

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Figurative language is the term used to describe words or phrases that are not used in a literal sense when communicating. Figurative language provides meaning that involves the desire of the singer to evoke an emotion, make an impact, and inspire action, as noted by Peter (2002). Abrams (1999) defines figurative language as the standard significance or sequence of words, in order to achieve special meaning or effect. It can be understood that a figurative language is an expression in order to achieve special meaning or effect that describe one intention or ideas or message.

An interesting introduction to figurative language, as stated by Dancygier and Sweetser (2014), clarifies a wide range of ideas, such as metaphor, metonymy, simile, and blending, and creates new instruments for their analysis. It neatly anchors the linguistics' comprehension of these ideas in fundamental cognitive processes like classification, frames, mental spaces, and point of view. It also fits them into a unified framework that is utilized for both cross-linguistic data and figurative structures in the visual arts and gesture. Figurative language is very important in the music industry since songwriters utilize it to draw in and interact with their audience. Understanding the figurative aspects in song lyrics is crucial for us as music enthusiasts because it helps us decipher the intended meaning of the song.

According to Griffe (1992) songs are vocally produced, linguistically meaningful and have a melody. So, it can be concluded that a song is a musical work that has linguistically meaningful words and is sung by a singer. According to Hermintoyo (2014), a song is an outpouring of one's heart that has content that is usually poured into writing.

A type of sung poem is a lyrics. It is among the most organic forms of art, drawing from one of the most basic human abilities to imitate. It serves both as a means of amusement and as a more focused narrative device (Williams, 1951 in Milton, 1961). According to Firdaus (2013) lyrics are a form of communication between the writer and the reader. In their writing, songwriters or composers usually beautify the language they use by figurative language, so that listeners will be more interested in listening to songs.

The rationale behind this study's focus on analyzing figurative language within the lyrics of songs lies in its ability to allow listeners to understand a deeper message, delve into deeper emotions and meanings, appreciate the skill of songwriters, enhance the overall experience of listening to music, and cultivate literacy and critical skills for identifying and interpreting the deeper meanings within literary works. This study will analyze the lyrics of the album "Wasteland, Baby!" by Hozier. Hozier's songs often contain numerous figurative languages because Hozier is a skilled singer-songwriter who expresses deep and complex meanings through his lyrics. The poetic and rhyming nature of song lyrics makes them suitable for analyzing figurative language. Understanding the concepts and

expressions in figurative language is important for singers and music lovers alike, as it adds depth and appreciation to the music.

1.2 Problems of the Study

The study's problems, as determined by the study's background, are:

1. What kinds of figurative language are found in the “Wasteland, Baby!” album song lyrics by Hozier?
2. What is the meaning of the figurative language used in song lyrics in the “Wasteland, Baby!” albums by Hozier?

1.3 Objectives of the Study

The objectives of this study in relation to the problem of the study above are:

1. To identify the kinds of figurative language found in the song lyrics in the “Wasteland, Baby!” albums by Hozier
2. To analyze the meaning of the figurative language used in song lyrics in the “Wasteland, Baby!” albums by Hozier

1.4 Limitation of the Study

In order to avoid a broad discussion, in this study focused on identifying kinds of figurative language used in Hozier's song lyrics in the album 'Wasteland, Baby!' using the theory proposed by Knickerbocker and Reninger (1974). This study also focuses on analyzing the meaning of figurative language in Hozier's album 'Wasteland, Baby!' using the theory put forward by Leech (1981).

1.5 Significances of the Study

This study is supposed to provide useful contributions as described in the theoretical and practical significance of the following.

1.5.1 Theoretical Significance

Theoretically, this study is intended to advance literary studies, particularly in the study of figurative language. Furthermore, it is expected that this study will be valuable and may serve as a reference for future researchers who are interested in conducting research to develop an analysis of figurative language.

1.5.2 Practical Significance

Practically, this study enhances the understanding of figurative language in song lyrics. This is because song lyrics serve as a medium for songwriters to convey emotions and ideas. The sample data in this study is expected to be used as an educational resource to explain the different types of figurative language and its significance in teaching semantics.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This part of the study includes the review of related literature, concepts, and theories. The concepts of study consist of figurative language and song lyrics. In analyzing the data, this study used two theories: the first theory for analyzing the kinds of figurative language by theory that proposed by Knickerbocker & Reninger (1974) and the second theory for analyzing the meaning of each figurative language by theory that proposed by Leech (1981). There are five reviews of literature taken from the previous study. The reviews are taken from Dewi (2020), Atiya (2023), Swarniti (2022), Eklesia (2023) and Rahman (2023). Those previous studies are related to this study. Those can be described as follow.

2.1 Review of the Related Literature

The five previous studies on the use of figurative language in song lyrics that are cited in this study are as follows:

The first review study is an undergraduate thesis by Dewi (2020) entitled "Figurative Language in Maher Zain's Song Lyrics". Dewi's study was aimed at categorizing different kinds of figurative language and determining which figurative language appears most frequently in Maher Zain's songs. Dewi's study employed Perrine's theory of figurative language, which was backed by theories by Abrams, Keraf, and Reaske. Dewi's study findings indicate that five songs by Maher Zain contain eight different forms of figurative language: personification, simile, hyperbole, paradox, understatement, irony, and metaphor.

The similarity between Dewi's study and this study is that the main objective is to identify kinds of figurative language contained in song lyrics. However, there are some differences between Dewi's study and this study in terms of data sources. Dewi's study used Maher Zain's songs as research data. Meanwhile, this study uses Hozier's "Wasteland, Baby (2019)" album as the data source. In addition, the theory used by Dewi's study is different from this study, where Dewi's study uses Perrine's theory supported by theories from Abrams, Keraf, and Reaske. While this study uses Leech's (1981) theory of meaning and Knickerbocker and Reninger's (1974) theory of figurative language.

The second undergraduate thesis was written by Atiya (2023) entitled "Figurative Language Used In Philip David Wickham's album "The Ascension"". Atiya's study aims to categorize figurative language and understand the meaning in song lyrics on Philip David Wickham's album "The Ascension". Atiya's study in analyzing figurative language uses the theory by Knickerbocker and Reninger's (1974) and in analyzing the meaning of figurative language uses the theory of Leech (1981). The findings in Atiya's study are 10 types of figurative language with Hyperbole as the most frequent type of figurative language with 14 occurrences, and connotative meaning is the most frequent type of meaning with 29 occurrences.

The similarity between Atiya's study and this study is that the theories used both use the theory of figurative language from Knickerbocker and Reninger (1974) and the theory of meaning from Leech (1981). The purpose of Atiya's study and this study both aim to categorize the kinds of figurative language and analyze the meaning of figurative language contained in song lyrics. However, there are some

differences between Atiya's study and this study, namely in the data sources used and the findings.

The third review study is an article from Swarniti (2022) entitled "Analysis of Figurative Language in Song Lyrics "Easy On Me". The purpose of Swarniti's study was to further classify and then dissect Adele's "Easy On Me" song lyrics based on the figurative language used. Miller and Greenberg's (1981) theory of figurative language was applied in Swarniti's study. Swarniti's study found that in comparative figurative language, there was only data in the form of personification (four data). In contradictory figurative language, hyperbole (three data), litotes (two data), and paradox (one data) were found. In correlative Figurative Language, found in the previous study data sources, namely: allusion (one data), ellipsis (two data), metonymy (two data), and symbol (eight data). The most data found in the data source is symbol.

The similarities found between Swarniti's study and this study are that both focus on figurative language found in song lyrics. On the other hand, both have differences, namely in data sources, research objectives, and theories used.

The fourth review study is an article by Eklesia (2023), entitled "Figurative Language Applied in "The Show" Album by Niall Horan". Eklesia's study purpose to determine the figurative language used in the album 'The Show' By Niall Horan. The theory used in Eklesia's study is the theory of figurative language by Kennedy and Gioia (1995). The findings in Eklesia's study are that seven songs in the album contain figurative language. The results found four simile data, one metaphor data,

five hyperbole data, four personification data, three metonymy data, and one synecdoche data.

There are several similarities existing in Eklesia's study with this study, both focus on figurative language in song lyrics. However, the data sources and theory used in Eklesia's study are different with this study.

The last is an article study by Rahman (2023), entitled "Figurative Language In Song Lyric" "Take Me To Your Heart" by MLTR". Rahman's study aims to identify and explain the meaning of figurative language used in song lyric "Take Me to Your Heart" by MLTR. The theory of figurative language use in Rahman's study by Reaske (1966). Rahman's study found seven types of figurative language, namely two similes, three hyperboles, one metaphor, one personification, one repetition, one anaphora, and one assonance.

The similarities between Rahman's study and this study both focus on figurative language. However, there are differences between Rahman's study and this study, namely theory and data sources.

2.2 Concepts

The concepts contained in this study include general ideas presented in a brief definition contained in the title of the study. The concepts in this study include three terms, namely: Figurative Language, Songs, and Lyrics.

2.2.1 Figurative Language

Figurative language, also known as "figures of speech," refers to a variety of ways to utilize words, phrases, clauses, and sentences to produce specific meanings,

sounds, and stylistic effects. Unlike literal language, figurative language makes creative use of words to evoke the reader's imagination and perception of meaning. Figurative language when applied to written or spoken language, indicates certain beautiful or poetic ways of expressing ideas (Grindon, 1879).

2.2.2 Song

According to Horrison (1997) in thesis by Janawati (2018), states that the song may be used culturally to tell a story and to point out aspects of the target culture. According to Murphy (1996) in thesis by Suryati (2013), songs have the potential to be extremely beneficial for the development of specific skills, but they can be even more beneficial if the singer or listeners use them creatively to close the gap between the enjoyment of singing or listening and the communicative use of language

2.2.3 Lyrics

Moore (2018) states that particular lyrics create poetry for observers with genuine feelings from individual subjects, even through conventional language. Little (1970) in thesis by Tuzzahrah (2016) said that lyric is part of song and music written in stanza form, which has various emotion described by particular diction as the way to convey writer intentions. Usually lyrics contain social, politic, economic, love, which deliver a messages through explicit or implied methapor or sybolism

2.3 Theories

The first theory for the first study's problem which refers to the kinds of figurative language was taken from the book *Interpreting literature: preliminaries to literary judgment* by Knickerbocker and Reninger (1974). The second theory is the theory of meaning found in the book entitled *Semantics: The Study of Meaning* by Leech (1981) for the second study problem used to analyze the meaning of figurative language in the lyrics of 14 songs from Hozier's "Wasteland, Baby!" album.

2.3.1 Kinds of Figurative Language

The kinds of figurative language mentioned by Knickerbocker and Reninger (1974:283-284) are simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, dead metaphor, and allusion.

2.3.1.1 Simile

A simile is a comparison between two similar things that is introduced with the terms "as" or "like."

For example: "My love is like a red rose". (Knickerbocker & Renninger, 1974:283)

There are two express words in this sentence: love and rose. Indeed, those two terms have nothing to do with one another because a rose is a type of flower and love is how our hearts feel. The fragrant, lovely, and affectionate rose is the

emblem of the rose. This line, which the author uses to compare his lovely love to a red rose, has come to symbolize love.

2.3.1.2 Metaphor

A metaphor is a figure of speech where an implicit comparison is made between two distinct entities, suggesting a similarity without using "like" or "as." It involves expressing a concept in a novel way by drawing a connection between its literal meaning and a different subject or situation.

For example, "Life's but a walking shadow" (Knickerbocker and Renninger, 1974:283).

In the given example, the sentence is recognized as a metaphor because the author suggests a likeness between "Life" and a "walking shadow" to portray the idea that our existence will persist, resembling the fleeting nature of a shadow moving forward. Where we live to follow the lives of people who lived before us such as their habits and customs.

2.3.1.3 Personification

Personification is giving human characteristics to an object, animal, or an abstract idea. Personification is a metaphor, of course, in the sense that there is an implied comparison between a non-human thing and a human being.

For example: "My little horse must think it queer to stop without a farmhouse near." (Knickerbocker & Reninger, 1974:283)

This sentence implies that the writer draws a comparison between an object and a human by attributing the ability to speak to the object. This ascribes a level

of cognitive and emotional understanding to the horse that it doesn't actually possess, thereby giving it human characteristics. This literary device enhances the reader's connection to the horse by making it seem capable of human-like perception and judgment, adding depth to the scene in the poem.

2.3.1.4 Synecdoche

Synecdoche refers to a literary device where a part of something is utilized to symbolize the whole. This involves using certain details or elements of an experience to symbolize the whole of the experience itself.

For example: "Fifty winter (years) passed him by" (Knickerbocker & Reninger, 1974:283)

The term "winter" is employed as a synecdoche in this sentence, symbolizing the passage of fifty years in the individual's life.

2.3.1.5 Metonymy

A figure of speech known as metonymy describes one thing by using the same term to refer to something that is closely related to it. The act of replacing a word with an object or term that is closely related to the original term is known as metonymy.

For example: "The crown" used for "The king" (Knickerbocker and Reninger, 1974:284).

The usage of "The Crown" in place of a phrase or item that is closely associated with "The King" in the aforementioned example is known as metonymy.

2.3.1.6 Hyperbole

Hyperbole is an expression of language in which a dramatic exaggeration is employed.

For example: "go and catch the falling stars" (Knickerbocker & Reninger, 1974:284).

As demonstrated by the above example, hyperbole is used when a writer conveys an impossible human goal through exaggerated meaning for example, "Go and catch the falling stars" even though it is literally impossible for anyone to do so.

2.3.1.7 Irony

Irony is a literary device characterized by a statement where the actual meaning is entirely opposite to the apparent or stated meaning on the surface.

For example: "The czar is the voice of god and the shall live forever" (Knickerbocker and Reninger, 1974;284)

Because the czar is the voice of God and is chosen to lead society, the sentence implies that the czar has the same place or status as a god.

2.3.1.8 Paradox

Paradox is a statement whose surface, obvious meaning seems to be illogical, even absurd, but which makes good sense upon closer examination.

For example: "He couldn't find it because he knew where it was." (Knickerbocker and Reninger, 1974:284)

The sentence "He couldn't find it because he knew where it was" is classified as a paradox because it presents a seemingly self-contradictory statement that, upon closer examination, reveals a deeper truth. The contradiction arises from the expectation that knowing the location of something should make it easy to find, yet the sentence implies that this very knowledge somehow prevents the person from finding it. This paradox encourages readers to think beyond the literal meaning and consider the nuanced relationship between knowledge and action, such as overconfidence, oversight, or a psychological barrier.

2.3.1.9 Dead Metaphor

Dead Metaphor is a metaphor which has lost its figurative meaning through endless use.

For example: "The back of the chair," "the face of the clock" (Knickerbocker and Reninger 1974; 284).

In this regard, "the back of the chair" and "the face of the clock" were likely once metaphorical expressions, suggesting the rear part of the chair and the front part of the clock, respectively. However, through repeated use and familiarity, these phrases have become conventional ways of describing these parts without evoking the original metaphorical imagery. The expressions have become "dead" in the sense that the metaphorical aspect is no longer actively perceived by most speakers; they are used in a straightforward and literal manner.

2.3.1.10 Allusion

An allusion refers indirectly to a well-known person, place, or event, going beyond its literal meaning to convey a deeper association or meaning.

For example: "No! I am not Prince Hamlet, nor was meant to be" (Knickerbocker and Reninger, 1974:284).

This statement is an allusion, referring to the iconic and tragic figure of Prince Hamlet.

2.3.2 Theory of Meaning

As Leech (1981) points out, linguistics has contributed analytical rigor to the study of semantics, by treating meaning as an integral part within an overall theory of language function. In linguistic terms, meaning refers to the information or concept intended and conveyed by the sender in communication with the receiver. This perspective emphasizes the systematic and structured exploration of meaning within the broader framework of language analysis.

2.3.2.1 Types of Meaning

Meaning, defined as all communicated by language, is studied in semantics, a field central to communication analysis. Leech (1981) underscores the growing importance of understanding semantics as communication becomes increasingly vital in social organization. Semantics holds a crucial role in human cognitive processes, thought, and conceptualization, intricately linked to how language shapes our classification and expression of experiences. While it is commonly

associated with studying the conceptual system of language, its broader implications extend to the profound impact of language on our perception and interpretation of the world.

2.3.2.2 Conceptual Meaning

According to Leech (1981:9) conceptual meaning, also known as cognitive or denotative meaning, is broadly considered a core element of the linguistic communications. Conceptual meaning is characterized by a neutral and objective language style, different from other forms of associative meaning. Conceptual meaning plays a crucial role in differentiating the meanings of various sentences and is indispensable for effective language communication. The foundation for all types of meaning in language, conceptual meaning serves as the semantic basis. For instance, the conceptual meaning of a word like "Needle" includes attributes such as "Thin," "sharp," or "instrument." Its primary purpose to furnish an appropriate semantic interpretation for individual sentences or statements, which contributes to the essential function of language in communication.

2.3.2.3 Connotative Meaning

Connotative meaning is the communicative value that an expression has in addition to its purely conceptual content (Leech 1981:12). As the definition shows, connotative meaning invariably overlaps with certain aspects of conceptual meaning. As a result, the "reference" overlaps with the elements of conceptual meaning, as when conceptual meaning's contrastive features become attributes of the "real world" referent. However, additional attributes expected from the referent

are dependent on a variety of other factors, such as age or society, and they can also be dependent on the individual, as Leech claims (1981:12). The relationship between conceptual and connotative meaning can be easily compared in this context to the one between language (conceptual) and the "real world" (connotative). As a result, in comparison to conceptual meaning, connotative meaning can be viewed as an open-ended and unstable category.

2.3.2.4 Social Meaning

The social meaning of a piece of language is what it conveys about the social context in which it is used (Leech 1981:13). The decoding of a text is dependent on our knowledge of stylistics and other language variations. The social meaning of language use is what is communicated. Some dialectic words, for example, reveal the singer's regional and social background. Similarly, some stylistic usages reveal information about the singer's social relationships, indicating that the singer is most likely a black American who is unprivileged.

2.3.2.5 Affective Meaning

The definition of "effective" according to Leech (1981:15) is what is communicated through language in terms of the thoughts and feelings of the singer (attitudes towards the listener and attitudes towards what he says). Affective meaning is frequently conveyed conceptually, through the connotative content of the words used. "You're a tyrant and a villainous reprobate, and I despise you for it," for example. As seen in the example, the singer addresses a negative attitude

toward his listener. This is referred to as affective meaning. Affective meaning is what is communicated of the singers or writer's feelings and attitudes.

2.3.2.6 Reflected Meaning

According to Leech (1981:16), reflected meaning is meaning that arises when one sense of a word forms part of our response to another sense in cases of multiple conceptual meanings. In other words, some people frequently struggle with the use of words with specific meanings. According to Leech, in a church service, the Comforter and Holy Ghost refer to the third member of the Trinity. They are religious expressions. However, there are unconsciously responses to the non-religious meaning. The "comforter" sounds 'warm' and 'comforting' while the "The Holy Ghost" sounds "dreadful" or "awesome". The word appears to eliminate another, particularly through relative frequency.

2.3.2.7 Collocative Meaning

Collocative meaning, as explained by Leech (1981:17), involves the associations of a word based on the meanings of other words that tend to occur together in its context. For example, the terms "pretty" and "handsome" both convey the idea of "good-looking," yet their distinction lies in the specific nouns with which they are inclined to collocate. "Pretty" commonly collocates with terms like girl, boy, woman, flower, etc., while "handsome" tends to associate with boy, man, car, vessel, etc. Even though their meanings may overlap in terms of attractiveness, the specific collocative associations of these adjectives highlight subtle differences.

2.3.2.8 Thematic Meaning

According to Leech (1981:19), thematic meaning refers to what is conveyed through the ordering, focusing, and emphasizing of a singer or writer's message. In other words, thematic meaning is how the singer orders the words spoken to affect the meaning contained for example:

- a. My brother bought a new phone yesterday morning.
- b. The new phone was bought by my brother yesterday morning.

The first and second sentences above have the same meaning but differ in emphasis on the message.

