CHAPTER I

INTRODUCTION

1.1   Background of the Study

Language is a means to communicate and convey ideas or feelings. Language is used as a tool to interact and understand each other. Language can be understood by using several signs, sounds, and gestures that have an understood meaning. According to Kreidler (1998: 19), people communicate through a system of symbols known as language. The examples of symbols were spoken, written, or signed with the hands. Human beings are social, and individuals always communicate with each other. Wibowo (2001: 3) said that "language is a system of symbols that are meaningful and articulate sound (generated by the said tool) which are arbitrary and conventional, that is used as a means of communication by a group of humans to give birth to feelings and thought." As a means of communication, language allows people to share their thoughts through words, symbols, or even movements. Linguistics is the scientific study of language.

There are some branches of linguistics, and semantics is one of them. The study of meaning is called semantics. For those who want to learn English, meaning is very important. People will comprehend the speaker's meaning, as well as the point and relevant information, if they know the meaning: all generations, young and adult, love songs. People use songs to express their emotions and communicate with others. Through songs, people express not only their feelings but also their

ideas and their experiences. Currently, songs can play an important role in human life, not only to entertain themselves when feeling sad or happy but also to be an alternative in several fields, one of which is mental health, where some people use songs to provoke pent-up emotions so they can be released. In addition, songs can connect one another to interact when they have the same interests as singing or dancing, all of which use songs. The lyrics are difficult to comprehend for non-native speakers, so it makes sense that they use songs to improve their English. On the other hand, it is one of the easiest ways for them to improve their English improvisation skills. Songs have a message to convey, so the singers use the terms in their songs to create beautiful lyrics. Because of this, non-native speakers cannot comprehend the message because they translate each word and cannot get the literal meaning. Many kinds of literature give information about the non-literal meaning. For instance, some lyrics in songs contain figurative language to make them more beautiful and exciting. The language that makes use of figures of speech is called figurative language. There are many types of figurative language, such as metaphor, simile, personification, hyperbole, symbols, etc. Figurative language is pervasive in poetry but is also used in prose and nonfiction writing. In this study, the writer wants to be concerned about the meaning of hyperbole expressions used in the song lyrics. Many expressions use hyperbole in the lyrics to express the singer's emotion. Because of the singer's use of exaggerated language in the lyrics, it is difficult to comprehend the meaning. Thus, the paper will discuss hyperbole expressions found in the song lyrics and try to classify and describe them.

In this study, the writer chooses the selected viral Song on TikTok. According to Susilowati (2018: 180), the TikTok app is a one-of-a-kind and exciting special effects application that makes it simple for users to create short videos that produce excellent results and can be shared with friends or other users. TikTok users can take advantage of a variety of various features provided by the application, such as adding music from the sound library, music that is going viral, or music from other people then dancing to the rhythm of songs, adding text, sharing videos with specific hashtags and also doing live streaming. TikTok users often use songs that contain hyperbole expressions to express their feelings in a TikTok video. The writer is interested in discussing hyperbole expressions used in selected viral song lyrics on TikTok because the lyrics in the songs used in this study have several themes, such as mental health, love, friendship, and struggle in living life, that contain hyperbolic expressions. Some of these themes contain emotions from the singer, who imagines the conditions or circumstances experienced by the singer and poured into a song, thus making the song lyrics more interesting.

1.2   Problems of the Study

Based on the background of the study above, the problems of this study can be identified as follows:

1. What forms of hyperbole expressions are used in selected viral song lyrics on TikTok?

2. What meanings can be inferred from hyperbole expressions in selected viral song lyrics on TikTok?

1.3   Objectives of the Study

Based on the problems above, the objectives of the study of hyperbole expressions used in viral song lyrics on TikTok are:

1. To find out the forms of hyperbole expressions used in viral song lyrics on TikTok.
2. To explain the meanings of hyperbole expressions used in viral song lyrics on TikTok.

1.4   Limitations of the Study

This study analyzes the lyrics of hyperbole expressions in viral songs on TikTok. The subject of the study is songs often trending on TikTok, which consist of several songs with the themes of love, mental health as well as friendship. Researchers took eighteen songs that have been viral lately as research subjects. The study only focuses on the use of hyperbole in the lyrics of each song. In this research, the writer uses a descriptive approach to analyze hyperbole in viral song lyrics on TikTok. There are eighteen songs from several singers that are trending on several music platforms, especially TikTok to explain, namely: Heavy – Linkin Park, Twenty-One Pilots - Stressed Out, Anxiety - Julia Michaels ft. Selena Gomez, Demons - Imagine Dragons, People – Libianca, Loneliness –Putri Ariani, Dangerously – Charlie Puth, Sure Thing – Miguel, Those Eyes – New West, Here With Me – D4vd, This is What Fallin Love Feels – Jvke, Best Friend – Rex Orange County, Melting – Kali Uchis, By My Side - Zack Tabudlo ft. Tiara Andini, Life

Goes On by Ed Sheeran, Count On Me – Bruno Mars, You've Got a Friend in Me – Randy Newman, and Wish You Were Here by Neck Deep.

1.5   Significance of the Study

Related to the objectives of the study above, the significance of this study can be explained in the following sentences:

1.5.1   Theoretical Significance

Theoretically, this study adds to the literature in linguistics about figurative language and contributes to recognizing figurative language, especially hyperbole expressions used in selected viral song lyrics on TikTok. This study can serve as a guide for further researchers, especially those who are fascinated by studying figurative language.

1.5.2   Practical Significance

Practically, the reader of this study was expected to comprehend a song lyric with figurative language. The author hopes that readers, particularly those who enjoy, comprehend, and appreciate songs with hyperbolic expressions, will find meaning in this study. The author also hopes that readers know the figurative language, especially the hyperbole expression in the song, so that when readers listen or create content with these songs, they know the meaning of the lyrics contained in the song. Provide information to those who will analyze trending songs more clearly and carefully.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter presents a review of related literature used in this study. There are three sub-chapters: the review of related literature, concepts, and theoretical framework. The researcher aims to make the reader understand that every section of this thesis connects with the subject.

2.1   Review of Related Literature

To gain a deeper understanding of analyzing this paper, it is crucial to consider some previous research and undergraduate thesis related to Hyperbole Expressions. Two previous works of literature and three articles have been selected for review. All of these studies used the same method, which is a descriptive method in obtaining and analyzing the data. The writer uses words, phrases, and sentences to describe the analysis and its result rather than a numerical representation when reporting the data's result.

The first thesis was written by Herina (2015), entitled "An Analysis of Hyperbolic Expressions Used in Love Songs Lyrics." This research aimed to identify the hyperbolic expressions used in love song lyrics and explain the meaning of hyperboles in love song lyrics. The study found the theory from Alexander (1977) about hyperbole. The hyperbolic expressions found in this study are songs about the strength of love, the passion of love, evidence of love, and the hopes of

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love. In this study, the author analyzes the data using a descriptive method. This research is based on the love songs of ten different singers that were discovered while browsing the internet; all of the songs were downloaded. The writer picked this topic because several songs contain hyperbolic expressions, and she believed that many people needed clarification on the meaning of the song. There are some similarities and differences between the previous study and this one. The resemblances are the theory of Alexander (1977) about hyperbole. The previous studies take love songs of different singers also techniques of data collection. The differences in the earlier study were based on ten singers' love songs, whereas the differences in this study were taken from eighteen singers' respective songs.

The second is an article entitled "The Analysis of Hyperbolic Expression Used in Lyrics of Bruno Mars's Songs", written by Fatimah (2016). The purposes of this study were to determine the forms of hyperbolic expressions used in Bruno Mars's songs, to explain the figurative meaning of hyperbolic expressions in Bruno Mars's songs, and to explain the functions of hyperbole in Bruno Mars's songs. This study used the theory of Reaske (1966) about hyperbole and Yapi's (1997) structuralism theory. The researcher employs several data collection techniques, such as downloading, listening, highlighting, and note-taking. Then, the writer found 28 hyperbolic expressions. It was classified into 17 single-word hyperboles found in Bruno Mars's songs, 10 clausal hyperboles, 1 phrasal hyperbole, and 1 comparison. The similarities between the early study and this study are the purpose was to find out the form of hyperbole expressions, collect the data such as downloading, listening, highlighting, and note taking, and also use descriptive

methods in obtaining and analyzing the data. The difference is the theory; the early study used the theory of Reaske (1966) and Yapi (1997).

The third review is taken from an article written by Astina, Vina, and Jayantini (2021) entitled "An Analysis of Hyperbole in Album the Chainsmoker." The author thinks that hyperbole figurative language in the song lyrics was employed to entice song fans to purchase original, not pirated, CD tapes. This study aims to discover the song's types and meanings of hyperbole. To investigate the data, the leading theory used in this study was the figurative language theory proposed by Knickerbocker and Reninger (1963), the theory of meaning proposed by Leech (1981), and another supporting theory. To provide a clear picture of the problems identified, this study employs a qualitative approach. In textual analysis, the descriptive study is used to describe the various types and meanings of hyperbolic figures in song lyrics. The data comes from several versions of the song released between 2017 and 2020. Based on data collected in the album, The Chainsmoker consists of six songs, and there are nine sentences using figures of speech in songs composed of hyperbole. The types of meaning applied to the data are as follows: affective, social, and connotative. The similarity between the article by Astina, Vina, and Jayantini in this study was the theory used by Leech (1981), which used qualitative methods to present a complete image of the problems identified. Differences between their research and this study were from the use of the leading theory. Their study used Knickerbocker and Reninger's theory, whereas this used Alexander's theory.

The fourth review is taken from an article written by Putri and Tustiawati (2022) entitled "An Analysis of Hyperbole in The Sour Album of Olivia Rodrigo." The purpose of this research is to identify hyperbole and explain its meaning in the lyrics of Olivia Rodrigo's song on the album "Sour". This study's data were examined using qualitative research and the supporting theory by Knickerbocker and Reninger (1963) about hyperbole and the theory of meaning by Leech (1981). The findings of this research demonstrate how numerous hyperboles there are in the lyrics of Olivia Rodrigo's song on the album "Sour", consisting of thirteen (13) hyperbolic expressions discovered by the researcher. It can be classified into three (3) conceptual meanings, nine (9) connotative meanings, and one (1) affective meaning. Based on the analysis, the researcher found that the meaning of the hyperbole expression most dominantly used in Olivia Rodrigo's song on the album "Sour" was connotative meanings nine (9) data. There are similarities between previous studies with this current study, the aims to reveal the meaning of hyperbole and support with theory by Leech to analyze the type of meaning of hyperbole expressions. Moreover, the differences found between the previous studies are the source of the data; previous research took data from a collection of songs in the form of albums, while this study took songs from different singers.

The fifth review is taken from an article by Syafrianita and Hasan (2021) entitled "An Analysis of Hyperbolic Expressions Found in Different Song Lyrics." The purpose of this research is to investigate what kind of hyperbolic forms is used and analyzed the meanings that can be inferred from hyperbolic expressions used in song lyrics. In this study, qualitative methods were used to collect and analyze

data, supported by Claridge's (2011) about hyperbole expressions used in Different Song Lyrics. This study obtained data on about twenty-eight (28) songs with different singers and genres that use English in the lyrics. Researchers looked at song lyrics containing hyperbolic expressions to gather the necessary data. Data sources were taken from the Internet. Based on data analysis, the results of this study showed that forty-seven (47) hyperbolic expressions are found in songs. From the seven forms of hyperboles, researchers found only five forms in this study; there are sixteen (16) data of single-word hyperbole, eleven (11) of phrasal hyperbole, five (5) of clausal hyperbole, fourteen (14) of numerical hyperbole, and one (1) repetition. The similarity between Syafrianita and Hasan's study and the current study is the aim to determine the meaning of hyperbole expressions and use data sources taken from different genres and song lyrics. There is a difference between the previous study and this study; the previous study used Claridge's theory as the main theory, whereas this study used the theory by Alexander.

2.2   Concepts

It is essential to discuss several relevant topics of the study to obtain comprehensive comprehension. The related concepts will be illustrated as follows:

2.2.1   Figurative Language

According to Knickerbocker and Reninger (1974: 283-284), ten different types of figurative language were proposed, namely; metaphor, simile, personification, synecdoche, paradox, dead metaphor, allusion, metonymy,

hyperbole, and irony. Figurative language is also known as metaphorical language because of its Greek ancestor, and metaphor means to carry meaning beyond its literal meaning (Meta = beyond + pherein = to bring). Instead of using literal language, figurative language is a tool that writers can employ to make their writing more dramatic or exciting. Figurative language is separated into two categories, figure of thinking and speech, according to Abrams (1999: 96). A figure of speech is a figure in which the words used have a rhetorical effect, while a figure of thought is one in which the words employed have a deeper meaning than they would normally have. A figure of speech is also named a figurative expression. Keraf (1985: 113) "Figurative expression is a way of expressing the mind through language that is characteristic of the writer's (linguist's) mind and personality. A good figure expression must contain three elements: Honesty, Courtesy, and Interest." From the above linguistic experts, figurative language is the language authors use to introduce their ideas, thoughts, and opinions into literature.

2.2.2 Hyperbole

According to Alexander (1977: 192), hyperbole is an exaggeration to make a particular impression. For instance: "I will travel through a thousand islands to visit you." From the example above, hyperbole is figurative language that contains an exaggeration of numbers, measurements, or characteristics. A literary technique known as hyperbole is the deliberate exaggeration of a particular fact, feeling, or another statement to achieve a particular effect. Most of the time, the literal meaning of hyperbole may not be accurate, but exaggeration emphasizes a particular point. For instance, the statement "I have a million things that I have to do today" is

overstated and implies that the speaker has much to do. However, everyone likely needs to complete a million tasks in a single day. Although it must typically be used for emphasis, in literature, hyperbole can also be employed cynically or for comedic effect.

2.2.3 Song Lyrics

Every day, whether on purpose or accidentally, songs enter our lives. It is another way to express the author's imagination, feelings, ideas, illusions, and messages to other people. Hornby (2000: 1281) stated that a song is a short piece of music with the words sung. The songs cover various issues that people face. In short, this drives many poets to write poetry, sung with or without instruments. In addition, songs are written and sung to describe people's emotions. While Intani (2011: 5) states that a lyric is expressing direct personal feelings of or for singing. Lyrics are only a few short words that describe a song. To understand the song's meaning, we must sing the song to experience its rhythm, melody, harmony, and vocal range. A song's lyrics convey emotion, experience, and imagination. Several songs are based on texts or lovely poems. A song's lyrics and a poem's lyrics are the same. The distinction is that a song's lyrics are composed and added to the music.

2.3   Theories

The theory is critical to analyze data scientifically. Alexander's (1977) theory of hyperbole and the theory of meaning supported by Leech's (1981) and

Claridge's (2011) theory of hyperbolic forms will be applied in this study. Those theories will be used to solve the problems concerning this study. The theory that is proposed by Alexander (1977), Leech (1981), and Claridge (2011) will be used to identify the hyperbole expressions that were used in song lyrics and explain the meaning of hyperboles in song lyrics.

2.3.1 Forms of Hyperbole Expression

According to Claridge (2011: 44–66), there are seven different types of hyperbole, including single-word hyperbole, phrasal hyperbole, causal hyperbole, numerical hyperbole, the role of excellent, comparison, and repetition.

2.3.1.1 Single-word

According to Claridge (2011: 49), this form only appears when a statement or sentence contains a single exaggerated substance. The hyperbolic meaning will be entirely lost if the word is left out. One-word hyperbole is more efficient and cost-effective in the commercial. Additionally, there are general quantifiers that allude to one-word hyperbole about numbers. They are all, every, everything, everybody, nothing. For example;

“You are *everything* I need.”

Because only the word *everything* is exaggerated in that expression, the hyperbolic expression of *everything* that Claridge referred to takes the shape of a single word.

2.3.1.2 Phrasal hyperbole

According to Claridge (2011: 52), a combination of words and senses that produces hyperbolic meaning is phrasal hyperbole. This form is one of the more common forms among the others. The most typical phrase is an adjective, while the least common is a noun phrase. Prepositional phrases are uncommon, while verb phrases have more numbers than adjective phrases. For example;

"This bike costs *my entire money*."

That is an example of noun phrasal hyperbole; *my entire money* means all of the speaker's money until they run out. The speaker wants to emphasize that his bike costs most of his money by saying *my entire money*.

2.3.1.3 Clausal hyperbole

According to Claridge (2011: 55), clausal hyperbole is a hyperbolic style that occurs by combining two or more clausal constituents. The subject and verb are formed by the hyperbolic markers into a clause. For example;

"I talk to the pictures on the walls."

The sentence above gives the impression that the speaker was talking to the wall when in fact, he was just talking to himself. Talking is one activity that involves speakers and listeners. A wall can not be a listener.

2.3.1.4 Numerical hyperbole

According to Claridge (2011: 58), the number can be one of the hyperbolic signs that occur frequently. Numerical hyperbole can be found in single-word hyperbole, phrasal hyperbole, or clausal hyperbole. There are significant words to recognize numerical hyperbole: hundreds, thousands, millions, billions, etc. For example;

"There are still thousands of works waiting for me tonight."

By saying thousands of works, the speaker intends to say that he has so many works to do, but the number is not literally in thousand.

2.3.1.5 The role of superlative

According to Claridge (2011: 62), there must be a comparison if there is a superlative, and the excellent form can indicate hyperbole. Superlative makes something sound excessive and extreme, leading to overstatement. For example;

"It is the crazier thing that I've ever heard."

The above expression gives the impression that the speaker heard something crazy, but it is a different phrase that exaggerates the meaning to be conveyed.

2.3.1.6 Comparison

According to Claridge (2011: 64), in comparison, there is something that is being compared, and it potentially contains hyperbole. However, not all comparative phrases make sense to reach the goal. An example of a comparison hyperbole;

"She misses more words out than she gets in."

This is comparing between many words she missed and earned.

2.3.1.7 Repetition

According to Claridge (2011: 66), repetition in hyperbole mainly occurs in conversation, or we can call it a phenomenon in spoken language. It appears by just saying more 'A' by repeating 'A' several times. The repetition here is repeating the same thing in a strict combination without interruption. Not all repetitions are hyperbole; many of them are just common repetitions. An example of repetition;

"Sexy today, sexy tomorrow, and sexy forever."

The data contains repetition hyperbole. The word *sexy* is repeated three times, repetition of the word *sexy* emphasizes something to cheer up.

2.3.2   Types of Meaning

The meaning of words plays an essential role in communication. Because if there is no meaning, that will not get the desired interaction. According to Leech (1981: 9), the types of theory are separated into seven types such as conceptual meaning, connotative meaning, stylistic/social meaning, reflective meaning, collocative meaning, affective meaning, and thematic meaning.

2.3.2.1 Conceptual/Denotation

It is commonly believed that conceptual, denotative, or cognitive meaning is the most critical aspect of linguistic communication, according to Leech (1981: 10). The fundamental meaning of the expression is the subject of conceptual

meaning. Conceptual meaning is also known as the literal meaning of a sentence, and it helps us distinguish one meaning from the meaning of a different sentence. Language usually depends on conceptual meaning for communication. All other kinds of meaning are built on top of the conceptual meaning. Denotation is the true meaning of the meaning contained in the word. Alternatively, the meaning is interpreted as the actual meaning denotation. The real meaning in question is the basic meaning of the words in the dictionary.

For example, *"Aldo buys **black sheep** on Sunday afternoons." Black sheep* in the sentence means an animal (goat). The meaning of *black sheep* in the text is called the meaning of denotation.

2.3.2.2 Connotation

According to Leech (1981: 12), connotative meaning is associated with the linguistic expression one uses or hears concerned with real-world experiences. Compared to conceptual meaning, it was peripheral. Varies according to culture, historical periods, and individual experience, making it relatively unstable. The connotative meaning was indeterminate and open-ended, for it depends upon the knowledge and beliefs of the speakers and may belong to any characteristics of the referent, real or imaginary, as identified by the speaker. But conceptual meaning consists of a closed set of features that are finite in number. The connotation meaning can be interpreted as not relating to a word or phrase. Therefore, the meaning of connotations is often referred to as figurative meanings. Furthermore, the meaning of connotations can be translated as the meaning given to a word or

group of words as a comparison to what is intended to be clear and exciting. For example, *"Sebastian became a **scapegoat** in the case."* The word *scapegoat* in the sentence shall not be interpreted as an animal (goat) that is black. Because, if so interpreted, the meaning of whole sentences is not logical or cannot be understood. The meaning of the word *scapegoat* in the sentence is a suspect in a case that was not done. The meaning of *scapegoat* in the sentence is called the meaning of connotation.

2.3.2.3 Social Meaning

Leech (1981: 14) emphasizes that the social type of meaning encompasses all social contexts surrounding a piece of language's use. (Crystal and Davy *Investigating English* Style) established a classification of socio-stylistic variations based on Leech because these are closely related to various social groups that are a part of those circumstances:

1) Dialect (the language of a particular geographical area or social class);

2) Time (for instance, the language of the 18th century);

3) Province (the language of the law, science, advertising, and so forth).

4) Status (Political, informal, slang, and so forth)

5) Modality (the language used in speeches, memos, jokes, etc.)

6) Singularity (Dickens, Hemingway, etc.'s style)

As a result, it is possible to assert that words with the same social and conceptual meaning are incredibly uncommon. Leech provides several examples to demonstrate this point while contrasting conceptual synonyms with distinct stylistic

meanings. Social meaning can also include the illocutionary force of an utterance, which can be interpreted as a request, an apology, or a threat, depending on the circumstance, as Leech stated. An example, *"Have you seen my child?"* It could be said by a woman in a crowded market to the people in front of her. This sentence may mean a request as: *"Please help me to find him."* though she has not yet recognized the people.

2.3.2.4 Affective Meaning

According to Leech (1981: 14), another type of meaning that is closely related to social meaning is the one that deals with the way a language can reflect the personal feelings of the speaker. For example, a speaker's attitude toward a listener or something he is talking about could be reflected in the language. Affective meaning can also be expressed directly or indirectly, depending on the situation. For example:

1) *I despise you because you are a horrible person.*

2) *Message from;   Boyfriend: "What's going on?"*

      Girlfriend (sounding anxious): "Nothing."

As seen from the preceding examples, the tone of voice, mimicry, and gestures can all play a significant role in "decoding" a message.

2.3.2.5 Reflective Meaning

According to Leech (1981: 16), reflected meaning can be defined as the one that occurs when one sense of a word influences our response to another sense in

situations where multiple conceptual meanings exist. In addition, he illustrates the preceding statement with the terms "The Comforter" and "The Holy Ghost," which both refer to the third member of the Holy Trinity but have distinct semantic distinctions. Therefore, Leech describes The Comforter as "warm and comforting," while he perceives The Holy Ghost as "awesome." In conclusion, he observes that, in comparable circumstances, words can also exert suggestive power with a bit of assistance from the power of associations.

2.3.2.6 Collocative Meaning

According to Leech (1981: 17), the meaning that a word takes on when it is used in conjunction with other words is called collocative meaning. The term "collocative meaning" refers to the association of a word with a particular kind of work due to its usual meaning or occurrence. "Collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment." In the case of collocative meaning, the quasi-synonyms need to be mentioned, such as "to wander" and "to stroll," whereby Leech explains that "cows may wander, but may not stroll." Besides that, a person can only "tremble" with fear and, on the other hand, only "quiver" with excitement. An example, the words *"pretty"* and *"handsome"* all mean *"good-looking",* but they can be distinguished from one another by appearing with the nouns that follow, as shown below:

- *Pretty: Girl, Woman, Flower, Garden, etc.*
- *Handsome: Boy, Man, Car, Vessel, etc.*

2.3.2.7 Thematic Meaning

According to Leech (1981: 19), thematic meaning or what is conveyed by the order in which a speaker or writer arranges the message in terms of emphasis and order. Thematic meaning aids in proper comprehension of the messages and implications. For instance, the following statements in active and passive voice have distinct communicative values despite having the same conceptual meaning. There are numerous instances of these occurrences, including those in which the active and passive sentence constructions are contrasted. For example, *Mr. Ricky donated the first prize* (Active) versus *the first prize by Mr. Ricky* (Passive). On the other hand, Leech argues that thematic meaning is determined by the choice between various grammatical constructions, such *as "A man is here to see you."* and *"There is a man here to see you."* When dealing with this kind of meaning, stress and intonation, as well as substituting one element for another, can also be very important.