

CHAPTER I

INTRODUCTION

A. Background of the Study

One of the most essential needs for human survival is language. Language is necessary for people to engage, communicate, and exchange information with one another. Language can be written down or spoken. Numerous works of literature, including narratives, journalism, poetry, and diaries, contain written language. Spoken language is used in speech, dialogue, and song. Humans cannot exist without language since social interaction and communication are essential components of our identity. For the reasons outlined above, language is vital to human existence. People cannot interact, communicate, or share information with one another without language. It enables people to express their sentiments, objectives, and thoughts to others in a straightforward and concise manner. People may work together on projects, settle disputes, and transmit information from one generation to the next through language. Language offers the structure required for productive and significant engagement, whether it is employed for lighthearted discussion or serious talks.

Semantics is one of the five elements that comprise linguistics, which is the study of language.¹ Semantics is often defined as the study of meaning. Perhaps a better definition would be the study of the connection between meaning and linguistic form. Like other linguistic structure elements, this relationship is obviously regulated by rules.² One of the numerous elements that comprise semantics is figurative language. A language is regarded as

¹ John I. Saeed, *Semantics*, 4th ed. (Chichester: Wiley Blackwell), 2016.

² Paul R. Kroeger, *Analyzing Meaning: An introduction to semantics and pragmatics*, 3 ed. (Berlin: Language Science Press), 2022

metaphorical if it uses figures of speech. It is called "figurative language" when contrast is used to highlight, impact, or make a point.

The sentences in this work seem different unlike additional remarks that employ figurative language and have the same literal meaning. As everyone is conscious, figurative language provides an engaging way to convey concepts without resorting to direct remarks. Typically, figurative language is employed in literature, poetry, and motion pictures. Additionally, it seems that figurative language is used in a lot of songs; consequently, interpretation is required to completely understand the message. Figurative language is used to express meanings that deviate from the speaker's literal understanding, as defined by Kennedy and Gioia.³ Figurative language, according to Perrine, is the term for nonliterary statements that have several meanings.⁴

Because it influences how students absorb texts, interact with the material, and communicate what they have learned, this figurative language use is vital to education. Stronger comprehension abilities are developed when teachers and students are aware of the subtleties in meaning, whether literal or figurative. For example, mastering idioms and metaphors improves reading comprehension and broadens literary analysis. Furthermore, curriculum design, instructional practices, and evaluation are all strongly impacted by the way language conveys meaning. In addition to imparting knowledge, educators must make sure that the language they employ is understandable, particularly for pupils who speak several languages or come from a variety of cultural backgrounds. Semantics therefore has a profound

³ Kennedy and Dana Gioia, *Literature: An Introduction to Fiction, Poetry, and Drama*, 6th ed (New York: HarperCollins College, 1995)

⁴ Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 8th ed (New York: Harcourt, Brace & World, 1963).

effect on how knowledge is conveyed, assimilated, and assessed within the educational system; it does more than just improve vocabulary.

Semantics, especially its focus on figurative language, has a significant influence on teaching methods and learning objectives in the educational setting. Higher-order thinking abilities, which are critical in academic contexts, are intimately linked to the comprehension and application of figurative language, including metaphors, similes, idioms, and analogies. Students get better at deciphering complex texts, figuring out the intentions of authors, and identifying minute nuances in communication when they understand the underlying meanings that words and phrases carry beyond their literal definitions.

This is particularly important in fields where interpretation and critical thinking are essential, such as literature, history, and the arts. Analyzing poems, stories, and persuasive texts is directly impacted by a student's ability to decipher figurative language. Deeper emotional and intellectual connection with the text is made possible, for instance, by recognizing the metaphorical overtones in a poem about loss or freedom. Additionally, teachers can encourage students' creativity, empathy, and curiosity by deftly incorporating figurative language into their lessons. Semantics also influences classroom communication and curriculum development. For students with different levels of language skill to understand and react to content, instructional materials must be thoughtfully created with consideration for linguistic accessibility. Figurative expressions can be difficult for second language learners to understand if they are not expressly taught. In order to close semantic gaps, educators must use inclusive teaching methods including context-giving, meaning-scaffolding, and dialogue-promoting.

Furthermore, semantic factors significantly influence how the educational system assesses students. Figurative language or culturally

specific terms are frequently used in test questions, and if misinterpreted, they may cause the task to be misinterpreted. Semantic clarity in assessment design is therefore essential to guaranteeing accuracy and fairness in assessing student performance.

Semantics is essentially a dynamic and fundamental force that influences how knowledge is communicated, understood, and assimilated in educational settings. It is not merely a theoretical aspect of linguistics. Semantics controls the meaningful interchange at the core of education, from class organization to evaluation methods, and from student expression to instructor speech.

In recent years, the intersection of music, language, and emotional processing has garnered significant attention within the fields of psychology, linguistics, and education. Music, with its profound emotional resonance, serves not only as an artistic expression but also as a reflective tool that captures and conveys complex emotional experiences. Olivia Rodrigo's debut album, *SOUR*, has emerged as a poignant reflection of contemporary emotional struggles, particularly resonating with themes of heartbreak, loss, and grief. This is particularly important in fields where interpretation and critical thinking are essential, such as literature, history, and the arts. Analyzing poems, stories, and persuasive texts is directly impacted by a student's ability to decipher figurative language. Deeper emotional and intellectual connection with the text is made possible, for instance, by recognizing the metaphorical overtones in a poem about loss or freedom. Additionally, teachers can encourage students' creativity, empathy, and curiosity by deftly incorporating figurative language into their lessons.

Olivia Rodrigo's first solo album, *SOUR*, was out under Geffen Records on May 21, 2021. Pop-punk, bedroom pop, alternative pop, and other genres are all represented on the pop record *SOUR*. Rodrigo's

experiences and feelings as a 17-year-old are reflected in the album's themes of youth, failed romance, and heartbreak. The term "SOUR" alludes to the unpleasant, "sour" feelings that young people frequently feel, like rage, jealousy, and sadness.

The Kubler-Ross Theory, also referred to as the Five Stages of Grief, was initially put forth by Swiss-American psychiatrist Elisabeth Kubler-Ross in her 1969 book "On Death and Dying."⁵ According to this hypothesis, people usually go through a number of emotional phases after suffering a major loss or experiencing a life-altering incident⁶. Grief is not a single feeling, but rather a multifaceted psychological process with five distinct stages, according to Kübler-Ross: denial, anger, bargaining, depression, and acceptance. Although these stages were first developed in relation to terminal illness and imminent death, they have since been extensively used to describe many types of loss, proving their applicability in a wider range of emotional and psychological contexts. People frequently use denial as a first line of defense to protect themselves from the full force of truth. Frustration and resentment lead to anger, especially when the bereaved person feels unfairly treated or powerless. Attempts to recover control, frequently through mental or spiritual conversations in the hopes of achieving a different result, are what define bargaining. Depression emerges as reality settles in, characterized by deep grief, reflection, and occasionally even seclusion. In the end, acceptance represents emotional reconciliation, when the person accepts their loss and looks for solutions to cope, recover, and go on. It's essential to constantly bear in mind that these stages are not always consecutive; individuals may experience them in various sequences or revisit

⁵ Bolden, Lori A. "A review of on grief and grieving: Finding the meaning of grief through the five stages of loss." *Counseling and Values* 51.3 (2007): 235-238.

⁶ Mongelluzzo, Nanette Burton. *Understanding loss and grief: A guide through life changing events*. Rowman & Littlefield, 2023.

specific stages multiple times. The Kubler-Ross Theory has been used in psychology, counseling, and palliative care, among other professions, and has had a significant impact on our understanding of how people deal with loss.

Analyzing the album's lyrics might help adult learners think about their own loss and grieving experiences. Deeper personal development and emotional intelligence are facilitated by this introspective practice, which is an essential part of adult learning. Recognition, sadness, bargaining, rage, and denying are all validated by the songs in *SOUR*. For adult learners who may be going through comparable emotional journeys, this can be therapeutic, providing a sense of understanding and camaraderie.

Using Kubler-Ross Theory to analyze *SOUR*'s figurative language can improve interpretative and critical thinking abilities. In order to establish links between the music and more general psychological ideas, adult learners can investigate themes, metaphors, and emotional tales. Analyzing the figurative language of Olivia Rodrigo's *SOUR* album using Kübler-Ross's Theory offers a great chance to improve interpretative and critical thinking skills, especially for adult learners who want to relate their own feelings to more general psychological frameworks. *SOUR* is a perfect lens through which listeners can examine the intricacies of grieving and emotional processing since it is full of metaphorical phrases, symbolic imagery, and emotionally intense storytelling. Learners can obtain a deeper understanding of how music serves as both an emotional release and a mirror of common human experiences by dissecting the five phases of grief—denial, anger, bargaining, sadness, and acceptance, within the lyrics of Rodrigo's songs.

The well-known and acclaimed music of Olivia Rodrigo offers a culturally appropriate setting for examining emotional and psychological subjects. For adult learners, this can make the learning process more interesting and relatable. The well-known and culturally significant music of

Olivia Rodrigo offers a rich, approachable setting for examining psychological and emotional themes, giving adult learners a familiar and interesting framework for expanding their comprehension of human emotions. As a performer who skillfully combines poetic lyricism with unfiltered vulnerability, Rodrigo's songs appeal to audiences of all ages, but they are especially beneficial to adult learners who view music as a valuable tool for introspection, analysis, and emotional development. Her songs capture a range of emotions through her examination of loss, self-discovery, and resiliency, which is consistent with accepted psychological theories including attachment theory, Kübler-Ross's Five Stages of Grief, and the more general idea of emotional intelligence.

Adult learners can develop their interpretive and critical thinking abilities by listening to Rodrigo's music in an academic or analytical setting. This can lead to more in-depth discussions about how audience relatability and psychological insight are facilitated by figurative language, metaphorical storytelling, and emotional authenticity. In contrast to more abstract literary works or theoretical explanations of emotions, music especially Rodrigo's compositions offers a concrete, immersive experience that enables students to digest difficult emotional subjects in a way that is both intellectually and personally engaging. In a nutshell adult learners benefit greatly from the emotional depth and relatability of *SOUR* as well as the psychological insights of the Kubler-Ross Theory. They provide resources for intellectual engagement, emotional processing, and introspection—all essential elements of adult education.

B. Identification of the Problem

1. Understanding how specific figure of speech convey emotional depth in song lyric

2. Investigating how the five stages of grief (denial, anger, bargaining, depression, acceptance) manifest in lyric expressions
3. Connecting these findings to the emotional experiences of adult learners, ensuring practical and relatable implications

C. Focus of the Study

1. Using the framework of the five stages of grief, denial, anger, bargaining, depression and acceptance.
2. This study examines how Olivia Rodrigo uses metaphorical language in her song lyric from the perspective of emotional expression.
3. It aims to identify the way in which her song reflected and communicate each stages of grief through the use of different figure of speech.

D. Formulation of the Problem

1. What types of figures of speech are commonly used in Olivia Rodrigo's Song to express emotions?
2. How does the stages of emotional expression conveyed through figures of speech in Olivia Rodrigo's SOUR album?

E. Objectives of Study

Considering on the research questions, the researcher decides the following as the research objective:

1. To analyze how specific figure of speech relate to the expression of each of the five stages of grief (denial, bargaining, depression, acceptance) in Olivia Rodrigo's lyric.

2. To find out which particular figures of speech are most commonly employed to convey feelings like resilience, longing, sadness, and impatience.
3. To analyze how figurative language affects emotional expression using Kübler-Ross's Five Stages of Grief as a framework

F. Significances of Study

There are two significant studies the significance of this study can be viewed in to approaches:

1. This study is notable as it links the realms of literary analysis and psychological theory by exploring how figures of speech in Olivia Rodrigo's song represent the five stages of grief.
2. The study emphasizes the importance of figurative language in expressing intense emotional experiences for students studying literature and linguistics.
3. This study may inspire more research on music as a tool for emotional awareness and literary appreciation, and it offers educators and psychologists an example of how popular culture can be used to better understand and relate to emotional processing, particularly among young people.

G. Previous Study

The first previous study from Natalya Helena Susanty Izym and Ni Wayan Suastini 2023 entitled "Figurative Language Used in Olivia Rodrigo Album Song Lyrics "Sour". The present research examined the use of metaphorical phrases used in the lyrics of an Olivia Rodrigo song. The paper by Ni Wayan Suastini and Natalya Helena Susanty Izym examines how figurative language is used in Olivia Rodrigo's first album, Sour. It looks at the several kinds of figurative phrases that Rodrigo uses in her songs to

convey strong imagery and intense emotional experiences, such as simile, metaphor, hyperbole, and allusion. The study classifies the various varieties of figurative language using ideas from Knickerbocker and Reninger (1963) and analyzes their meanings using Leech (1981). Using observation and note-taking procedures, the researchers used qualitative and quantitative methodologies to identify 11 instances of figurative language, highlighting its connotative and emotional connotations.

In contrast to previous studies on other artists (such as Stephenie Meyer's *Twilight* poetry, Lady Gaga, and Ed Sheeran). Unlike earlier research (such as the one on Ed Sheeran's songs), which often identified only one sort of meaning (mostly connotative meaning), this study finds two types of meaning (affective and connotative). While some earlier studies (such as those on Lady Gaga's songs) concentrated more on downloading, reading, and manually classifying lyrics without formal quantification, this study uses a combination of descriptive qualitative and quantitative methodologies to collect data. This study only identified four categories of metaphorical language, but it went deeper into examining emotional repercussions than the *Twilight Saga* poem study, which identified seven varieties.

The goal of the research is to identify the various types of figurative language found in Olivia Rodrigo's songs and investigate the significance of figurative language in the songs from her "Sour" album. Figurative language describes using words in ways that deviate from their typical meaning or order in order to convey vivid parallels, complicated meaning, intriguing sentences, or clarity. Employ common expressions to allude to something

without explicitly stating it. The information was extracted from songs by Olivia Rodrigo.⁷

The second previous study from Pande Putu Intan Sruti Prapila Maha Wirta Putri 2022 entitled “An Analysis of Hyperbole in the SOUR Album of Olivia Rodrigo”. Ida Ayu Mela Tustiawati and Pande Putu Intan Sruti Prapila Maha Wirta Putri wrote this article, which focuses on the use of exaggeration in Olivia Rodrigo's Sour album. It seeks to determine the frequency of exaggerated language in the lyrics as well as the meanings they express. The researchers used a qualitative descriptive technique and the theories of Leech (1981) for meaning analysis and Knickerbocker and Reninger (1963) for detecting hyperbole. They categorized three categories of meaning conceptual, connotative, and affective but discovered 13 instances of hyperbole in five songs, with connotative meaning predominating.

This article's primary goal is to analyze hyperbole in the lyrics of the Sour album, not other forms of figurative language. investigating the intellectual, connotative, and emotive meanings that underlie these exaggerated statements. recognizing the stylistic and emotional effects of Olivia Rodrigo's use of exaggeration in her songs. Determining the number of hyperbolic figures of speech are used in Olivia Rodrigo's song from the album "Sour" is the goal of this study. Additionally, the researcher attempted to interpret the meaning of the sentences that were part of the hyperbolic figure of speech.

To determine the types and meanings included in the song, a qualitative analysis of the data was conducted. The hyperbolic figure of speech in Olivia Rodrigo's album "Sour" comprised thirteen data points, according to the researchers. Due to the fact song lyrics are one type among the literary works

⁷ Izym, Natalya Helena Susanty, and Ni Wayan Suastini. "Figurative Language Used in Olivia Rodrigo Album Song Lyrics "Sour"." *BULLET: Jurnal Multidisiplin Ilmu* 2.1 (2023): 180-186.

that employ figurative language the most, this research is beneficial and helps everyone understand more about the figurative language found in song lyrics. Furthermore, it is anticipated that this research will be able to serve as a barrier for language style learning because many individuals enjoy songs, making instruction engaging.⁸

In contrast to the first article, which discussed the several kinds of metaphorical language in Sour: while the first article examined several forms of hyperbole (simile, metaphor, hyperbole, and allusion), this study only looks at hyperbole. While the earlier article only identified five hyperboles among more general figurative language kinds, this article finds and discusses thirteen hyperboles. In contrast to the first article, which primarily focused on two types of meaning (connotative and affective), this study examines three types of meaning: conceptual, connotative, and affective. Instead of comparing a range of figurative tools as the first article did, the research here is firmly focused on hyperbole as a literary device for emotional and dramatic effect.

The third previous study is from an undergraduate thesis by Khoirul Nisa 2020 entitled “An Analysis of Figurative Language in the Maher Zain’s Song Lyric”. This study's goal was to identify any figurative language in Maher Zain's song lyrics. The fact that well-known Muslim singer-songwriter Maher Zain employs English song lyrics that are replete with emotional, spiritual, and inspirational meanings serves as the impetus for Khoirul Nisa's research. In order to better comprehend how Maher Zain uses his music to communicate profound spiritual and emotional experiences, the researcher aims to identify and classify the figurative language devices found in these songs, which have several layers of meaning and artistic expression. A

⁸ PUTRI, PANDE PUTU INTAN SRUTI PRAPILA, and MAHA WIRTA. *An Analysis of Figurative Language Used In The Song Lyrics of Olivia Rodrigo Album Entitled Sour*. Diss. Universitas Mahasaraswati Denpasar, 2023.

descriptive qualitative approach is used in the investigation. Reading and examining the song lyrics, looking for figurative expressions, categorizing them according to theoretical frameworks (especially Keraf and Kennedy's), and figuring out the frequencies of each figurative language type were the methods used to gather data. Khoirul Nisa collects and analyzes the lyrics in a methodical manner using documentation techniques and in-depth content research. In order to demonstrate the prevalence of particular figures of speech across the songs, the study also incorporates statistical elements like percentage counts.

Nine categories of figurative language personification, metaphor, simile, hyperbole, irony, alliteration, parallelism, synecdoche, and euphemism—were identified by the researcher based on the data analysis results. Additionally, the song "For the Rest of My Life" uses three different forms of figurative language: alliteration, litotes, and hyperbole. The author identified seven categories of figurative language in the song "Hold My Hands": Personification, Metaphor, Antithesis, Simile, Irony, Parallelism, and Synecdoche. Thus, in order to determine the kind of metaphorical language Maher Zain utilized in the song lyrics, the researcher employed a qualitative content analysis. The author of this study used all of the verses with metaphorical language connected as data. The lyrics to Maher Zain's songs "Insha Allah," "For the Rest Of My Life," and "Hold My Hand" served as the data source.⁹

The thesis emphasizes how Maher Zain enhances the religious, emotional, and inspirational elements in his music by using metaphorical language in addition to for aesthetic reasons. For example, euphemism and alliteration in Insha Allah help to soften and beautify religious themes to

⁹ Nisa, Khoirul. *An analysis of figurative language in the maher zain's song lyric*. Diss. IAIN Metro, 2020.

make them more emotionally accessible to listeners, while his use of exaggeration heightens feelings of devotion and love. Khoirul Nisa also places the study in the context of earlier research, pointing out that while earlier works concentrated on figurative language in general or in different contexts (like translation techniques or moral value analysis), this thesis provides a thorough, methodical breakdown that only focuses on the types of figurative language and how frequently they appear in Maher Zain's lyrics.

In the end, the study advances our knowledge of how Islamic music effectively engages listeners, encourages spiritual reflection, and conveys a range of complex emotions through the use of figurative language. It acts as a guide for upcoming research on literary stylistics, semantics, and music-assisted language acquisition.

The three studies all aim to show how figurative language influences meaning, emotion, and style in song lyrics, but they take diverse approaches to this shared objective, with differing depths, focuses, and scopes.

"Figurative Language Used in Olivia Rodrigo Album Song Lyrics Sour" is the first research to examine figurative language in general across Rodrigo's debut album. It highlights how figurative expressions add to emotional intensity, with a special focus on connotative and affective connotations. It also distinguishes four categories of figurative language: simile, metaphor, hyperbole, and allusion. This study provides both qualitative and quantitative aspects while striking a balance between identification and interpretation. Its scope, however, is very broad; it examines a number of figurative methods but analyzes them in brief, providing a broad overview without delving deeply into any one of them.

However, "An Analysis of Hyperbole in the Sour Album of Olivia Rodrigo," the second research, focuses exclusively on exaggeration. The research is more specific and analytical because it focuses on a single kind of

figurative language. It addresses the existence of exaggerated language as well as the several kinds of meanings it conveys, including emotive, connotative, and conceptual meanings. Compared to the first article, this one delves deeper into semantic analysis, but it lacks diversity because it doesn't look at various figures of speech. Its narrow focus makes it possible to examine more closely how exaggeration directly contributes to Rodrigo's lyrical storytelling's emotional power.

In contrast, the third study, "An Analysis of Figurative Language in Maher Zain's Song Lyrics," sets itself apart in terms of both the choice of artists and the analytical approach. This study looks upon Islamic spiritual songs by Maher Zain, as opposed to the preceding two, which concentrate on secular, emotionally charged pop songs (Olivia Rodrigo's "Sour"). Instead of heartache or adolescent angst, Maher Zain's lyrics focus on faith, thankfulness, tenacity, and human connection. Compared to the Olivia Rodrigo research, Khoirul Nisa's study offers a far more thorough description of figurative language kinds, including simile, metaphor, personification, hyperbole, irony, euphemism, alliteration, parallelism, synecdoche, antithesis, and litotes. Additionally, this thesis gives the research a more scientific, quantifiable component by presenting quantitative data analysis, which uses graphs and percentages to clearly illustrate which categories are most prevalent in each song.

Therefore, the first piece provides breadth, the second provides depth (although in exaggerated terms), and the third combines both breadth and depth, but in a different subject area (religious/spiritual music versus secular pop). Additionally, because the third article is a complete undergraduate thesis, it is more thorough and contains theoretical frameworks, literature reviews, and an explicit pedagogical consequence (i.e., encouraging students to learn English by examining figurative language in song lyrics).

Summary of Distinction:

Table 1.1 Summary of Distinction

Study	Focus	Depth and Breadth	Artist	Unique Point
Figurative Language in “SOUR” Album	Multiple types (simile, metaphor, hyperbole, allusion)	Breadth	Olivia Rodrigo	Emotional and affective meaning emphasis
An Analysis of Hyperbole in the SOUR Album of Olivia Rodrigo	Only hyperbole	Deep focus on one type	Olivia Rodrigo	Semantic meanings (conceptual, connotative, affective)
An Analysis of Figurative Language in the Maher Zain’s Song Lyric	Many types (11 types)	Breadth and some depth	Maher Zain	Religious/spiritual themes, statistical analysis