

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is a communication tool that humans use to express thoughts, feelings, and information. Language is organized into words, phrases, clauses, and sentences to be expressed verbally or in writing. It consists of symbols, such as words, structured by rules to form sentences and convey meaning. Language study covers various fields, including linguistics, semantics, syntax, phonology, and pragmatics. Halliday (1978) argues that language serves three main functions: ideational (expressing ideas and experiences), interpersonal (establishing and maintaining relationships), and textual (organizing language in a way that makes it coherent and relevant to the social context). He added that the systemic functional linguistics approach sees language as a social semiotic tool to fulfill human needs. The branch of language study, “semantics,” examines the significance of individual words, phrases, and overall sentences. Frawley (1992) explained that linguistic semantics involves the study of literal meanings embedded within a language's grammar, influencing how sentences are formed. Semantic is a study that analyzes linguistics (Parera, 2004). It seeks to understand how words convey meaning by examining the relationship between words, phrases, sentences, and the concepts they present. It is interpreted, and how it can vary across different contexts. Semantics examine how language reflects and influences our understanding of reality. It also delves into the nuances of meaning, including how words can have different meanings in different contexts and how

meaning can be affected by factors such as culture, history, and individual experiences. Semantics plays a crucial role in everyday communication, shaping how we perceive and interact with the world. Semantics helps us navigate figurative language by interpreting the intended meanings behind the words.

Figurative language is one of the most intriguing aspects to analyze. It appears and is used frequently in daily life, such as in conversation, advertisements, articles, poetry, music, and other literary works. Figurative language can also be an effective medium in transferring the writer's meaning. It provides readers with the enjoyment of creativity in transforming abstract concepts into tangible representations and enhancing the perception experience of literary works. Additionally, figurative language intensifies emotions in factual statements, conveying information and attitudes effectively. Figurative language breaks the mould of everyday speech. It shows how language can be used creatively to paint vivid pictures, express complex ideas, and evoke strong feelings in readers. Analyzing figurative language allows us to appreciate the writer's craft and the power of language itself. Besides that, figurative language can be culturally specific. By understanding the figurative language used in a particular culture, we can gain insights into their values, beliefs, and ways of thinking. One of the literary works where figurative language is commonly found is in song lyrics. Songs become a part of our lives nowadays. It has human vocal portions that are performed, usually with words called lyrics. Song lyrics use language extensively for a specific purpose. Song lyrics are words arranged creatively to convey a message or story in a musical work. Songs use these lyrics

to express their feelings, concepts, and ideas. Song lyrics are crucial for presenting musical works because they can affect listeners psychologically and emotionally.

The music of an actor and vocalist, Conan Gray, was used as a data source in this research. He was a well-known American singer-songwriter who became famous in part through his YouTube channel, where he sang cover songs and also composed original music. Influenced by indie pop and bedroom pop, his songs frequently dealt with adolescent love, loss, and becoming one's own (Apple Music, 2023). The combination of relatable lyrics, catchy melodies, a unique voice, high-quality production, and an appealing aesthetic made Conan Gray's music so popular. His music connected with listeners on an emotional level and allowed them to feel a sense of connection, both emotionally and aesthetically (Rolling Stone, 2021). Looking at his figurative language choices revealed how he crafted his songs and the techniques he used to create a certain mood or atmosphere. Many of Gray's songs explored the universal experiences of growing up. The lyricist gained insight into his use of language to establish a more personal connection with his audience and the universality of his songs by examining the kinds of figurative language (Genius, 2023).

Furthermore, Conan Gray's music, songwriting style, and the feelings he portrayed might have been better understood by delving into the figures of speech he used in his songs. As Lavina (2023) noted, Conan Gray's songs provided a message and story behind them through lyrics and distinctive style. It could have

been a rewarding journey that helped the researcher connect with his work more personally.

1.2 Problems of the Study

This study will examine the problem in the background. The research questions for this study are as follows:

1. What types of figurative language are used in Conan Gray's "Found Heaven" album?
2. What is the meaning of the figurative language used in Conan Gray's "Found Heaven" album?

1.3 Objectives of the Study

The purpose of this research is to answer the problems outlined earlier. By analyzing the depth of meaning and types of figurative language in the lyrics of the selected songs, this section aims to provide the objectives of this research, which can be seen as follows:

1. To find out the types of figurative language found in Conan Gray's "Found Heaven" album
2. To find out the meaning of the figurative language used in Conan Gray's "Found Heaven" album

1.4 Limitations of the Study

The focus of this study is to identify a variety of figurative language in the lyrics of the songs on the album "Found Heaven" by Conan Gray, using

Knickerbocker & Reninger's (1963) theory. Figurative language refers to expressions that go beyond their literal meanings to create vivid images or convey emotions in imaginative ways. This language helps artists communicate abstract ideas more powerfully through creative comparison and symbolism. Examples include simile, which compares two different things using "like" or "as"; metaphor, which implies a direct comparison without using "like" or "as"; and personification, where non-human objects or ideas are given human qualities. Subsequently, to examine the meaning of figurative language in the lyrics, the author used the theory put forward by Leech (1981).

1.5 Significance of the Study

This study contributes to scientific understanding and provides significance in two main aspects: theoretical and practical.

1.5.1 Theoretical Significance

Based on the theoretical foundation, this study's focus can be a reference for other researchers who examine the same topic. In addition, it can significantly contribute to linguistics, specifically to studies related to semantics, by analyzing the meaning behind figurative language in song lyrics.

1.5.2 Practical Significance

This study's purpose is to reference a degree program at Universitas Mahasaraswati Denpasar, which is the practical focus of this research. Another goal is for the writer and readers to understand the various types of figurative language and their meanings. Furthermore, they can understand the analysis methods that can be applied to this study to obtain the most data.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter reviews previous research on topics relevant to this study. Analyzing the data in this study is closely related to the findings from previous studies that have contributed to the understanding of figurative language. The concepts discussed here focus on figurative language in song lyrics.

2.1 Review of Related Literature

In conducting this study, several previous studies were reviewed to provide a foundation and comparison for the current analysis. These included two theses and three journal articles that focused on the use of figurative language in song lyrics.

The first thesis was written by Sugiantara (2018), entitled “An Analysis of the Types of Figurative Language in the Song Lyrics of Ed Sheeran’s Album Entitled ‘Divide’.” This research aimed to classify the figurative language used and investigate its meaning in context. The research used two theories: one that analyzed various types of meaning from Leech (1974) and another that explored forms of figurative language using the theory by Knickerbocker & Reninger (1963). Using a qualitative approach, this study identified 19 songs that heavily featured similes, hyperbole, and other forms of figurative language. Additionally, the study unveiled five different types of connotative meanings. The similarity between these two studies was that they both used the theories of Knickerbocker

& Reninger (1963) and Leech's (1974) theory to analyze the meaning. In addition, they both used qualitative descriptive methods, while the difference between these two studies lay in the data source.

The second thesis was written by Astuti (2022), entitled "The Use of Figurative Language in the Walt Disney Animation Studios Film 'Raya and The Last Dragon'." The theories used by the researcher included Leech's and Kennedy's theories. The researcher found several uses of figurative language, including four similes, five personifications, seven hyperboles, three metaphors, and five metonymies through the examination of the research. The similarity between these two studies was that they both examined figurative language. Besides that, the similarity lay in applying Leech's theory of meaning. In contrast, the difference lay in the theory and data source, where the previous study used a movie while the current study used song lyrics from the "Found Heaven" album by Conan Gray. Besides that, the previous study used the theory put forward by Kennedy to reveal figurative language, while the current study used the theory of Knickerbocker & Reninger.

The first article was written by Parmawati (2021), entitled "An Analysis of Figurative Language Found in the Song of Bruno Mars Entitled 'Grenade'." This research focused on identifying and interpreting the figurative language used in the song. This study used descriptive qualitative methods to analyze the data, with Kennedy's theory (1991) applied to support the interpretation. The analysis showed that the researcher found three metaphors, four hyperboles, and three repetitions. The similarities between this study and the current study were the

same. Both analyzed figurative language in song lyrics. The difference was, first, in the data source, where the previous research used song lyrics from Bruno Mars, while the current study used song lyrics from the “Found Heaven” album by Conan Gray. Besides that, the difference lay in the theory used; the previous research used one theory by Kennedy, whereas the current study used two theories, namely the theory of Knickerbocker & Reninger and the theory of meaning from Leech.

The second article was written by Kasma (2021), entitled “An Analysis of Figurative Language in a CNN International News Headline Post on Facebook.” In analyzing the data, the researchers used the theory proposed by Perrine (2018) and the theory from Leech (1985). From the overall research, two metonymy, one simile, one hyperbole, and one metaphor were obtained, as well as three conceptual meanings, one connotative meaning, and one social meaning. The similarities between previous and current research are that both of these studies analyze the same topic, namely figurative language, with the application of Leech’s theory to reveal the meaning behind figurative language, and these two studies use qualitative methods in processing data. Meanwhile, the difference lies in the theory of figurative language, where previous research used the theory of Perrine, and the current study used the theory of Knickerbocker & Reninger. Besides that, previous research used news as a data source, while the current study used song lyrics from Conan Gray's album.

The third article was written by Wahyuni (2020), entitled “An Analysis of the Types of Figurative Language Found in the Novel 'The Adventures of Tom

Sawyer' by Mark Twain.” This research aims to determine the various forms of figurative language used by Mark Twain in his novels. This study utilizes Perrine's (1977) theory and employs a qualitative analysis approach to examine the data. The findings show eleven types of figurative language, including metaphor, symbol, contrast, paradox, allegory, hyperbole, irony, personification, metonymy, and understatement. Both the previous and current studies showed similarities in examining figurative language and in employing a qualitative descriptive method. However, a notable difference lies in the data source; the previous study analyzed a novel, while the current research focuses on song lyric. In addition, the theories applied in these two studies are also different; the previous study used Perrine's (1977) theory, while the current study uses Knickerbocker & Reninger's theory.

2.2 Concepts

This section contained the conceptual ideas related to the title. This section also served as an overview. Some words related to this research included figurative language, meaning, song, and lyrics. The following were explained as follows:

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2.2.1 Figurative Language

The term “figurative language” describes the variety of words and phrases used by speakers and writers to achieve particular objectives. According to Webster (1988), figurative language is one way to express an idea imaginatively.

They are typically found in literary works, including novels, poetry, and short stories. The literary works use of metaphor and simile enhances the story's profound significance. Sweeney (1995) describes figurative language as employing description to create a unique image and inspire emotions through vivid imagery. Using figures of speech, figurative language engages the reader's senses and imagination, allowing them to experience ideas, feelings, and concepts more intensely.

2.2.2 Meaning

Language plays a crucial role in human interaction, serving not only as a tool for communication but also as a medium for conveying deeper meanings. Language meaning has many aspects, including explicit and implicit messages that enrich communication and influence interpretation (Yule, 2010; Leech, 1981). Understanding the meaning of a word or phrase in figurative language goes beyond simply consulting a dictionary; it demands careful analysis and interpretation to uncover the intended message or more profound context. Therefore, this also involves the theory of meaning. Leech (1981) stated meaning is not just about dictionary definitions it's a multi-layered concept that includes literal (denotative) and non-literal (connotative, affective, social, reflected, collocative, and thematic) meanings, all influenced by context, culture, and speaker intention. In literature, particularly song lyrics, understanding these layers is crucial to capturing both the surface and the more profound, emotional, or

symbolic message. In analyzing song lyrics, Leech's types of meaning offer a structured approach to understanding literal and figurative expressions.

2.2.3 Song

A song is a form of art expressed through words that can be sung and set to music. It's a creative work that combines different vocal styles, connecting lyrics with melodies (Moeliono, 2003). It also aims to create emotional expression and convey specific messages. As a medium of expression, a song allows its creator to communicate ideas, feelings, or stories that listeners can interpret in various ways. Songs typically consist of several sections, such as verses, choruses, and occasionally a bridge, which build a narrative arc or convey a particular message. Additionally, songs can serve as an effective means of communication, as they can evoke emotions, inspire action, or prompt listeners to reflect on various issues.

2.2.4 Lyrics

Lyrics are an individual's interpretation of something they have heard, seen, or experienced. Poets and songwriters create beautiful and unique descriptions of their lives through word and language games. Wellek and Warren (1989: 14–15) argue that lyrics have a complex and expressive meaning. Lyrics that use literary language have the power to convince, influence, and eventually alter the reader's perspective. They also include linguistic and phrase structures

that produce an ambience and image. Imagination to viewers and elicits different interpretation.

2.3 Theories

In analyzing this research, the author used several theories related to the topic. The first theory was about figurative language from Knickerbocker & Reninger's book "Interpreting Literature (1963)." This theory is used to classify various types of figurative language found in the song lyrics of the "Found Heaven" album. In addition, to uncover the meanings embedded in the song lyrics, the researcher applied Leech's (1981) theory of meaning as outlined in his book "The Study of Meaning."

2.3.1 Types of Figurative Language

The data were analyzed based on the types of figurative language according to the idea put forward by Knickerbocker & Reninger (1963). Some examples of figurative language include metaphor, allusion, paradox, dead metaphor, simile, personification, metonymy, synecdoche, and hyperbole.

2.3.1.1 Simile

Knickerbocker & Reninger (1963) proposed that a simile is a figure of speech that compares two different things explicitly, showing similarities between them using comparative words. They state that a simile is a figurative language

that uses words or phrases such as “like” or “as” to compare two essentially unlike things.

For example: “My love is like a red rose” (Knickerbocker & Reninger, 1963: 367). Love and rose are both words that are expressed in the statement. Love is generally defined as a person's feelings; a rose is a beautiful flower. So, the sentence means that his love is stunning, like a rose. On the other hand, roses are also a symbol of love.

2.3.1.2 Metaphor

Knickerbocker & Reninger (1963) state that a metaphor is a figure of speech that directly compares two things by saying one thing is another. It transfers the qualities or characteristics of one thing to another to create a deeper or symbolic meaning. This direct comparison goes beyond literal language, encouraging the reader to perceive or imagine an aspect of one thing through the characteristics of another without using “like” or “as.” In this way, a metaphor offers an imaginative and intensified expression, blending two elements into a single conceptual unit to reveal underlying meanings or emotions.

For example: “Life's but a walking shadow” instead of saying life is like a walking shadow (Knickerbocker & Reninger, 1963: 367). Two words express something in this sentence: life and shadow. Life is a gift of trust as God's creation, and shadow is a black form that appears behind objects exposed to light. So, the sentence conveys that a person's life continues to be followed or surrounded by darkness or sadness.

2.3.1.3 Personification

Personification is a figure of speech in which human qualities or characteristics are attributed to non-human things, such as objects, animals, or abstract concepts. This literary device gives life or human traits to inanimate objects, animals, or ideas to make them more relatable or to emphasize a particular feeling or thought (Knickerbocker & Reninger 1963).

For example: “The wind whispered through the trees.” Here, “whispered” is a human action given to the wind, which is not a human being. The wind doesn't whisper, but this human-like action helps convey the mood or atmosphere of the scene.

2.3.1.4 Synecdoche

As Knickerbocker and Reninger (1963) state, a synecdoche is a figure of speech in which a part of something is used to represent the whole, or the whole is used to represent a part. It involves substituting one thing for another based on a relationship of inclusion or a part-whole connection.

For example: “The halcyon year.” The words “halcyon year” use a part of something that represents the whole phrase, and this phrase means “summer” (Knickerbocker & Reninger, 1963: 367).

2.3.1.5 Metonymy

On the authority of Knickerbocker & Reninger (1963), metonymy is a figure of speech in which one thing is substituted for another based on a close association or relationship between the two. Unlike synecdoche, which involves part whole relationships, metonymy involves a broader or symbolic connection, where the name of one thing is used to represent something else that it is closely linked to.

For example: “The crown will find an heir.” In this case, “crown” is synonymous with a king who leads a kingdom or empire (Knickerbocker & Reninger, 1963: 367).

2.3.1.6 Hyperbole

Hyperbole is a figure of speech that involves deliberate and extreme exaggeration for emphasis or effect. It is used to create a strong impression or highlight a particular feeling, often exaggeratedly, in an over-the-top manner that isn't meant to be taken literally (Knickerbocker & Renninger, 1963: 367).

For example, “Drink me only with your eyes and catch it like a shooting star” (Knickerbocker & Renninger, 1963: 367). This sentence exaggerates the idea of “drinking with your eyes” and “catching a shooting star,” which is impossible. It amplifies the emotional intensity to dramatically convey a sense of longing or desire.

2.3.1.7 Irony

Irony is one of the most commonly used figures of speech in both literature and song lyrics. It is used to convey meanings that are opposite or significantly different from the literal interpretation of the words. As a figure of speech, irony encompasses statements whose meaning differs significantly from their stated or apparent one (Knickerbocker & Reninger, 1963: 367). This stylistic device often adds depth, sarcasm, or emotional complexity to an expression, allowing the speaker or writer to communicate a message indirectly or with layered meaning.

For example: “The Tsar is the voice of God and will live forever.” (Knickerbocker & Reninger 1963: 367). This sentence suggests the Tsar has divine and eternal power, contrasting the reality that even powerful rulers are mortal and subject to death. The irony arises from the gap between the claim of God-like permanence and the inevitable fact of human mortality.

2.3.1.8 Paradox

The sentences that seem absurd or irrational at first look but have a valid explanation upon closer examination are called paradoxes. (Knickerbocker & Reninger, 1963: 367).

For example: “Light is the darkest thing in physics” (Knickerbocker & Reninger, 1963: 367). This sentence appears initially contradictory, as “light” and “dark” are typically considered opposites. However, upon deeper reflection, the

statement reveals a paradoxical truth: In certain contexts of modern physics, such as the behavior of light in black holes or quantum mechanics, light can be associated with complex, less intuitive concepts that challenge our everyday understanding. This illustrates how paradoxes use contradiction to provoke thought and highlight hidden layers of meaning.

2.3.1.9 Dead Metaphor

A dead metaphor refers to a metaphor that has become so commonly used over time that it no longer evokes its original symbolic meaning. (Knickerbocker & Reninger, 1963: 367). For example:

- a. “The face of clock” (Knickerbocker & Reninger, 1963: 367)
- b. “The back of the chair” (Knickerbocker & Reninger, 1963: 367)

2.3.1.10 Allusion

Knickerbocker & Reninger (1963: 367) defined an allusion as a figure of speech that refers to a person, place, event, or work of art, usually without explicitly explaining it. Allusions are often used to invoke shared knowledge or cultural references that add depth to the text. The audience is expected to recognize the reference, which enriches the work’s meaning.

For example: “No! I’m not Prince Hamlet, nor was mean to be” (Knickerbocker & Reninger, 1963: 367). The speaker alludes to Hamlet’s role as a tragic figure who grapples with identity and destiny, implying that they do not fit

that role, nor were they meant to. The speaker sincerely admits that he is not a prince.

2.3.2 Theory of Meaning

The area of linguistics that studies meaning is called semantics (Löbner, 2002). Like Hurford and Heasley (1983), semantics is the study of meaning in language, a field within linguistics dedicated to exploring how meaning is conveyed. In addition, Kreidler (1998) also argues that linguistic semantics examines how language structure and expresses meaning. Leech (1981: 9) emphasizes that semantics plays a fundamental role in the study of communication, underscoring its growing significance in the increasing importance of communication within social organizations. Leech (1981) identifies seven types of meaning in semantics: conceptual, connotative, social, affective, reflected, collocative, and thematic.

2.3.2.1 Conceptual Meaning

Conceptual meaning refers to a word or sentence's essential, literal meaning, which is central to communication (Leech, 1981: 9). It involves the clear, logical meaning derived from dictionary definitions and is structured by contrasts (like defining something by what it is and is not). Conceptual meaning (denotative or cognitive) is systematic and fundamental for understanding language because it allows precise distinctions between words and sentences. Conceptual meaning aims to provide a clear configuration of abstract symbols

representing a sentence's meaning (Leech, 1981). This configuration called a semantic representation, allows each meaning to be distinguished from others and matched precisely with syntactic and phonological structures, ensuring accurate encoding (speaking or writing) and decoding (listening or interpreting). For instance, “woman” can be symbolized as +HUMAN, -MALE, +ADULT, setting it apart from “boy,” +HUMAN, +MALE, -ADULT. Conceptual meaning is essential in language, as it enables logical, organized communication, unlike exclamations like “Oh!” or “Ah!” which lack structured, conceptual content (Leech, 1981: 9).

2.3.2.2 Connotative Meaning

Connotative meaning refers to an expression's additional, subjective associations or communicative values beyond its core conceptual meaning (Leech, 1981: 9). This type of meaning encompasses the attributes or stereotypes culturally and socially linked to a term, which vary by society, period, or individual perspective. For example, the word “woman” has conceptual features like +HUMAN, -MALE, +ADULT but can carry connotations such as “compassionate” or “emotional,” which may differ depending on the speaker's cultural or personal biases. Connotative meaning aims to capture these incidental or broader associations, although they are not fixed and tend to evolve.

2.3.2.3 Social Meaning

Social Meaning is defined by Leech (1981) as the message that language communicates about the proper social context. Our familiarity with stylistics and different language varieties is crucial to text interpretation. The context in which a word or phrase is spoken determines its social significance. Time (e.g., the language of the eighteenth century), Dialect (e.g., the language of a particular geographical region or social class), Province (e.g., the language of law, advertising, science, etc.), Singularity (e.g., the styles of Dickens and Hemingway), Status (e.g., slang, polite, colloquial, etc.), and Modality (e.g., jokes, the language of memorandum, lectures) are some of the usage categories that can be added to differentiate across dimensions (Crystal and Davy, *Investigating English Style*).

2.3.2.4 Affective Meaning

Leech (1981) states that affective meaning involves how a speaker's emotions, attitudes, or perspectives toward a listener or subject are conveyed through language. This type of meaning is not just about the literal content of words but includes the emotional nuances added by tone, choice of words, and even delivery style. Affective meaning often relies on other types of meaning such as conceptual or connotative meaning to reveal the speaker's feelings. For example, when asking for quiet, a speaker might say, "I'm sorry to interrupt, but could you lower your voice?" to express politeness and respect. Alternatively, saying, "Will you belt up?" conveys the same request in a much more direct and

potentially rude way, which could indicate frustration or impatience. Intonation and voice timbre are also crucial in conveying affective meaning. Even polite words can sound sarcastic if spoken bitinglly, changing the interpretation entirely. Similarly, a direct phrase like “Will you belt up?” could be playful if said lightheartedly. In addition to phrases, certain language elements like interjections (“Aha!” or “Yippee!”) are mainly used to express emotion Leech (1981: 16).

2.3.2.5 Reflected meaning

Reflected meaning emerges when multiple meanings of a word or phrase influence one another, creating an additional layer of association. (Leech, 1981:16). Words considered forbidden often contain hidden meanings. To illustrate, consider the following words: erection, ejaculation, and intercourse. We cannot help but associate the word “intercourse” with sexuality the moment we hear it. Another instance may be seen in religious ceremonies, where the terms “holy Ghost” and “comforter” are used interchangeably to describe the third person of the Trinity. Leech investigates the non-religious meanings of the terms “ghost” and “comfort” about responses in various situations. The term “comfort” conjures up images of warmth and security (it means “the strengthener or supporter in a religious control”), while the concept of “holy ghosts” is awe-inspiring.

2.3.2.6 Collocative Meaning

Collocative meaning is the set of connections it forms with other words based on the context in which it appears. Though they indicate the same thing, “beautiful” and “handsome” differ in the spectrum of nouns that are likely to come together, or “collocate,” in language. (Leech, 1981: 17). Girls, boys, ladies, gardens, villages, colors, flowers, and the term pretty all go hand in hand. The opposite is true for the term handsome, colloquially associated with boy, man, ship, automobile, plane, coat, typewriter, etc. Another example might be “quiver and tremble,” which means to quaver with fear but also quiver with joy, or “wander and stroll,” which means that cows may do both but cannot hike.

2.3.2.7 Thematic Meaning

Leech (1981: 19) defines thematic meaning as how a speaker or writer arranges, prioritizes, and highlights specific elements to communicate a message. The statement below has the same meaning in the active and passive voice, but the communication value may differ. In this case, stress and intonation rather than grammatical construction highlight information in one part of a sentence.

- 1) “Bill uses an electric razor.” (Leech, 1981: 20).
- 2) “The kind of razor that Bill uses is an electric one.” (Leech, 1981: 20).

In the first statement, the focus is on Bill as the subject and his actions. Bill and what he does are given thematic prominence, making Bill the theme of the sentence. Furthermore, the second statement focuses on the razor, specifically

emphasizing the type of razor rather than who is using it. The thematic focus is on the electric razor, which changes the emphasis from the person (Bill) to the object of interest (the type of razor).



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