistic way. By describing dew as 'dancing,' the writer imparts distinctive characteristics to the dew, making it seem as if it is performing expressive and beautiful movements. This adds an artistic and dynamic element to dew, which is usually considered static or still. The addition of the phrase *di ujung daun* (at the tip of the leaf) provides context for where the dew 'dances.' The tip of the leaf is a small and delicate area, often regarded as a place of beauty and softness in poetic depiction. Describing dew dancing in this location emphasizes the fine details and natural beauty of the delicate scene.

(5) *Di ujung langit, senja berbisik pelan*

(At the edge of the sky, dusk whispers softly)

The data above is a quotation from a line in the poem titled *Jejak Senja* (Traces of Dusk). In the quoted poem data, the use of personification brings the natural phenomenon of dusk to life by attributing human qualities to it. By describing dusk as an entity that '*berbisik pelan*' (whispers softly), the writer gives the impression that dusk has the ability to communicate gently. It seems as though dusk has a voice and an intention to convey a message intimately. The phrase '*di ujung langit*' (at the edge of the sky) sets the location of dusk, depicting a specific position that suggests dusk is on the threshold or boundary. This personification adds an emotional dimension to the experience of watching dusk, creating a calm and profound atmosphere. It seems as if dusk is speaking softly to the observer, inviting them to reflect or appreciate the beauty in the transition from day to night.

(6) *Sungai berlari ceria di lembah*

(The river runs cheerfully through the valley)

The data above is a quotation from a line in the poem titled *Harmoni Alam* (Nature Harmony). In the phrase *Sungai berlari ceria di lembag* (The river runs cheerfully through the valley), the use of personification creates a vivid and dynamic image of a natural element. The river is a flow of water moving through an area, and under normal circumstances, it does not have the ability to perform actions like living creatures. However, in this expression, the river is given a more dynamic

and active quality. The word *berlari* (runs) is typically used to describe the rapid movement performed by humans or other living beings. By depicting the river as running, the writer imparts a sense of speed and exuberance to the river's flow, as if it moves with enthusiasm and vitality. The addition of the word cheerfully enhances this image by adding a positive emotional quality, suggesting that the river's flow feels pleasant, energetic, and alive.

(7) *Dan saat malam datang menghampiri*
(And as the night comes near)

The data above is a quotation from a line in the poem titled *Harmoni Alam* (Nature Harmony). In the sentence "*Dan saat malam datang menghampiri*" (And as the night comes near), it is evident how night, which is essentially a temporal phenomenon, is personified as if it possesses human abilities and will. Words like *datang* (comes) and *menghampiri* (near) are typically used to describe the actions of someone physically moving closer to another person. In this data, night is no longer just a passive period of time but is depicted as though it has awareness, intention, and the act of approaching. The night seemingly transforms into a living entity, arriving with a sense of silence or a mysterious presence, slowly drawing near to the poet or the reader. The night that 'draws near' gives the impression of interaction, as if there is a relationship between the night and the individual experiencing it.

The Use of Personification in Abstract Nouns

Personification is a figure of speech that attributes human qualities to inanimate objects, animals, or abstract ideas. When applied to abstract nouns, such as emotions or concepts, personification brings otherwise intangible things to life, making them feel closer to human experience. Through personification, abstract ideas can be conveyed in a more imaginative way, allowing readers to grasp concepts that are difficult to explain directly. An example of personification used on abstract nouns in poems by ChatGPT can be observed in the following data analysis:

(8) *Semangat baru tumbuh perlahan*
(A new spirit grows slowly)

The data above is a quotation from a line in the poem titled *Harapan Pagi* (Morning Hope). In the expression *Semangat baru tumbuh perlahan* (A new spirit grows slowly), there is the use of personification that portrays spirit as something alive and capable of undergoing a growth process. The concept of spirit is abstract, related to emotions, motivation, and a person's mental state. In this phrase, the spirit is identified as 'new,' suggesting rebirth, renewal, or a resurgence of energy and optimism. The word *tumbuh* (grows) is typically used for living beings, especially plants, which develop gradually from small to large. By attributing this word to spirit, personification becomes evident, as spirit, which is naturally not alive, is seemingly endowed with the ability to develop over time, creating a vivid visualization of a gradual and natural process. The word *perlahan* (slowly) emphasizes the non-instantaneous nature of growth. Growth, whether physical or emotional, is a process that takes time. By incorporating this element, the sentence implies that a new spirit does not appear suddenly or become great instantly but rather develops bit by bit. This depicts a person's mental journey as they regain their spirit after facing challenges, stress, or exhaustion.

(9) *Ada kisah yang menunggu untuk dibaca*
(There is a story waiting to be read)

The data above is a quotation from a line in the poem titled *Jejak Waktu* (Traces of Time). In the sentence *Ada kisah yang menunggu untuk dibaca* (There is a story waiting to be read), the use of personification can be observed. In this sentence, *kisah* (the story), which is actually an inanimate object, is described as though it has the ability to wait, which is a human activity. Attributing the ability to wait to the story gives the impression that the story has a will or consciousness, which, of course, cannot literally happen. The purpose of using this personification is to make the story seem more alive and to capture the reader's attention, as if the story is eager to be discovered and read.

This creates a mysterious atmosphere and evokes the reader's curiosity about the content of the story.

(10) *Sepi menyelimuti sudut-sudut kota*

(Silence envelops the corners of the city)

The data above is a quotation from a line in the poem titled *Senandung Senja* (The Song of Dusk). The sentence '*Sepi menyelimuti sudut-sudut kota*' (Silence envelops the corners of the city) employs personification, enriching the depiction of the city's atmosphere. In this sentence, silence—an abstract state and not a living entity—is described as if it has the ability to envelop, an action typically associated with humans and used to depict activities like covering or wrapping. By attributing this characteristic to silence, the writer creates a more vivid and profound image of the city's atmosphere. The word *menyelimuti* (envelops) gives the impression that silence is not merely present on the surface but actually permeates and spreads into every corner of the city. This creates a dramatic effect that alters the reader's perception of the city's quietness. It's as if the city itself is wrapped in a blanket of silence, providing a sense of tranquility and comprehensive stillness. This personification not only describes the atmosphere but also invites the reader to experience the depth of the encompassing silence, creating a calming yet mysterious ambiance. Thus, this figurative language enriches the reading experience by adding a more complex emotional dimension to the description of the quiet city.

(11) *Langkah-langkah sunyi menyapa bumi*

(Silent steps greet the earth)

The data above is a quotation from a line in the poem titled *Jejak Senja* (Traces of Dusk). The sentence *Langkah-langkah sunyi menyapa bumi* (Silent steps greet the earth) employs personification, adding depth and beauty to the description of the atmosphere. In this sentence, '*langkah-langkah* (steps)', which literally refers to physical actions taken by living beings, are attributed with "greet," a social action typically associated with human interaction. Meanwhile, '*sunyi* (silent)'—an abstract state and not a living entity—is depicted as if it possesses qualities capable of interacting with the surrounding environment. By describing the steps as something that can greet, the writer creates an image that the calm and quiet atmosphere genuinely interacts with the earth, as if it is offering a greeting or paying homage to nature. This use of personification provides a dramatic and poetic effect. The sentence implies that silence and tranquility are not only present in the surroundings but also engage each element in a gentle and meaningful way. The impression created is that the silent steps slowly touch and connect with the earth, fostering a peaceful and profound ambiance.

(12) *Harapan mekar di ujung embun*

(Hope blooms at the tip of dew)

The data above is a quotation from a line in the poem titled *Harapan Pagi* (Morning Hope). In the expression *Harapan mekar di ujung embun* (Hope blooms at the tip of dew), there is a rich and poetic personification. In this case, *harapan* (hope), an abstract concept without physical form, is analogized as something that can grow and flourish, like a flower in bloom. Typically, the word *mekar* (bloom) is associated with a flower opening its petals when it receives sufficient sunlight or water. In this context, hope is likened to a flower that not only grows but also reaches its peak beauty, conveying a sense of optimism and renewal. Furthermore, the phrase *di ujung embun* (at the tip of dew) adds visual depth and meaning to the sentence. Dew, which usually appears in the morning as delicate droplets of water on leaves or grass, represents something pure, fresh, and gentle. By describing hope as blooming at the tip of dew, the poet emphasizes that hope arises from something soft and fragile, yet full of potential to grow into something greater and more beautiful. This metaphorical image suggests that, even though hope may stem from small or seemingly simple circumstances, it has the ability to become a source of strength and inspiration.

(13) *Tentang harapan yang tumbuh di tengah sepi*

(About hope growing in the midst of silence)

The data above is a quotation from a line in the poem titled *Di Bawah Langit Senja* (Under the Twilight Sky). The sentence *Tentang harapan yang tumbuh di tengah sepi* (About hope growing in the midst of silence) uses personification to create a meaningful and emotional image. In this sentence, hope—an abstract concept with neither physical form nor life—is depicted as if it can grow, an action typically associated with living things like plants. By attributing this characteristic to hope, the writer implies that even amidst a state of silence, which is usually associated with quietude or helplessness, hope still has the capacity to develop and bring life. The concept of growing suggests that hope not only exists but is also capable of expanding and thriving even in seemingly unfavorable situations. Against the backdrop of silence, which evokes a sense of calm or isolation, this personification highlights a strong contrast between the prevailing stillness and the vitality of hope that persists. This adds a profound emotional dimension to the description, illustrating that hope possesses the strength and vitality to endure and flourish despite being in a quiet and serene environment. The use of personification enriches the meaning of the sentence by making it more vivid, suggesting that hope is something dynamic and powerful, even when the surrounding environment appears inactive or unwelcoming.

(14) *Cinta berjalan di antara waktu*

(Love walks between time)

The data above is a quotation from a line in the poem titled *Cinta yang Berbisik* (Whispering Love). In the quoted poem data, the use of personification is found, attributing human characteristics to the abstract concept of 'love.' In this case, love, which is typically understood as an abstract emotion or feeling, is given the ability to 'berjalan' (walk). The word 'berjalan' implies movement, development, or change, which are qualities usually associated with living beings. Through this word choice, love is depicted as something dynamic with direction and purpose, rather than just a static or passive emotion. Meanwhile, the phrase 'di antara waktu' (between time) enhances the impression that love is not confined to a single moment or specific state. Love can transcend time and surpass various phases of human life. Here, time can be understood as a symbol of life's journey or significant phases in human relationships. Thus, love not only moves along with the passage of time but is also capable of transcending temporal boundaries, always present and undergoing changes throughout life's journey.

Discussion

An analysis of ten poems generated by ChatGPT reveals significant variation in the use of personification with both concrete and abstract nouns. Of the poems examined, there are 28 examples of personification with abstract nouns and 33 examples with concrete nouns. This indicates that ChatGPT, as a poet, employs personification in different ways to create poetic effects that align with the context and themes of each poem. For instance, in the poem *Langit Senja* (Twilight Sky), the phrase *Di ufuk barat, matahari lelah* (On the western horizon, the sun is tired) personifies the sun as a being experiencing fatigue—an attribute that is clearly not a natural characteristic of this celestial body. This personification brings the sun to life as an entity that is tired and in need of rest, adding emotional and dramatic dimensions to the transition from day to night.

Conversely, the poem *Cinta yang Berbisik* (Whispering Love) depicts the moon with the phrase *Rembulan tersenyum di balik awan* (The moon smiles behind the clouds), which animates the moon by attributing a friendly and pleasant human expression. This not only makes the moon feel closer to the reader but also adds a sense of warmth and intimacy to the poem's imagery. Similarly, in *Harmoni Alam* (Nature Harmony), the phrase *Sungai berlari ceria di lembah* (The river runs cheerfully through the valley) uses personification to endow the river with a cheerful and lively quality, creating a dynamic image that conveys energy and vitality to an element of nature that is typically static.

In abstract nouns, personification also plays a crucial role in adding emotional depth and meaning. For instance, in the poem *Harapan Pagi* (Morning Hope), the phrase *Semangat baru tumbuh perlahan* (A new spirit grows slowly) personifies spirit as something that can grow like a plant. This provides a clear visual image of how spirit can develop and spread over time, similar to a natural growth process. This personification creates a powerful metaphor for emotional renewal and regeneration, depicting an individual's mental journey of gradually recovering after facing challenges or difficulties. In *Jejak Waktu* (Traces of Time), the sentence *Ada kisah yang menunggu untuk dibaca* (There is a story waiting to be read) brings the story to life as an entity with desires and patience, as if the story has consciousness and the ability to wait for a reader. This adds a mysterious and intriguing dimension to the poem, enhancing the reader's curiosity and highlighting the narrative value of the untold story.

The present research is consistent with Lazarus (1991) in *Emotion and Adaptation*, which indicates that the use of personification and metaphor can deepen emotional experience and strengthen the connection between readers and the text. Lazarus explains how personification transforms abstract objects and concepts into something more relatable and perceptible, allowing readers to connect more deeply with the work. Additionally, Lakoff and Johnson (2008) in *Metaphors We Live By* emphasize the importance of metaphorical language, including personification, in shaping how we understand abstract concepts. According to them, personification not only makes abstract concepts more concrete but also allows readers to internalize and experience complex ideas in a more intuitive way. By attributing human qualities to objects and ideas, personification makes abstractions more digestible and meaningful.

Overall, the analyzed poems demonstrate how personification can be effectively used to enrich visual imagery and add emotional depth. Through personification, ChatGPT produces poem that is not only aesthetically engaging but also emotionally resonant. The varied use of personification in these poems offers new ways for readers to connect with and understand the world around them. The application of personification to both concrete and abstract nouns in these poems creates a more intense and reflective reading experience, enhancing readers' understanding of the themes addressed in the poem. This highlights the power of language in creating profound experiences and influencing readers' perceptions of the realities and emotions depicted in the text.

Conclusion

The present research aims to analyze the use of personification in poems generated by ChatGPT. Of the ten poems analyzed, a total of 28 instances of abstract personification and 33 instances of concrete personification were found. The poem *Cinta yang Berbisik* (Whispering Love) stands out with a dominant use of abstract personification, with 8 out of a total of 10 instances. Conversely, the poem *Harmoni Alam* (Nature Harmony) shows a dominant use of concrete personification, with 10 out of 11 instances. Personification of concrete nouns, such as objects that can be seen or touched, attributes human characteristics to objects that do not inherently possess these abilities. Personification of abstract nouns, such as emotions or concepts, makes intangible ideas more tangible and comprehensible in a more imaginative way. Overall, the data indicate that ChatGPT uses personification to enhance both the aesthetic and emotional quality of the generated poem, whether dealing with concrete or abstract objects. Personification not only adds emotional depth to descriptions but also makes complex concepts more accessible and enjoyable for readers.

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