

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

As a social creature, humans always need other people to fulfill the social life in society. In order to meet the social needs as a social creature, people should be able to communicate or interact with society, to communicate people need tools to make them connect with each other. That important tool is language. According to Hornby (2015: 849) language is a communication system in the form of speech and writing that is used by humans in a certain region of the country. In addition, humans are able to express their emotions, feelings, and thoughts through language. As a result, language is critical because without it, humans will be unable to interact with one another. Every language that is used to communicate must have a meaning behind it, besides meaning every language also has figurative language in it.

According to Kennedy (1983: 479), figurative language is defined as phrases or groups of words that exaggerate or distort the ordinary meaning. In examining the implied meaning of language in a song, the readers or listeners can feel and realize the message of purpose in song lyrics. According to Perrine (1977:61), figurative language is a figure of speech, a way of adding extra dimension to language, it is more narrowly defined as a way of saying one thing and meaning another. Therefore, figurative language is used in many literary works such as poetry, short story, drama, novel, song, and movie. Figurative language makes literary work more beautiful.

Spritzer and Walters (2003) stated, song is created, experiences, produced, consumed and preserved to appreciate. Song is one of literary works and listening to a song is a fun activity, but the pleasure can't be got if the listener did not understand the figurative language. Songs consist of musical notes and words which are known as lyrics. A lyric is a direct personal expression of or for singing. Usually, songs consist of figurative language to make the lyrics written well.

Figurative language is interesting to discuss because many people sometimes have difficulty in understanding the value of the lyrics and the purpose of the song. Listening to music is one of the interesting hobbies to analyze. As a result of this research, the writer hopes that by using figurative language, the writer and others will be able to clarify the meaning or goal behind the song's lyrics.

The data was taken from selected song by British singer named Rita Ora because the songs are meaningful and the music is pleasant to hear. Beside her meaningful songs, Rita Ora is one of popular female singers in the world, because Rita Ora has won various well-known awards like, Glamour Awards, Global Awards, Billboard Music Awards, and so on. Ten songs from Rita Ora will be used for this analysis entitled: "Carry On", "Let You Love Me", "You for Me", "Grateful", "Lonely Together", "Follow Me", "For You", "Ritual", "Big", and "Poison" because these song titles consist of simple lyrics, beautiful diction, taste and figurative language in some song lyrics.

## **1.2 Problems of the Study**

Based on the background of study above, there are two different problems as follow:

1. What types of figurative languages are found in Rita Ora's selected song?
2. What are the meanings of the figurative languages used in Rita Ora's selected song?

### **1.3 Objectives of the Study**

From the problems of the study above, the objectives of the study are as follows:

1. To identify the types of Figurative languages found in the song lyric by Rita Ora.
2. To figure out the meaning of Figurative languages used in the song lyrics by Rita Ora.

### **1.4 Limitation of the Study**

This study focused on the analysis of types of Figurative languages in the song lyrics of Rita Ora based on the theory proposed by Knickerbocker and Renninger (1963:367), and also this study is limited to the analysis of the meaning stated in the song lyrics based on Leech's theory (1981:9-19). Also the theory from Halliday (1985: 9-10) about context of situation was applied to support the meaning analysis.

### **1.5 Significance of the Study**

Based on the problems above, there are two research significance, namely theoretical significance and practical significance. This study aims to analyze the figurative language contained in Rita Ora's song lyrics. This study aims to provide benefits for readers regarding figurative language, especially for students who are studying figurative language.

### **1.5.1. Theoretical Significance**

This research is expected to deepen the understanding and application of the types of figurative language and broaden the reader's knowledge of figurative language. In addition, it is also used as a reference for further research interested in analyzing figurative language.

### **1.5.2. Practical Significance**

This research fulfills the academic requirements to complete studies at the Faculty of Foreign Languages, Mahasaraswati Denpasar University. This research also provides an understanding to the writers and readers in choosing words with the right meaning in communicating. This research is expected to increase knowledge for readers in choosing words to communicate that contain figurative language in speeches. In addition, the data in this report can be used by students to deepen their knowledge.



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## CHAPTER II

### REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter consists of a review of the related literature, concepts, and theories. The three related literature reviews below consist of figurative language. This study took several theories from experts to analyze the data.

#### 2.1 Review of Related Literature

In this section the author reviews several previous studies on figurative language related to this research, namely:

The first thesis written by Astuti (2022) is entitled "Figurative Language in Movie Script *Raya and the Last Dragon*." The research has two purposes, namely to know the types of figurative language used in the movie script *Raya and the Last Dragon* and to analyze the connotative meaning. This study uses the movie script *Raya and the Last Dragon* movie as a data source. Using the theory proposed by Kennedy to determine the types of figurative language, and using the theory from Leech to find the meaning. There are 24 data collected from the analysis which only consists of 5 out of a total of 8 types of figurative language based on the adapted theory, namely metaphor (12%), simile (17%), personification (21%), hyperbole (29%), metonymy (21%), synecdoche, apostrophe, and paradox. In addition, there are five types of meaning from seven types of meaning, namely social meaning, connotative meaning, thematic meaning, collocative meaning, and affective meaning. The similarity between his research and this research is that both of these studies analyze figurative language as a subject. However the theories of figurative

language used to analyze both studies are different, Astuti's used theory from Kennedy meanwhile this study will be used theory from Knickerbocker and Renninger. The data source used was also different. Astuti used the movie script and in this study used a song from Rita Ora. The above research used the theory proposed by Kennedy about the types of figurative language, while this study applied the theory by Knickerbocker and Renninger (1963:367) about the types of figurative language.

The second study from an article in a journal written by Permana (2018) entitled "Figurative Language in the Song Lyric of Passenger's Album *"All the Little Lights"*". This study has two aims, the first is to identify the types of figurative language, and the second is to reveal the meaning of figurative language within the song. This study used a qualitative method. Knickerbocker and H Williard Renninger (1963) theory were used to find solutions to the problem and using Leech's (1974) theory to support understanding of the linguistic context of song lyrics. The similarities of these two researchers are that both were using figurative language and song lyrics as the data source, they also used the same theory to analyze the meaning that was proposed by KL. Knickerbocker and H Williard Renninger (1963). The difference was only found in the data source, the research above used song lyrics from Passenger while this study used Rita Ora's song lyrics as the data source.

The third thesis is from Puspa (2021) entitled "Analysis of Figurative Language in John Meyer's Song Lyrics." The research used a qualitative description

method to analyze the data. The theory used in his research is the theory of figurative language proposed by Knickerbocker and Renninger (1963:367) and the theory of meaning from Leech (1981:9-19). In his research, the author found a total of 10 types of figurative language based on the adapted theory, namely simile, metaphor, personification, metonymy, synecdoche, hyperbole, irony, paradox, dead metaphor, and allusions in the lyrics of John Meyer's chosen song. The similarity between this study and his research is that both of these studies analyze figurative language as a subject and song lyrics as an object. The theories used to find out the types of figurative language and their meanings are also the same. The difference was found from the data source. His research took data from John Meyer's song lyrics, while this study took the data from Rita Ora's song lyrics.

## **2.2 Concepts**

This section aims to make this study understandable to the reader. Explanation of figurative language, songs, song lyrics, and Rita Ora itself.

### **2.2.1 Figurative Language**

Based on Perrine (1982) stating that figurative language is a way of speaking and talks about something but has a different meaning, figurative language can be more effective than expressing it directly. Meanwhile, according to Hornby (2015: 560) figurative language is defined as a term used in a different way from the usual meaning, to create certain mental images.

### **2.2.2 Songs**

According to Maley (1987), stated that activities and songs react to language users. Reactional means the use of language that makes people react personally to the sensitivity of other people's language because the choice of words is beautiful and contains meaning. Stylistic elements can be a good language context because it is universal.

### **2.2.3 Song Lyrics**

Hornby (2015: 907) defines that lyrics are expressing one's personal feelings and thoughts, associated with or written to be song. Lyrics are a collection of words that make up a song. The meaning of the lyrics can have an explicit or implicit meaning.

### **2.3 Theories**

This section describes the theories used by the author to deal with research problems. There are three theories used by the author to analyze the data in this study, namely the first theory in the book entitled "Interpreting Literature" proposed by Knickerbocker and Renninger (1963: 367) to find out the types of figurative language. The second theory was put forward by Leech (1981: 9-19) written in his book "The Study of Meaning" to find out the types of figurative language meanings. And the third theory is from Halliday (1985: 9-10) written in his book "Language, context, and text: Aspects of language in a social-semiotic perspective" to find out the context of situation to support the meaning analysis

#### **2.3.1 Types of Figurative Language**



According to Knickerbocker and Renninger (1963: 367) figurative language is defined as sometimes called metaphorical language, or simply means a metaphor to carry meaning beyond its literal meaning, proposing ten types of figurative language namely metonymy, hyperbole, irony, paradox, dead metaphor, figure of speech, simile, metaphor, personification, and synecdoche. These definitions include the following:

### **2.3.1.1 Simile**

Simile is one of those figures of speech that involves comparison, its resemblance with the help of the words "like" or "as" Knickerbocker and Renninger (1963: 367). This is an explicit comparison, meaning that it implies something to each other directly.

For example: "My love is like a red rose" (by Robert Burns, in Knickerbocker and Renninger, 1963: 370)

The simile occurs in the word "like", and compares the word "My Love" with "Red Rose". It demonstrates the similarity between "my love" and "red rose" despite the fact that they are completely different things. The author is trying to describe that love as lovely as a red rose.

### **2.3.1.2 Metaphor**

A metaphor, according to Knickerbocker and Renninger (1963:367), is a figure of speech that compares two things briefly. This is an implied comparison without using the words "like" or "as".

For example: "Instead of saying like a walking shadow, life is a walking shadow." (Knickerbocker and Renninger, 1963: 367)

The author is attempting to explain the similarities of two objects. The example does not use the term "like" or "as" in the same way as a simile. The goal is to provide a beautiful sound while also making sense to the listener.

### **2.3.1.3 Personification**

Knickerbocker and Renninger (1963: 367), personification as a figure of speech that gives human characteristics to an object, animal, or abstract idea. Personification implied comparison.

For example: "These honor comes, a pilgrim gray" (Knickerbocker and Renninger, 1963: 367)

The sentence above shows that "These Honor" has human being characteristics because it's followed by the verb "comes", in this case the writer wants to give special sense to the word "honor"

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### **2.3.1.4 Synecdoche**

Knickerbocker and Renninger (1963: 367) define synecdoche as a figure of speech that employs a portion of the whole.

For example: "The halcyon year means the summer" (Knickerbocker and Renninger, 1963: 367)

The example is using the whole thing stands for the part of the thing. In this case, the whole year stands for the summer season.

### **2.3.1.5 Metonymy**

Knickerbocker and Renninger (1963:367) define metonymy as a figure of speech that describes something by using terms for other things that are closely related to it.

For example: “The crown is used for the King” (Knickerbocker and Renninger, 1963: 367)

In the previous example, “the Crown” is synonymous with “The King”, a conqueror of a kingdom.

#### **2.3.1.6 Hyperbole**

Hyperbole is defined by Knickerbocker and Renninger (1963:367) as a figure of speech that exaggerates something to make it appear more dramatic.

For example: “Go and Catch the falling star” (Knickerbocker and Renninger, 1963: 402)

The example talked about the exaggerated meaning, it is hyperbole and an impossible thing to do. Because no one can catch the falling star if it is translated literally.

#### **2.3.1.7 Irony**

Knickerbocker & Renninger (1963: 367) say that irony is one of the figures of speech in which the statement completely contradicts its true meaning.

For example: “The czar is the voice of god and the shall live forever” (by Carl Samburg, “The people Yes” in Knickerbocker and Renninger, 1963: 427)

The meaning of the sentence above is “czar is an authoritarian individual”. It actually is not the choice of God and shall live forever. The writer wants the czar to give an ironic sense that is opposite the real meaning.

### 2.3.1.8 Paradox

According to Knickerbocker and Renninger (1963: 367) define that Paradox is one of the figures of speech whose true meaning appears illogical at first but makes sense upon closer inspection.

For example: “The darker thing in physics is light” (Knickerbocker and Renninger, 1963: 367)

The example above was categorized as a paradox because the word “light” and “physics” is part of a sense similar to humans having legs and hands for making a good sense.

### 2.3.1.9 Dead Metaphor

According to Knickerbocker and Renninger, (1963: 367), the Dead Metaphor is one of the figures that has lost its figurative meaning due to its incessant use.

Example: "The faces of the clock." (Knickerbocker and Renninger, 1963: 368)

It can be categorized as a dead metaphor because it shows the specific part of the clock, which means it becomes a central part of the topic.

### 2.3.1.10 Allusion

Allusion, according to Knickerbocker and Renninger (1963: 367), is a figure of speech that refers to a well-known place, event, or person. Not a true comparison, but a figure with broader implications than its narrow definition.

For example: “No! I am not Prince Hamlet, nor was meant to be”  
(Knickerbocker and Renninger, 1963: 368)

The example of the sentence above means that the word “I” is not mentioned about Prince Hamlet or another person. The word “I” does not compare with anything, the sentence above explains that the word “I” is nobody in that context.

### **2.3.2 Theory of Meaning**

According to Leech (1981:9-19) there are seven types of meaning mentioned in his book entitled *The Study of Meaning* (1974), as follows:

#### **2.3.2.1 Conceptual Meaning**

Leech (1981: 17) states that conceptual meaning, also called denotative meaning, is one type of meaning that is considered a central factor in linguistic communication. The principles of linguistic contractivity and constituent structures-paradigmatic and syntagmatic structures. For example: the word "woman" as a conceptual meaning, can be defined as HUMAN,+WOMAN,+ADULT. And "girl" HUMAN+FEMALE-ADULT.

#### **2.3.2.2 Connotative Meaning**

Connotative meaning is defined by Leech (1981: 17) as a communicative value possessed by an expression based on what it refers to beyond its pure conceptual meaning. It is a meaning that is more than the literal meaning and more than the dictionary meaning. Contrastive traits become referent attributes, including not only physical traits but also psychological and social traits that are distinctive and not invariable. Example: woman [able to speak] [experienced in cooking]

[weak] [weak weak] [not wearing pants] Connotative meaning is peripheral to conceptual meaning, because connotation is relatively unstable.

### **2.3.2.3 Social Meaning**

Leech (1981: 17) suggests that social meaning is the part of language that conveys about the social circumstances of its use. In part, we decode the social meaning of texts through our introduction to different dimensions and levels of style. Social meaning relates to the situation in which speech is used. It is not surprising that words that have the same conceptual and stylistic meaning are rarely found and this leads to the assertion that there are no true synonyms, but there is a great deal of convenience in limiting synonym terms to the equivalence of conceptual meanings. For example, the word "house" can have many uses as well as domicile (official), formal residence, poetic residence, and house in general are used.

### **2.3.2.4 Affective Meaning**

According to Leech (1981:17) is one of the meanings where language reflects personal feelings, which is the attitude towards the interlocutor or the topic of conversation, representing affective meaning. Example words "Aha! And Yippe!" We convey feelings and attitudes without considering any other semantic function when we employ these phrases. (Leech, 1981: 16) Another use of the phrase "Wow!" "OH MY GOD!" exclaims the speaker.

### **2.3.2.5 Reflected Meaning**

Reflected meaning is the meaning that emerges when one sense of a word forms part of our response to another sense, and it involves a lexical level of language interconnection. Hearing the Church service, the synonymous expressions The Comforter and The Holy Ghost both refer to the Third Trinity, but the Comforter sounds warm and comforting, while the Holy Ghost sounds awesome. An example such as "This action reflects his true beliefs" Leech (1981:16).

### **2.3.2.6 Collocative Meaning**

Leech (1981:17) defines collocative meaning as "the associations a word acquires as a result of the meanings of the words that tend to occur in its environment." For example, the meaning of good looking is clarified by the words pretty and handsome. The example is a pretty woman and a handsome man. The ranges may well match although they suggest a different kind of attractiveness of the adjectives.

### **2.3.2.7 Thematic Meaning**

Leech (1981:19) state, thematic meaning is one type of meaning to communicate with the speaker or writer to organize the message in terms of ordering, focus, and emphasis. By grammatical construction, thematic meaning is mainly a matter of choice between alternative constructions.

For example: 1. Mrs. Bettie donated the grand prize

2. The grand prize was donated by Mrs. Bettie

These have two different communicative values to suggest the different context, the active sentence seems to answer an implicit question “What” while the passive sentence seems to answer the question “Who”.

### **2.3.3 Context of Situation**

According to Halliday (1985), the context of the situation is used to analyze the text's social context, or the milieu in which meaning is transferred. Context is critical to comprehending a text in order to determine the true message that the author wishes to express. Halliday divides the context of a scenario into three categories in order to understand what individuals are saying: Field, Tenor, and Mode. "To understand a text, we must understand the text's social setting," writes Halliday (1985). Context refers to both the text's social setting and the text itself. In addition, according to Halliday, situation types or context differ in three ways:

#### **2.3.3.1 Field**

According to Halliday (1985), the field of discourse relates to what is happening in terms of the nature of the social action that is taking place, who are the players, and how verbal figures play a role. The content of what is being communicated is primarily determined by the field. It relates to what the participants are actually doing in the context of the scenario. The following objects are included in the concept of field:

1. Arena/ activities

It refers particularly to the location of interaction. The arena and activity which takes place there, is perceived as the most basic element of context.



## 2. Participant

Refers to inherent features of the participants, that is their physical and mental attributes and the knowledge they bring to bear the setting.

## 3. Semantic Domain

It refers to the broad domain, the general subject matter or content of the specific language event.

### 2.3.3.2 Tenor

The tenor of discourse refers to who is taking part in the nature of the participants. It indicates that the people who are working on the text should have a healthy long-term and short-term relationship. The tenor of discourse, according to Halliday and Hasan (1985), is the 'players,' the actors or rather the interacting roles, who are involved in the development of the text (predicts interpersonal meaning). The tenor of discourse of the interpersonal system account several features such as:

1. The speech roles of either statement or question or demand.
2. The person involved of speaker and addressing
3. The polarity of either positive or negative.

### 2.3.3.3 Mode

According to Halliday and Hasan (1985), the 'parts' -the specific tasks that are assigned to language in this circumstance and the services are associated channels that are therefore allotted to it -are the mode of discourse (predicts textual meaning). The mode of discourse refers to the role that language plays in the conversation. In that circumstance, the mode also refers to what the participants anticipate the language to perform for them. It also mentions the text's symbolic

arrangement. The status and function of the text in the context, such as whether it is spoken or written, and what the text achieves in terms of categories like persuasive, expository, didactic, and so on. The configuration of elements within the other two elements constraints all elements of mode.

