# CHAPTER I

INTRODUCTION

1.1 Background of the Study

Semantics is a subfield of microlinguistics dedicated to the study of meaning. It is a philosophical study of meaning in language that focuses on the relationship between words, phrases, signs, and symbols. The scientific study of meaning is known as semantics, and there are two types of meaning: literal meaning and non-literal meaning. According to Leech (1974), semantics is central to the study of communication. As communication becomes a more important factor in social structure, the study of the human mind—thought processes, cognition, and conceptualization—are all closely related to the way we classify and convey our experience of the world through language. Every human word and expression can have both non-literal and literal meanings. Non-literal meaning refers to the different or hidden meanings of an utterance, while literal meaning refers to the speaker's actual meaning, which includes precise definitions. There are lessons in this field that explain non-literal meanings, which are commonly referred to as figurative language.

Figurative language is defined as language that employs words or expressions that have a meaning that differs from the literal interpretation. According to Yulidar (2014), figurative language is a figure of speech used to give words additional dimensions. Knickerbocker and Reninger (1974) identified ten types of figurative

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language: simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, dead metaphor, and allusion. Figurative language was considered to be one aspect of what gives a text, particularly a poetic text, special aesthetic value. Dancygier (2014). In addition, literary works frequently use figurative language, and a song is one of those literary works.

A song is a short poem or other set of words set to music or meant to be sung. defense or for attracting mates a poem, one in rhymed stanzas (Oxford, 2006:863). According to Sharma (2014), a song is a lyrical poem which is sung with the playing of some musical instrument. It is a very old form of literature which is passed from one generation to the other generation. Songs havesurrounded humanity for milennia and have served as a way of expressing feelings, wants, hopes, and desires in a melodic way, Cohen (2006). Figures of speech in a song lyric can be very important, because they can convey beauty that has many meanings, regardless of what the writer wants to convey. In this case, singers often use figurative language in song lyrics because it allows them to convey emotions more powerfully and deeply, providing non-literal images to express ideas, feelings or experiences in a more interesting and imaginative way. Most people often have trouble deciphering the interpretation of song lyrics, since it is difficult to identify the types of figurative language used in the song lyrics, hence this research aims to assist analyze the writer's intention in the lyrics song and identify what different types of figurative language are used in the songs.
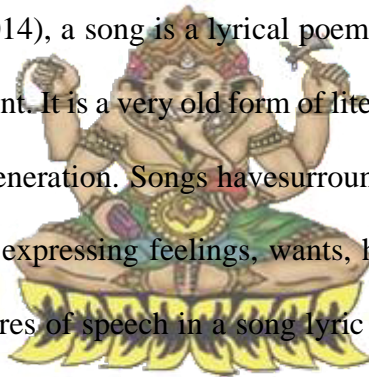
This research conducted out of curiosity about the types of figurative language and meanings used in the song of Olivia Rodrigo's album "Sour". Based on this explanation, the researcher took a study entitled Figurative Language Used in Olivia Rodrigo album Song Lyrics "Sour".

1.2 Problem of the Study

In relation to the background above, the problem that is going to be discussed in this study are:

1. What are types of figurative language utilized in Olivia Rodrigo's song lyrics from album "Sour"?

2. What are the meaning of each figurative language used in Olivia Rodrigo's album "Sour" song lyrics?

1.3 Objectives of the Study

Consedering the issues identified previous section, the research has two specific goals:

1. To identify different types of figurative language in Olivia Rodrigo's album "Sour" song lyrics.

2. To explain the meaning of figurative language in Olivia Rodrigo's "Sour" album song.

1.4 Limitation of the Study

In relation to the objective, this study focused on various types of figurative language, using the theory proposed by Knickerbocker and Reninger (1974).

Additionally, the analysis used the theory proposed by Leech (1974) to determine the meaning of each figurative language applied in Olivia Rodrigo's song lyrics.

1.5   Significance of the Study

This study possessed two implications; theoritical signifucance and particial significance, which could be explaineded as follows:

1.5.1 Theoretical Significance

Based on the analysis and theories used, this study's findings are expected to expand knowledge of figurative language, particularly in comprehending the different kinds of figures of speech and their purpose in literary works as with song lyrics, which served as the data source for this research. This research was intriguing for those who desire to supposed to conduct related study, in addition to the advancement of scientific knowledge in broad sense.
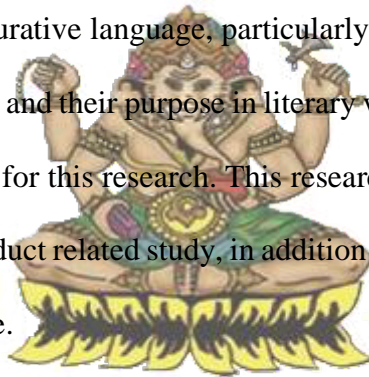
1.5.2   Practical Significance

The outcomes of this research can be used as a learning tool and a reference to better understand the various types of figurative language and their functions. In addition to the above explanation, based on the previous objectives, this research will be useful to readers in writing research work with the same topic.
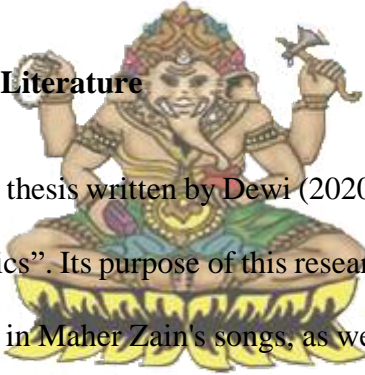
CHAPTER II

REVIEW OF RELATED LITERATURES, CONCEPTS AND THEORIES

This section begins with a recap of previous research from other researchers to serve as a comparison, reference, and guide for conducting this research, followed by the concepts and theoretical framework that explain the concepts and theories used in this research.

**2.1   Review of Related Literature**

The first study is a thesis written by Dewi (2020) entitled "Figurative Language in Maher Zain's Song Lyrics". Its purpose of this research was to determine the various kinds of figures of speech in Maher Zain's songs, as well as the most common types of figurative language in Maher Zain's songs. The data came from five Maher Zain, Hold My Hand, For the Rest of My Life, Number One for Me, Open Your Eyes, and Awaken are some of the songs. Perrine's figures of speech hypothesis was used, which supported by Abrams, Keraf and Reaske's theories. In accordance with the results of the study, 42 lyrics from five songs contain figurative language. These 42 lyrics contain eight different types of figurative language. Simile, metaphor, personification, synecdoche, paradox, hyperbole, understatement, and irony are examples. In Maher Zain's songs, the percentage increases from every type of figures of speech, the percentages for simile as well as personification in speech were 14%, 5% for metaphor as well as irony,

2% for synecdoche or underachiever, 7% for paradox, and 51% for hyperbole. According to the findings of the study, the greatest prevalent category of figures of speech in Maher Zain's song is hyperbole. Similar with the previous one, the current study that the most common type of figurative language found from the data source is hyperbole. Comparing with the previous study, the difference is the previous study utilized Perrine's principle, which was assisted more by theories of Abrams, Keraf, and Reaske, to determine its various types of figures of speech, while a present study used theory of Knickerbocker and Reninger.

The second study is a thesis written by Rusdiantara (2020) entitled "Analysis of Figurative Language Used in Selected Songs of Michael Learns to Rock". This study were consisted of two objectives, first, to identify the types of figurative language in the song lyrics of *Michael Learns to Rock's* songs by using theory from Knickerbocker & Reninger (1963) and to find out the figurative meaning by applying the theory that proposed by Leech (1981). Based on the result, there were 3 simile, 2 metaphor, 5 personification, 1 metonymy, 17 hyperbole, 1 paradox, and 1 dead metaphor was found. Similar to the previous research, this study found that the dominant type of figurative language is hyperbole. As well as a slight difference in previous research and current research by both using the two basic theories according to Knickerbocker and Reninger (1963) and Leech (1981) to determine the type of figurative language as well as meaning in songs, with different years, in this study both theories use theories from 1974.

The third is an article written by Nainggolan (2021) entitled *an analysis of figurative language in the song lyrics of map of the soul: 7 Album.* The purpose of this research is to identify its different kinds and meanings of figures of speech used in BTS song verses from song Map of the Soul: 7, which were 53 results found. The author discovered numerous kinds of figures of speech utilized in the analysis, there is 1 Synecdoche (1.88%), 1 Paradox (1.88%), 1 Sarcasm (1.88%), 1 Allusion (1.88%), 3 Apostrophe (5.67%), 3 Symbol (5.67%), 5 Simile (9.44%), 5 Antithesis (9.44%), 10 Hyperbole (18.86%), 11 Metaphor (20.76%), and 12 Personification (22.64%).) Similar with the previous study, this study goal is the same, of analyzing figurative language in song lyrics. Moreover, comparing with the previous study, the difference is the previous study that used theory proposed by Abrms (1999), this study applied theory of Knickerbocker and Reninger (1974).
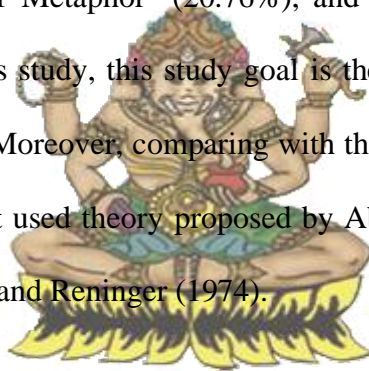
The fourth study is an article written by Swartini (2022) entitled *Analysis of figurative language in "Easy On Me" song lyrics.* The purpose of the above study would be to categorize as well as examine the lyrics to Adele's song Easy on Me upon, the figures of speech in use. Miller and Greenberg's (1981) figurative language theory was used. According to the findings of this study, only data in personification was discovered in Comparative Figurative Language (4 data). Exaggeration (3 data points), idiomatic expressions (2 data points), and contradictions were discovered in the Contradictive Figure of speech (1 datum). This data source contained the following terms in Correlative Figurative Language: allusion (1 datum), ellipsis (2 data),

metonymy (2 data), and symbol (8 data). The symbol was an often common sort of data discovered with the data source. The similarity to the previous study is that this study's purpose is to find the use of figurative language in the song lyrics. This is different from the previous study, which used Miller and Greenberg's (1981) theory about figurative language, while this study applied Knickerbocker and Reninger's (1974) concept of figures of speech classification.

The fifth study is an article written by Santoso et al. (2022) entitled *an analysis of figurative language in Oscar Wilde's picture of Dorian Gray.* The objective from the research is to determine the various figures of speech patterns found in William Shakespeare 's most famous. This research used Sonnets 29, 73, 94, 98, 116, and 131. Its primary goal about the above preceding research has been to look at the different figures of speech patterns found in William Shakespeare's stanzas. The research outcomes, based on Perrine's theory, show there are numerous varieties of figurative language discovered, such as simile, metaphor, personification, symbol, synecdoche, hyperbole, paradox, irony, and denigrating. In selected poems, simile represents the greatest prevalent type of figures of speech. The following goal of this study includes with investigate the meaning of that metaphorical word in William Shakespeare's stanzas. The underpinning idea, feelings, or atmosphere on which the poem verbalizes is referred to as its meaning. According to Leech's theory, here its interpretation of poems will be the explicitly or implicitly intended message either by the writer, which is classified into seven types of meaning. The study's outcomes were also presented in

25 extracts. Studies discovered only five of them: conceptual meaning, connotative meaning, social meaning, effective meaning, reflection meaning, collocative meaning, and thematic meaning. Connotative meaning and social meaning are the two most common types of meaning. Similar to previous research, this study aims to identify the type of figurative language and the meaning contained in it. Comparing with the previous study, the difference is the use of different theories. The previous study used the theory purposed by Perrine as the main theory to describe the many figurative language styles in selected poems, while this study utilized the theories of Knickerbocker and Reninger as the major theories to define different kinds of figures of speech used in lyrics.

2.2   Concept

Concepts are a compendium of terms and definitions related to the scope of this research. In this part will discusses the notions of figurative language, songs lyrics, as well as Olivia Rodrigo. Its following are their definitions:

2.2.1   Figurative Language

Figurative language is language that cannot be taken literally (or should not be taken literally only) (Perrine, 1977: 28). He then broadly defines a figure of speech as any way of saying something other than the ordinary way. When it comes to literary works, especially poems, poets avoid using literal meaning. Literal, by definition, is a kind of utterance that communicates something by which the meaning can be obtained and perceived based on the use of word-for-word meaning.

2.2.2   Song Lyrics

A song according to Hornby (1995: 1133) can be defined as a musical composition with a specific title and lyrics that are intended to evoke a commensurate mood in response to a problem. in addition to the definition of a Song is art consisting of tones or sounds that are strung together, combined, and timed to produce a complete and continuous musical composition. Lyrics are combinations of phrases that make up a piece of music, which usually consists of many verses and choruses. According to Hornby (2000: 802), lyrics are the words of a song that represent one's personal ideas and emotions, mostly related to the song.
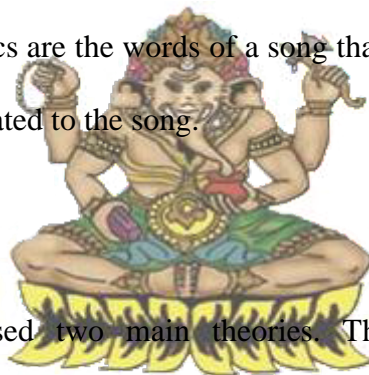
2.3   Theories

This research used two main theories. The first theory, advanced by Knickerbocker and Reninger (1974) in a book entitled "Interpreting Literature," and it used to analyze the types of figurative language. The second theory, advanced by Leech (1974) in a book entitled "Semantic," is used to analyze the meaning of the figurative language employed in Olivia Rodrigo's song lyrics.

2.3.1   Type of Figurative Language

Knickerbocker and Reninger (1974:283) stated that figurative language is sometimes called metaphorical language or simply metaphor (meaning literally to transfer). They also stated that the word metaphor comes from the greek ancestor metapherein which means carrying meaning beyond its literal meaning (meta = beyond

+ pherein = to bring- that is, to bring beyond). Figurative language is a language using figures of speech (way of speaking one thing; in other words, language that cannot be taken literally). To analyze the types of figurative language the theory that used is based on (Knickerbocker and Reninger, 1974:283). The types of figurative language include simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, dead metaphor and allusion.

2.3.1.1 Simile

A simile would be an indicated example comparison or interpretation by *like* or *as*. For example, "My love is like a red rose." "There is no frigate like a book," Knickerbocker and Reninger (1974:283).
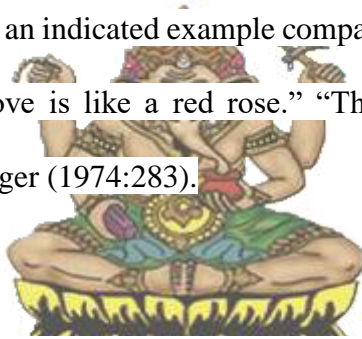
2.3.1.2 Metaphor

A metaphor is an omitted comparable with *like* or *as*. For an instance, "Life's but a walking shadow"- rather than attempting to say "Life is *like* a walking shadow." Knickerbocker and Reninger (1974:283).

2.3.1.3 Personification

The process of representing an object, animal, or abstract idea with human characteristics is known as personification. Personification seems to be, without a doubt, a metaphor within sense how it implies a comparison between a non-human thing as well as a human to be. As an example, "There Honor comes, a pigrimgray";

"My little horse must think it queer/ To stop without a farmhouse near." Knickerbocker and Reninger (1974:283).

2.3.1.4 Synecdoche

Synecdoche is perhaps a form of language that depicts the use of a part to represent all of. For example, "Fifty winters [years] passed him by." Or using the whole for the part: for example, "the halcyon year"- meaning summer. Knickerbocker and Reninger (1974:283).

2.3.1.5 Metonymy

Metonymy describes one thing by referring to another thing closely related to it. As an example, "the crown" is utilized for "the king." Knickerbocker and Reninger (1974:283).
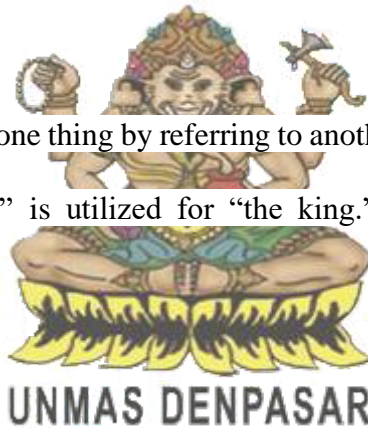
2.3.1.6 Hyperbole

Exaggeration used for dramatic purposes is known as hyperbole. For example, "Drink to me only with thine eyes"; "Go and catch a falling star." Knickerbocker and Reninger (1974:283).

2.3.1.7 Irony

Irony can be defined as a phrase whose true definition contradicts the beliefs as well as ground interpretation. (See p. 241.) For an instance, "The czar is the voice of God and shall live forever.'" Knickerbocker and Reninger (1974:283)

2.3.1.8 Paradox

A paradox seems to be an assertion that appears illogical, even absurd on the surface but makes perfect sense upon closer inspection. For example, Somerset Maugham once said of humanity, "the normal is the rarest thing in the world." "He couldn't find it because he knew where it was," for example. Reninger and Knickerbocker (1974:283).

2.3.1.9 Dead Metaphor

Dead metaphors are connotations that have destroyed their metaphorical interpretation due to repeated need. For an instance, "the back of the chair"; "the face of the clock." Knickerbocker and Reninger (1974:283).
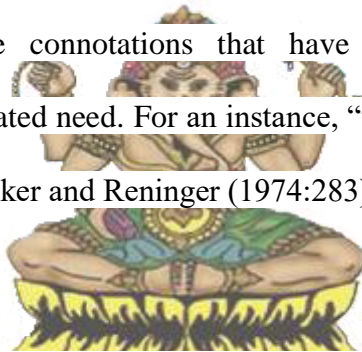
2.3.1.10 Allusion

Allusion According to Kickerbocker and Reninger (1974:283) is a figure of speech that refers to a well-known location, event, or person. Not a comparison in the proper sense, but a figure with more significance than its restricted meaning. For example: "No! I'm not the prince of Hamlet, nor was meant to be." for example. This remark is referred to as figurative language because it implies nobody is a prince and that individual is constantly termed as the prince Hamlet while openly admitting that he is not.

2.3.2   Theory of Meaning

According to Leech (1974), we could indeed demonstrate how all of them fit through into total composite impacts of linguistic communication by thoughtfully differentiating different kinds of meaning, as well as how study methods suitable with one type might not be appropriate to the other. Upon its basis, 'meaning' in its broadest sense is divided into seven distinct ingredients, with logical meaning or conceptual meaning taking precedence. Word meanings are classified into seven categories: conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning.

2.3.2.1 Conceptual Meaning

As per Leech (1974:9), conceptual meaning, also known as "denotative" as well as "cognitive" meaning, is commonly regarded as a crucial component in linguistic communication and is indicated as an important part of the language in aspects use certain kinds of meaning cannot. According to Leech (1974:11), the purpose of conceptual meaning is to offer a conceptual metaphorical configuration for the interpretation of each sentence that precisely indicates what we require to understand in order to differentiate this meaning from all other potential sentence meanings in speech.

2.3.2.2 Connotative Meaning

Connotative meaning, according to Leech (1974:14), is the expression of communication value based on the signified, higher, and higher than its pure conceptual

content. Leech (1974:15) Because once humans talk about connotations, humans were indeed actually referring to 'real world' experiences that we associate with when someone uses or hears an expression. Connotative meaning is indeed not unique to language and is found in other communicative processes including visual art and music. Connotation is free the same way that human knowledge beliefs about the universe seem to be: any attribute of the referent, whether identified either subjectively or objectively, could make a significant contribution to the connotative meaning of the expression that denotes.

2.3.2.3 Stylistic Meaning

Stylistic meaning according to Leech (1974:16) is that which a piece of language conveys about the social circumstances of its use. In part, we decode the social meaning of texts through our recognition of the different dimensions and levels of style in the same language. A recent English account (Crystal and Davy, Investigating *English Style)* has recognized some of the main dimensions of stylistic variation, according to Leech (1974:17), and states that the syle dimension of 'status' is particularly important in distinguishing synonyms gestures. following are instances of how the distinction in social position is sustained throughout a sentence, and also mirrored in syntax as well as in vocabulary :

1. They threw rocks at the police and then looted.

2. They fled with the money after throwing stones at the police.

Sentence (1) can be uttered by two criminals who then casually discuss the crime. The chief examiner may state paragraph (2) in the official report. Both can describe the same thing happening, and their common ground of conceptual meaning is evident in the difficulty anyone would have in assenting to the truth of the other. (Leeches 1974:17-18).

2.3.2.4 Affective Meaning

Affective meaning according to Leech (1974:18) is a type of meaning that reflects the speaker's feelings toward the listener. Affective meaning is the part of meaning that conveys language users' emotions and attitudes. Interjections are affective words because they are emotional expressions such as *Aha!* and *Yippee!* When we use these, we communicate feelings and attitudes without the mediation of any other kind of semantic function.

2.3.2.5 Collocative Meaning

Leech (1974: 20) defines collocative meaning as "word associations arising from the meaning of a word that tends to occur in its environment." The words "handsome" and "beautiful," for example, have a relatively similar interpretation as "good looking," but can be distinguished by the range of nouns that are likely to occur or be combined: beautiful woman and handsome man. Because of the collocative association of the two adjectives, the ranges may match even though they suggest a different type of attraction.

2.3.2.6 Reflected Meaning

According to Leech (1974:19), the reflected meaning is the meaning that appears in the context of multiple conceptual meanings to another meaning when a meaning of a word forms part of our response to another sense. It entails language interconnection at the lexical level. Only in poems that invite a high level of sensitivity to language in all aspects do we find the reflected meaning at a disadvantage.

2.3.2.7 Thematic Meanning

According to Leech (1974:22) The method of communication in which the speaker or writer organizes the message in terms of order, focus, and emphasis. for example, it is often felt that active sentences such as (1) below have different meanings from their passive counterparts (2) even though the conceptual content looks the same.

1. Mrs. Bessie Smith donated the first prize.

2. The first prize was donated by Mrs. Bessie Smith.

The active voice responds to the implied question, "What did Mrs. Bessie Smith do?" while the passive voice responds to the oblique question "Who donated the first prize?" Because the two sentences differ, it is possible that the speaker is Mrs. Bessie Smith. That is, (1), in contrast to (2), suggest that we know who Mrs Bessie Smith is (perhaps through a pprevious mention). The same truth conditions, however, apply to

each: it would be impossible to find a situation of which (1) was an accurate report while (2) was not, or vice versa. Leech (1974: 22-23).

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