

## Unveiling the Meaning of Personification and Satire through Hermeneutics in the Novel *Pulang*: A Study in Indonesian Literature Education

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### ABSTRACT

This study aims to analyzed the use of personification and satire in *Pulang* by Leila S. Chudori using a hermeneutic approach to uncover their deeper meanings and social critiques. This study explores the meaning of personification and satire in *Pulang* by Leila S. Chudori using a hermeneutic approach to reveal how figurative language reflects Indonesia's socio-political realities. The findings contribute to both literary analysis and Indonesian literature education by promoting critical, contextual interpretation aligned with the Merdeka Curriculum. The study employed qualitative textual analysis, identifying excerpts containing personification and satire, categorizing them, and interpreting their significance within the novel's historical and sociopolitical context. Paul Ricoeur's hermeneutic framework was applied, involving three stages: explanation, interpretation, and application. The findings indicated that personification enriched the novel's emotional depth and symbolism, reflecting the psychological struggles of political exiles, while satire served as a sharp critique of political repression, power imbalance, and societal disillusionment during the New Order era. The study contributed to literary and stylistic research by demonstrating that figurative language in *Pulang* not only enhances the narrative but also conveys implicit historical and ideological messages. Additionally, the research offered insights for Indonesian literature education, encouraging a more critical and analytical approach to reading figurative language in literary texts.

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## Introduction

Language in literary works functions not merely as a tool for communication but as a powerful medium for expressing complex layers of social, cultural, and ideological meaning (Fairclough, 2013; Rosa & Burdick, 2017; Woolard, 2020). Through literature, authors are able to explore and critique the human condition, challenge prevailing norms, and offer new perspectives on the world. One of the most significant features that enriches literary expression is figurative language—a stylistic device that enhances not only the aesthetic quality of a text but also its interpretative depth. Figurative language allows writers to transcend literal meanings, inviting readers to engage more deeply with the underlying themes, emotions, and messages embedded within the narrative (Honeck & Hoffman, 2018; Fussell & Moss, 2014; Colston, H. L. & Gibbs, 2021).

Among the many types of figurative language, personification and satire stand out for their ability to simultaneously beautify the narrative and embed layered meanings. Personification, by attributing human traits to inanimate objects, abstract concepts, or non-human beings, not only animates the text but also evokes empathy and symbolic understanding, often representing psychological or social conditions through metaphorical form. For example, the depiction of a “weeping sky” may symbolize a character’s sorrow or communal grief (Shintari et al., 2016; Rofiq & Uswatun, 2021; Tasekeb et al., 2024).

On the other hand, satire serves a distinct but equally powerful function. It is a literary technique used to criticize or expose the flaws of individuals, institutions, or societal norms, often through humor, irony, exaggeration, or ridicule. While personification tends to humanize and personalize experiences, satire provokes thought, challenging readers to reflect on injustices, absurdities, or contradictions within society. It can be subtle and nuanced, or sharp and confrontational, depending on the author’s tone and intent (Kurniawan, 2017; Yadafle et al., 2020; Nurgiyantoro, 2024).

In literary narratives—especially novels that explore political or historical realities—these two figures of speech are often intertwined, allowing the author to layer emotional resonance with intellectual critique. Through their use, literature becomes more than storytelling; it becomes a site of resistance, reflection, and reimagining, where language functions both as art and as a vehicle for social transformation (Halawa, 2021).

In stylistic studies, figures of speech are linguistic elements that contribute to the aesthetic effect of literary works. They provide an expressive nuance to texts, allowing authors to deliver messages indirectly and enriching the reader’s experience in understanding deeper meanings behind literary texts. This study focuses on two key figures of speech: personification and satire, each of which has distinct characteristics and functions in constructing textual meaning (Aminuddin, 2015; Isya, 2016; Ghassani, 2022).

One novel that extensively employs personification and satire is *Pulang* by Leila S. Chudori. This novel explores themes of political exile and identity searching, presented through language rich in metaphor, irony, and social criticism. Personification in this novel not only enhances the narrative’s poetic quality but also strengthens the emotional expression of its characters, while satire is used to critique Indonesia’s political climate following 1965.

Hermeneutics is a theory and method of interpretation that aims to understand texts more deeply by considering their social, historical, and cultural contexts. The term originates from

the Greek word *hermeneuein*, meaning to interpret or translate, and is associated with Hermes, the Greek deity responsible for delivering messages from the gods to humans (Jena, 2021; Wachid B.S., 2022a). Over time, hermeneutics has evolved from a theory of religious text interpretation to a broader method of interpretation in the humanities and literature.

Friedrich Schleiermacher expanded the scope of hermeneutics by emphasizing grammatical and psychological understanding in literary texts, meaning that interpretation is not solely dependent on linguistic structure but also on the author's intent (Clark, 2008; Purwito, 2012; Zaini, 2015). Building upon this, Hans-Georg Gadamer developed the theory of fusion of horizons, which posits that understanding occurs through dialogue between the reader's perspective and the text (Browning, 2016; Constantin & Sitorus, 2024). This suggests that literary meaning is not fixed but changes according to the reader's historical and social background. This approach is highly relevant in analyzing *Pulang*, where personification and satire may be interpreted differently by readers with varying historical and social perspectives.

Meanwhile, Paul Ricoeur introduces the concept that texts contain symbolic and multilayered meanings, which must be unraveled through three stages of interpretation: objective, reflective, and existential (Oliva, 2018; Wachid B.S., 2022a). These stages can be applied in analyzing *Pulang*, where personification serves as a symbol of human experiences under political repression, while satire functions as a social critique highlighting power imbalances.

Thus, the hermeneutic approach enables a deeper analysis of the use of figurative language in literature. Hermeneutics not only deconstructs the linguistic structures within texts but also connects them to historical contexts and the reader's experiences to uncover broader meanings (Wachid B.S., 2022b). This approach is highly relevant to literary studies, particularly in understanding how authors employ figurative language to convey implicit messages. Therefore, in analyzing *Pulang*, hermeneutics can help uncover the deeper meanings embedded in personification and satire, as well as how readers from diverse social backgrounds interpret the novel's social critique.

Previous studies have tended to classify figurative language in literary texts without conducting an in-depth interpretation of its meaning and social implications (Siqueira et al., 2016; Simarmata et al., 2021). This study offers a new contribution by employing hermeneutics to analyze how personification and satire in *Pulang* serve not only as aesthetic elements but also as tools for constructing social and political criticism. By understanding the deeper meanings behind the use of figurative language in literary texts, this study contributes not only to literary and stylistic analysis but also to Indonesian language education, particularly in fostering critical literary analysis in schools.

Research on hermeneutics has been widely conducted in literary and humanities studies. One study using hermeneutics is that of Hans-Georg Gadamer, which emphasizes the concept of fusion of horizons, where textual meaning is fluid and shaped by the reader's experience and background (Constantin & Sitorus, 2024). In the context of Indonesian literature, hermeneutic analysis has also been applied in studies such as the interpretation of jihad in *Penakluk Badai*, which explores how Ricoeur's hermeneutics can be used to decipher symbolic meaning in texts (Nur Barokah et al., 2024). Additionally, research on Schleiermacher's hermeneutics has demonstrated that text interpretation can be approached through grammatical and psychological analysis, aiming to understand the author's intent and the linguistic meaning embedded within the text (Zaini, 2015).

Although previous research has examined hermeneutics from various perspectives, there is still a gap in applying hermeneutic theory to analyze the meaning of personification and satire in *Pulang*. Most prior studies have focused on general textual interpretation without specifically addressing how figurative language functions as a tool for social and political critique. Furthermore, previous studies have yet to explore how the interpretation of figurative language can shift based on different reader perspectives, in line with Gadamer's concept of fusion of horizons. This highlights the need for a study that specifically employs hermeneutics to analyze figurative language in a contemporary Indonesian novel.

This study aims to bridge the gap in previous research by examining the meaning of personification and satire in *Pulang* through a hermeneutic approach, while simultaneously offering meaningful contributions to Indonesian language and literature education. By integrating the theories of Paul Ricoeur, Hans-Georg Gadamer, and Friedrich Schleiermacher, this research not only analyzes the linguistic structures of figurative language, but also connects them to the novel's broader social and political critique, particularly in the context of Indonesia's historical experience with exile, repression, and identity. The hermeneutic lens allows for a deeper interpretation of *Pulang* as a literary text that communicates the complexities of national trauma and human resilience.

Beyond literary analysis, the study is pedagogically oriented toward supporting the implementation of the Merdeka Curriculum, which emphasizes student autonomy, critical thinking, and contextual learning. The research aims to promote a model of critical, reflective reading that enhances students' abilities to interpret figurative language within historical and ideological frameworks. Additionally, the study offers practical insights for educators in developing interdisciplinary learning strategies, especially in integrating literature and history. This includes fostering students' skills in analyzing, discussing, and responding to texts creatively and critically. By showing how different readers may interpret literary devices based on their unique social and historical contexts, the study contributes not only to literary scholarship, but also to the development of transformative, culturally relevant literature education in Indonesia.

The significance of this research goes beyond literary analysis, offering concrete contributions to Indonesian language and literature education, particularly in promoting critical and contextual reading practices. Unlike previous studies that tend to classify figures of speech in literary texts without exploring their deeper meanings or social implications, this study offers a novel perspective by applying a hermeneutic approach to analyze personification and satire as tools of social and political critique. Specifically, the research aims to explore how figurative language in *Pulang* serves not only as an aesthetic feature but also as a medium for expressing Indonesia's historical trauma and ideological tensions, especially during the New Order era.

The choice of *Pulang* as the research object is based on its rich linguistic features, relevant historical context, and strong critical stance, making it an ideal text to examine the intersection between language, literature, and social history. Through this analysis, the study is expected to support the implementation of the Merdeka Curriculum by fostering students' critical thinking, historical awareness, and interpretive depth, thereby contributing to the development of more transformative and reflective approaches in literature education.

Based on this background, the objectives of this study are: (1) to identify the forms of personification and satire in *Pulang* by Leila S. Chudori, (2) to analyze the meanings embedded within these figurative expressions using a hermeneutic approach, and (3) to examine the implications of these findings for literature education in schools. Through this

research, it is hoped that a deeper understanding of figurative language in *Pulang* can be achieved, while also contributing to a more analytical and reflective approach to literature education.

## Method

This research is a qualitative study employing a hermeneutic approach to interpret the meaning of personification and satire in *Pulang*, a novel by Leila S. Chudori. The study is conducted through textual analysis, tracing the figurative meanings embedded in the literary devices and connecting them to the social and historical contexts underlying the novel (Creswell, 2022). The data in this research consists of text excerpts containing personification and satire, collected through several steps: in-depth reading of the novel to identify relevant excerpts, categorization of data based on literary devices, contextual analysis by examining the social, cultural, and historical background related to the use of these figures of speech, and literature review of previous studies on figurative language in literature to enrich the analytical perspective (Adhitya, 2010; Ahmadi, 2019).

The data analysis employs Paul Ricoeur's hermeneutic approach (Ricoeur, 2008), which consists of three main stages. The Explanation stage involves analyzing the text structurally by identifying linguistic and rhetorical patterns in the use of personification and satire, utilizing semantic and syntactic analysis to understand how these literary devices construct meaning. The Interpretation stage follows, where the textual structure is examined in relation to the social and historical contexts of *Pulang*. The researcher links the use of figurative language to the novel's central themes, such as political exile, repression during the New Order era, and national identity. The final Application stage assesses how personification and satire contribute to the novel's message and ideological stance, while also discussing the implications of these findings for literature education, particularly in the Indonesian language curriculum for secondary schools.

The research adheres to several reference criteria and theoretical standards to ensure a rigorous analytical framework. Paul Ricoeur's hermeneutic theory is used as an interpretative approach for understanding figurative language in the novel. Nurgiyantoro's (2024) stylistic theory provides a framework for identifying and classifying figures of speech in literary texts, while Eagleton's (2006) literary criticism theory is applied to connect the use of figurative language to ideology and social discourse within the novel. By integrating these methodologies, this study aims to offer a comprehensive interpretation of how *Pulang* employs personification and satire to convey social critique and historical reflection.

To clarify the structure and flow of this study, the following research flowchart illustrates each stage of the investigation. This research adopts a qualitative design with a hermeneutic approach to interpret the meanings of personification and satire in *Pulang*, a novel by Leila S. Chudori. The flowchart outlines the progression from data collection to interpretation and application, guided by Paul Ricoeur's three-stage hermeneutic framework. It also incorporates relevant theoretical foundations to ensure the rigor and depth of the analysis. This visual representation aims to provide a comprehensive overview of the research process and its connection to both literary criticism and educational application.

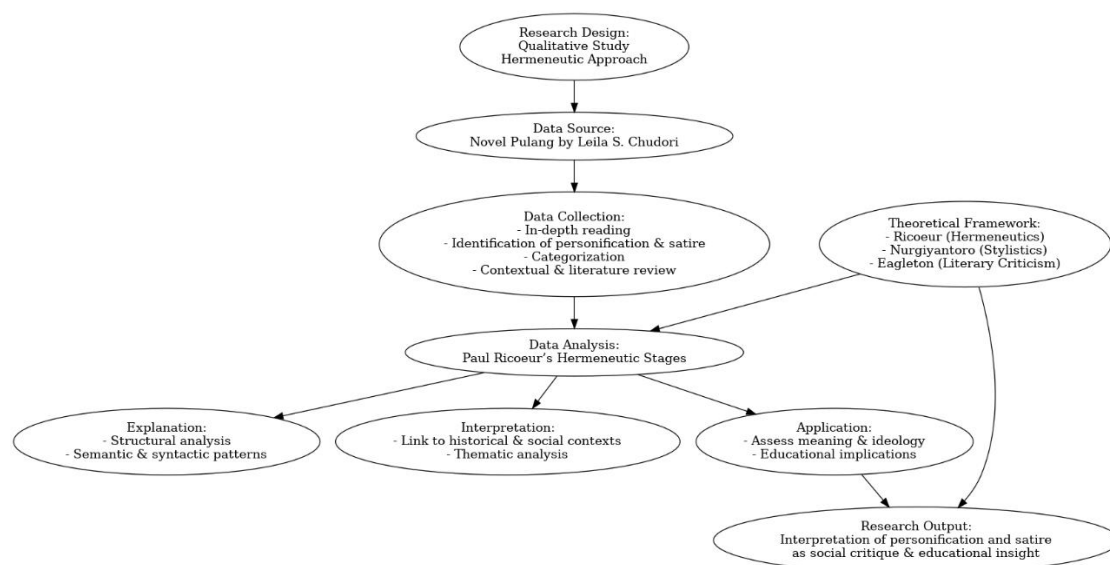


Figure 1. Research Framework

## Results and Discussion

Based on the analysis, *Pulang* by Leila S. Chudori (2013) is categorized as a serious novel. According to Nurgiyantoro (2024), a serious novel is not merely meant for entertainment but also aims to provide valuable experiences to readers. This type of novel encourages readers to deeply reflect on social and historical issues. In *Pulang*, the themes explored extend beyond romance, delving into the complexities of life, social relationships, existentialism, faith, fear, anxiety, and love in various dimensions—including love for family, homeland, and broader humanitarian values.

The findings reveal that this novel heavily utilizes figurative language to construct meaning and convey social criticism. A total of 101 instances of figurative language were identified, consisting of 30 instances of personification and 71 of satire. Most of these appear in dialogues and narrative discourses involving key characters such as Dimas Suryo, Nugroho, Risjaf, and Tjai. The novel begins with the story of four Indonesian journalists forced into exile after the 1965 anti-communist purge. As their families and colleagues in Indonesia suffered persecution and massacres, they fled from one country to another in search of political asylum. Eventually, they settled in Paris and opened Restoran Tanah Air, which symbolizes their continued attachment to Indonesia.

Another central figure in the novel is Hananto Prawiro, an activist and journalist with strong emotional ties to Dimas Suryo. Hananto serves not only as a friend but also as a mentor and intellectual sparring partner. As a foreign news editor, he actively engaged with various revolutionary movements, particularly in Latin America. He was also involved in *Lembaga Kebudayaan Rakyat* (LEKRA) and was suspected of being affiliated with the Indonesian Communist Party (PKI). Unfortunately, Hananto met a tragic fate. After years of evasion, he was arrested in 1968 and ultimately executed by the military in 1970.

Meanwhile, Dimas Suryo is portrayed as a professional journalist who is not directly involved in any political organization. However, he remains a victim of the repressive political system that forced him into exile without clear justification. Every year, he applies for a visa to return to Indonesia, only to be repeatedly denied. This prolonged separation creates numerous personal and familial conflicts. He divorces his wife, Vivienne, and struggles to maintain a bond with his daughter, Lintang Utara, who finds it difficult to



understand her father's emotional attachment to a homeland that has rejected him. Despite this, Dimas maintains his connection to Indonesia through letters to Surti and his children, as well as symbolic objects in his home, such as jars of turmeric and fresh cloves, which allow him to still experience the scent of his homeland. The Restoran Tanah Air, which he and other exiles established, is labeled a "communist nest," reinforcing the stigma that continues to haunt them.

Another segment of the novel follows Lintang Utara's journey to Indonesia in 1998. As a student at Sorbonne University, she embarks on an academic project to create a documentary about Indonesian political exiles. During her research, she meets Segara Alam, Hananto Prawiro's son, who helps her interview the families of political activists who suffered repression under Soeharto's rule. Lintang, having grown up outside Indonesia, undergoes an existential journey as she attempts to understand her father's identity and her nation's history.

Paul Ricoeur's hermeneutic approach allows this novel to be read not only as a historical narrative but also as a reflection on human experiences of exile, uncertainty, and political injustice. In this context, Dimas Suryo can be likened to Ekalavya in the Mahabharata, an idealistic character who remains steadfast in his principles but ultimately faces the harsh reality that politics is a battleground for power. Although rejected by his country, Dimas never relinquishes his Indonesian identity. In one of the novel's symbolic moments, after the fall of the New Order regime on May 21, 1998, Dimas finally "returns" to Indonesia permanently—laid to rest in TPU Karet Bivak, Jakarta, the land whose scent he had long yearned for throughout his life.

From a social background perspective, the novel illustrates the life of political exiles from 1965 to 1998. This setting highlights how political shifts in Indonesia affected not only individuals but also left a collective trauma for those forced to leave their homeland. Additionally, the language style in the novel is rich in figurative expressions, aimed at symbolically portraying life's realities. These expressions often take the form of personification, metaphor, and satire, which not only enhance the narrative's beauty but also deliver profound social and political critiques.

In *Pulang*, personification and satire serve a purpose beyond aesthetic embellishment. These two literary devices help construct the novel's narrative meaning, symbolism, and critique of Indonesia's socio-political conditions, particularly during the New Order era. Paul Ricoeur's hermeneutic approach is applied to analyze both explicit and implicit meanings in the text, demonstrating that the figurative language in this novel should be understood not only from a linguistic standpoint but also within its social and historical contexts.

Personification plays a crucial role in building the characters' emotions and the story's atmosphere. One notable example is the line: "The night has fallen, without complaint and without strategy." Linguistically, this statement attributes human qualities to the night, as if it could "fall" in peace. However, from a hermeneutic perspective, this phrase can be interpreted metaphorically as a representation of uncertainty and suffering experienced by political exiles. Here, the night is not just a natural phenomenon but a symbol of the shadows of the past that continue to haunt characters forced to live outside their homeland.

Another instance of personification that illustrates emotional complexity in the novel is "The bemo's voice is chatty." Literally, a bemo (a public transport vehicle) cannot speak, let alone be "chatty." However, within the novel's context, this description serves as a depiction of Jakarta's chaotic social, economic, and political landscape. The noise of the bemo symbolizes the anxiety, uncertainty, and restlessness of people living under a politically

oppressive regime. In hermeneutics, this text can be understood as a metaphor for the political propaganda that dominated public discourse during the New Order era.

Meanwhile, satire serves as a sharp critique of the New Order regime's political repression, injustice, and social disparities. One striking example is the quote: "The military is disinfectant. We are lice and dust that must be cleaned from the face of the earth." This metaphor illustrates how the government viewed political opposition not as part of the people, but as a threat that needed to be eradicated. From a hermeneutic perspective, this metaphor exposes how power structures use military force to eliminate individuals or groups deemed a danger to the state's stability. In Indonesian history, this directly references the systematic political purge of those accused of communist ties in 1965, as well as the repression of activists and intellectuals critical of the New Order government. Satire has explicit and sharp criticism in a condition of politics, environmental, or other by narrative, humor, or etc. (Rossing, 2019; Park-Ozee, 2019).

Satire in the novel also highlights how the New Order maintained its grip on power for so long that the public grew disillusioned with political change (Guchmazashvili, 2024; Landreville, 2015). This sentiment is reflected in the quote: "Uncles are betting on whether the President will step down or not? Uncle Nug and Uncle Risjad will slaughter a goat if the President resigns." The phrase "slaughter a goat" metaphorically represents how rare and celebratory such an event would be, showcasing the public's frustration toward a stagnant political system.

Beyond politics, satire in the novel also critiques economic inequality and daily social ironies. The quote: "Asian spices are expensive because they're mostly imported! said Tjai, who clung to his calculator like a soldier obsessed with his rifle." This analogy criticizes how capitalism deepens economic disparities. Comparing Tjai's attachment to his calculator with a soldier's obsession with his weapon critiques how Indonesia's economic system prioritizes foreign interests over its own people. From a hermeneutic viewpoint, this passage underscores how economic mechanisms under the New Order were not solely market-driven but heavily influenced by political intervention, leading to systemic inequality.

Paul Ricoeur's hermeneutic framework, which comprises explanation, interpretation, and application, enables a layered reading of the novel. The explanation stage involves analyzing the linguistic structure of personification and satire, identifying how these figures of speech shape the tone, imagery, and narrative flow. The interpretation stage delves into the historical and sociopolitical dimensions of *Pulang*, examining how figurative language reflects the anxieties, resilience, and resistance of Indonesian political exiles. Finally, the application stage considers how these interpretations contribute to a broader understanding of literature as a reflection of societal transformation, making the novel an effective educational resource for critical literary analysis.

One of the most striking uses of personification in *Pulang* is the phrase, "The night has fallen, without complaint and without strategy", which, from a hermeneutic perspective, symbolizes the emotional weight of exile and the uncertainty of displacement. The "falling night" metaphorically represents the pervasive fear and hopelessness that political dissidents endure in forced exile. Similarly, satirical expressions in the novel, such as "The military is disinfectant. We are lice and dust that must be cleaned from the face of the earth", expose the dehumanization of political opposition under the New Order regime. Ricoeur's hermeneutics suggests that metaphors and satire do not merely decorate language but instead serve as symbolic representations of deeper social realities, which in this case reflect power struggles, oppression, and resistance.



Applying hermeneutic theory to *Pulang* encourages students to read beyond the surface, critically engaging with language, symbolism, and historical narratives. Gadamer's fusion of horizons theory suggests that literary interpretation is dynamic, meaning that each reader's background and experiences influence their understanding of a text. This is particularly relevant in studying *Pulang*, as students from different social and educational backgrounds may interpret the novel's satire, metaphors, and political critiques in unique ways.

For example, students might perceive Dimas Suryo's exile as a representation of forced displacement and identity loss, while others may view it as a symbol of ideological resistance. Likewise, satire in *Pulang*—such as the phrase “Uncles are betting on whether the President will step down or not? Uncle Nug and Uncle Risjad will slaughter a goat if the President resigns”—can be analyzed as an expression of public frustration with authoritarian rule, highlighting the stagnation of political reform under Suharto's New Order. Through hermeneutic analysis, students learn to question, contextualize, and re-evaluate historical narratives, rather than passively accepting them.

The Merdeka Curriculum emphasizes student-centered learning, encouraging learners to develop critical thinking, creativity, and contextual understanding through interdisciplinary approaches. Literature plays a crucial role in this curriculum by enhancing linguistic skills, cultural awareness, and analytical reasoning. The study of figurative language, particularly personification and satire, in *Pulang* by Leila S. Chudori, aligns with the curriculum's focus on holistic education, where students engage with literature beyond textual comprehension by relating literary themes to historical, social, and political contexts.

In the Merdeka Curriculum, learning is structured around three key dimensions: intrinsically motivating learning, differentiated learning, and competency-based education. The analysis of *Pulang* supports these dimensions in several ways. First, the novel's themes of political exile, national identity, and historical trauma stimulate students' curiosity about human rights, democracy, and history, fostering critical engagement with the text. The use of satire encourages students to question social injustices and reflect on the role of literature in shaping public discourse. Second, through differentiated learning, *Pulang* can be analyzed using various approaches, including literary analysis, historical inquiry, and creative writing, allowing students to engage with the material in ways that suit their interests and competencies. Collaborative learning methods such as group discussions, role-playing, and comparative analysis further enhance engagement by linking fictional narratives to real-world issues.

Furthermore, this study aligns with the competency-based approach outlined in the Merdeka Curriculum, particularly in Phase F (equivalent to Grades 11–12), which focuses on analyzing literary elements, evaluating language use, and creating independent or collaborative projects. The integration of *Pulang* into Indonesian language and literature education supports higher-order thinking skills (HOTS) by encouraging students to analyze the narrative structure and figurative language, understand historical contexts, and develop argumentative reasoning through critical discussions. By this learning, figurative language could improve students higher order thinking skills (As'ad et al., 2021). Teachers can implement thematic learning by collaborating with history teachers, ensuring that students gain accurate historical perspectives while analyzing the novel's social and political implications. Teaching strategies such as intensive and extensive reading, historical contextualization, critical discussions, and creative projects provide students with opportunities to interpret the text deeply and connect it with current societal issues.

Integrated learning can make education more real-world oriented, contextual, and foster students' higher-order thinking skills (Mat Daud et al., 2018; Daud, 2017).

By integrating *Pulang* into literature education within the Merdeka Curriculum, students not only improve their linguistic proficiency but also enhance their critical awareness of historical and social issues. The analysis of figurative language fosters interpretive depth, enabling learners to decode implicit meanings and understand how literature reflects reality. Moreover, the interdisciplinary approach ensures that students engage in meaningful, relevant, and reflective learning experiences, reinforcing the Merdeka Curriculum's vision of independent and critical thinkers.

## Conclusion

This study reveals that the use of personification and satire in *Pulang* by Leila S. Chudori is not merely an aesthetic element in literary texts but also serves as a powerful tool for conveying social and political criticism. Personification strengthens the emotional expressions of characters while constructing atmosphere and symbolism within the narrative. Meanwhile, satire functions as a sharp critique of political repression, social injustice, and the realities of life under the New Order regime. By applying a hermeneutic approach, this study demonstrates that meaning in the novel is not fixed but rather evolves based on the reader's perspective and experience. The theories of Paul Ricoeur, Hans-Georg Gadamer, and Friedrich Schleiermacher help interpret how figurative language in the novel reflects experiences of political exile, alienation, and identity uncertainty faced by the characters. Thus, this research contributes to literary studies by offering a hermeneutic approach as a method for analyzing meaning in literary texts. These findings also have implications for Indonesian language and literature education, emphasizing that the understanding of figurative language should go beyond mere classification to include deeper and more critical interpretations. Through a hermeneutic perspective, students and readers can better understand how figurative language in literary texts represents social, political, and historical realities, making literature learning more analytical and reflective. Therefore, this study underscores the importance of contextual interpretation in literary analysis to uncover the broader meanings embedded within linguistic structures.

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