

Chapter II

Melancholic Expression and Metaphors

Within this chapter, the researcher will provide theoretical explanations to strengthen the research. Nine specific subjects will be covered, including linguistics, semantics, figurative language, conceptual metaphor, types of metaphor, melancholic expression, song, and song lyrics.

2.1. Previous Research

During the preceding years, several researcher explored the subject of figurative language specifically within the context of song lyrics. The first one is a research paper made by Muhammad Arman Permana from Pasundan University in 2019 entitled “An Analysis of Metaphor on Sasmi’s Lyric in Luminescence Album”. Arman's research specifically centers around the analysis of metaphor usage within song lyrics. As a result of this research, Arman identified a total of 29 metaphors present in the examined songs.

Vajara Ramadhika (2022) from *Universitas Islam Negeri Ar-Raniry* Banda Aceh did research analysing metaphors in Adele's song lyrics. The study intended to categorise the metaphors found in Adele's songs and analyse their interpretations. The research used a qualitative method with a descriptive analysis approach to analyse the metaphors in Adele's songs, based on the theoretical framework developed by George

Lakoff and Mark Johnson (2003). The results showed that structural metaphors were more commonly used than ontological metaphors in Adele's song lyrics. The metaphors mostly expressed issues including emotions, self-reflection, and common concepts. The study highlighted the importance of acknowledging and valuing metaphorical language in daily communication and educational environments.

Apart from that, there is another similar research made in form of journal by Suliyasa and Ardiantari from Mahasaraswati University in 2023 entitled "Figurative Language Used in Turnover's Songs in Peripheral Vision Album". This research used a qualitative method in analyzing the data and the data were presented descriptively using two theories. First, proposed by Knickerbocker and Reninger (1963) classify the types of figurative language which contains ten types of figurative language. Second, proposed by Perrine (1969) to analyze the function of figurative language which contains four functions of figurative languages. Turnover's Peripheral Vision contain 11 tracks.

The researcher found if the album displays four distinct forms of figurative language, namely simile, hyperbole, irony, and metaphor. Upon analyzing the eleven songs in the Peripheral Vision album by Turnover, the breakdown of figurative language found as follows; Simile with 6 instances, representing 60% of the total, Hyperbole with 2 instances, accounting for 20%, Irony with 1 instance, constituting 10%, Metaphor with 1 instance, also making up 10% of the total.

The songwriter mostly uses simile in in Peripheral Vision album with 60% percentages of the total. The songwriter aims to convey emotions or ideas indirectly to the audience. The songwriter in the Peripheral Vision album by Turnover utilizes similes to emphasize and convey deeper meanings to listeners. The songs in the album explore themes of distance in relationships and self-reflection, using figurative language effectively to attract the audience's attention.

The author found slight variations in past studies on figurative language, specifically in relation to the research topic. A study by Ramadhika (2022) and Arman (2019) analyzed the different kinds of metaphors and their true meanings in their objects (songs). Another research is made by Suliyasa and Ardiantari (2023) from Mahasaraswati University, Bali in form of journal. Suliyasa and Ardiantari's research is focused on the analyzing the types of figurative languages and their true meanings. Slightly different with the author's research, the journal classify any types of figurative language found in their object, and investigate the meanings that are associated with each object. The author's research are focused only on the metaphors that contain melancholic expression as their meanings. Even though the meanings between this two different object somehow relate to the melancholic expression because of the similar theme of the album.

In this research, the author will be focused on analyzing figurative language, specifically metaphors, categorize them, and interpret the meaning of the melancholic expression found within the metaphors in the

keshi's mini album "*bandaids*" released on 2020, chosen as the main objective of the study.

2.2. Linguistics

Language as a communication tool has social functions related to semantics, and expressive functions. The purpose of language as an interaction material is for communication, convey something, and explain that we need something. Language as a communication tool is inseparable from the social context. (Rohbiah, 2020:12).

Linguistics investigates the language of emotion. Cognitive linguistics claims that the language we use reveals a lot about our emotion concepts, that is, about the way we conceptualize our emotional experiences. (Kövecses, 1990:213). According to Chaer (2013:14) the characteristics that constitute the essence of language as a symbol of the sound system, are arbitrary, productive, dynamic, diverse, and humane. Humans communicate in a variety of ways, including verbally, in writing, and either directly or indirectly. Every people all over the world regardless their race or ethnic always speak a language. Language is a symbol of a system used by humans to communicate or convey an expression to others (Rohbiah, 2012:11).

To transmit their thoughts and ideas, humans create various instruments. According to Ramelan (1984:36), a language serves as a medium of exchange. Humans need language to communicate their thoughts and desires to one another, such as when they require assistance. They are able to form and keep friendships and work together effectively

because of their shared language. Otherwise, there is a field of study called linguistics that explains the structure of languages.

As a scientific field, linguistics can be broken down into subfields that focus on particular aspects of language. Phonetics, phonology, morphology, syntax, and semantics are all subfields of linguistics that focus on language as a system, while descriptive linguistics and historical/comparative linguistics focus on methodology, and synchronic and diachronic linguistics focus on time. Language is not only related to other fields (such as sociology and psychology), but it can also be studied independently.

2.2.1. Microlinguistic and Macrolinguistic

According to Rohbiah (2020:21), Micro-linguistics is a field of linguistics that studies language in a narrow manner. It means language in its position as an independent natural phenomenon. Several sub-studies of micro-linguistics are; phonology, morphology, semantics, syntax, and lexicology.

Rohbiah (2020:22) also stated that macro-linguistics is a field of linguistics that studies language in relation to factors outside of language. Macro-linguistics directs its study to an external structure of a particular language or the external structure of language in generally. Several sub-studies of macro-linguistics are; sociolinguistics, psycholinguistics, antropinguistics, stylistics, philology, linguistic philosophy, and dialectology.

2.3. Semantics

Semantics is the study of meaning in language. Meaningful communication is the focus of this study, which looks at how speakers and listeners comprehend and recognize linguistic signals. According to Abrams (2013:196), semantics is the study of the meaning of words and of the combination of words in phrases, sentences, and larger linguistic units. The phrase “meaning” is a fairly broad term that can refer to various things, including the idea or purpose underlying a piece of language. Language is helping us to understand the meaning of each word spoken or written. The language spoken or written has a tons of meanings depends on what topic was talked about (Iqbal, 2022:8). Semantics is the study of how words and their meanings are connected, as well as how language is used to express particular thoughts and feelings. This is an essential topic for people who want to learn how to communicate and understand the nuances of language.

Semantics is the scientific study of meaning, as stated by Chaer (2013:2). Semantic analysis looks at the meanings of words and phrases from the inside out. The meaning of words is often taken to be their lexical meaning, which is the meaning of words in solitude. The dictionary tends to use this one. In linguistics, semantics involves the examination of how people interpret letters or symbols in various contexts, be it through sounds, facial expressions, body language, text, and more. Syntax, on the other hand, deals with studying the structure of language symbols, without considering their meaning.

Essentially, a symbol is a shortcut for a more meaningful idea, such as the phrase “wolf”. When someone hears or reads the word “wolf,” they would imagine an image of a real, living creature that has four legs, fangs, a visual of predator and a distinctive howl sound. In simple terms, a reference is a mental picture that contributes to the directions of your thoughts. On the other hand, the wolf that existed in the real world is the reference, or the real entity that has been identified. The term “wolf” is just a symbol, and the actual item to which it refers shows no similarities whatsoever to the word and is not even really similar to it. The association is constructed through the mental relationship that exist between the term and the item of reference that it relates to.

Semantics, as defined here, is the study of deciphering the meanings of symbols or signals. These symbols or signals can take on many different shapes, and this is where their connotation and denotation are explained. It is common practice to use semantics to decode hidden messages in literary works.

2.3.1. Types of Meaning

A. Denotative

Denotative refers to the literal or dictionary meaning of a word or phrase, without any personal opinions or feelings included in it. The word “denotative” refers to a quality of being objective, indicating that it is not influenced by any personal preferences and precisely represents what it is. According to Chaer (2013:66) denotative is (often also called

denotational meaning, conceptual meaning, or cognitive meaning because it is seen from another angle) is basically the same as referential meaning because this denotative meaning is usually given an explanation as a meaning that is in accordance with the results of observations. by sight, smell, hearing, feeling, or other experience.

Similarly, Djajasudarma in Azzahra (2018:18) also explains that denotative is a meaning that shows a relationship between the concept and the world of reality. The denotative meaning refers to the literal or obvious meaning of a word or phrase itself. In simple terms, denotative meaning refer to the objective meaning of something, without any subjective sentiments.

B. Connotative

Connotative refers to the meaning of a word that relates with thoughts, feelings, and other elements that evoke an impression of meaning. In a simple terms, Connotative meaning relates to a certain concept or idea that has implicit meanings. Palmer in Fauziyah (2020:60) uses the term *reference* in talking about the connotation of a word. In this case, the reference refers to something that has a physical existence, and it contrasts with a sense that doesn't have any physical existence. In reference, the main focus is the

relationship between linguistics and non-linguistics element or between language and world.

Leech in Fauziyah (2020:60) states that connotative meaning depends on the viewer's interpretation. Due to this consideration, the level of connotative significance differs among people based on their perception of something, and how they express their perception is different from each other. Aminuddin in Ismail (2022:15) opine that the notion of connotative meaning is the meaning of a word that has been added to its basic meaning. Connotative meaning, commonly referred as an additional meaning, includes the subjective and emotional connections that a word or phrase evokes beyond the literal meaning. Connotative meaning emerges from the emotional connection of the structure of language itself, regardless of the specific word being said or written.

2.4. Figurative Language

The language that uses figures of speech is called '*figurative language*' and the purpose is to serve three elements of clarity, forth and beauty in the language (Tajali, 2003:100). However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity.

“Figurative language is described as a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some

special meaning or effect,” as stated by Abrams (2013:132). Figurative language consists of using words in a sentence that are not the same as the terms that are typically used in regular conversation. According to Kharisma Maya Sari (2020:10) When compared to the use of straight language, the use of figurative language is far more efficient in conveying the sentiment that the author wishes to communicate. This has the potential to evoke feelings and stimulate the audience's or reader's imagination as they experience the author's work. Consequently, one might discover a wide variety of figurative languages inside the lyrics of a song.

Figurative language is used by a lot of different authors because it helps them make their writing more creative, artistic, and aesthetically pleasing. When compared to the use of direct language, the use of figurative language is far more efficient in expressing the sentiment that the author wishes to communicate. This has the potential to evoke certain feelings and stir the reader's or audience's imagination as they experience the author's work. Consequently, one might discover a wide variety of figurative languages inside the lyrics of a song. In order for the readers or listeners to comprehend the lyrics of the song, it is essential for them to have a solid understanding of the meaning of figurative language.

2.4.1. Types of Figurative Language

According to Abrams (2013), there are 16 types of figurative language. They are metaphor, personification, paradox, synecdoche, metonymy, simile, hyperbole, irony, allusion, antithesis, and symbol, sarcasm, allegory, apostrophe, epithet, and euphemism. Due to the research restrictions mentioned, the author will focus strictly on discussing a specific kind of figurative language, especially metaphor.

a. Simile

According to Abrams (2013:133), is a comparison between two different things is explicitly signposted by the words “like” or “as”. Satriawan (2016:368) said simile use “like” and “as” for comparing two contrasting things as being similar. In general, a simile is a figurative language that compares with different objects (shapes, colors, and so on). In contrast to metaphors, similes necessitate the separation of the source the idea and the target concept, as well as an analysis of the similarities and differences between both of them. Figurative comparisons, on the other hand, are not literal comparisons; rather, they compare things that are not ordinarily thought of as being comparable. They typically use striking or vivid imagery to indicate unexpected links between the source and the destination. (Fadaee, 2010:22).

Example:

In your house I long to be

Room by room patiently

I'll wait for you there **like a stone**

I'll wait for you there alone

(Audioslave – Like A Stone, 2002)

b. Metaphor

According to Abram (2013:133), a metaphor, a word or expression which in literal usage shows one type of thing applied to a clearly different type of thing, without stating a comparison. As a result, a metaphor is a comparison that is formed between objects that are fundamentally different from one another. Because it makes language more powerful and leads towards the reader's own emotional thoughts, metaphor is a more imaginative and artistic form of language than simile (Fadaee, 2010:21). In literary translation, metaphor is primarily considered a metaphorical expression by which a word or phrase transforms from its literal reference to a new and frequently extensive area of reference. Metaphors are essential to the functioning of language and have been the subject of copious analyses, and sharp disagreements, by rhetoricians, linguists, literary critics, and philosophers of language (Abrams, 2013:134).

Example:

I'm a ghost in your eyes

A shadow you can't seem to recognize

(I Prevail – My Heart I Surrender, 2014)

c. Personification

Personification is a figurative language that describes an inanimate object or an abstract concept is spoken of as though they were alive and having an attributes and feelings of human beings (Abrams, 2013:136). The objects here can be animals, plants, and the other animate objects. Personification is inherent in many languages through the use of gender, and it appears to be very frequent in all literatures especially in poetry (Cuddon, 2013:529-530).

Example:

All **my diamonds dancing** like they Swayze
All my diamonds hitting like they Swae Lee
(The Weeknd – Snowchild, 2020)

d. Metonymy

Cuddon (2013:451) state that metonymy is a figure of speech in which the name of an attribute or a thing is substituted for the thing itself. Metonymy, the literal term for one thing that is applied to another related thing, is closely related to the recurring relationship in general experience (Abrams, 2013:135). Metonymy is a figurative language in which an item or concept is represented or replaced by something else that is often thought to have a close link with the concept or thing to be portrayed.

Example:

But I get flashes of home now and then
In my head
Do you remember **my Civic**?
Dark green, dark green
(Dijon – Nico’s Red Truck, 2018)

e. Antithesis

According to Abrams (2013:16), antithesis is contrast or contradiction in terms of corresponding phrases or clauses that manifest parallelism that is, similar wording and structure in their syntax. In other words, antithesis is a figurative language that combines or places two opposing words in a sentence.

Example:

You're lying when you tell me that you won't be fine
I'm **not leadin' you** on, I'm **leavin' you** behind
(Daniel Caesar – Let Me Go, 2022)

f. Hyperbole

Based on Abrams (2013:169), hyperbole is a figure of speech that represents a bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect. Hyperbole is A figure of speech which contains an exaggeration for emphasis (Cuddon, 2013:363). We can conclude that hyperbole is a figurative language that exaggerates than it is so it looks bigger than the original.

Example:

Cut my brain into hemispheres
I want to **smash my face until it's nothing but ears**
(Turnover – Take My Head, 2015)

g. Irony

Based on Abrams (2013:186) The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation. In other words, irony is a figure of speech that states meaning that is contradictory or different from actual reality. irony, as a mode of thinking, feeling and expression, was beginning to attain a high degree of sophistication, J.A Cuddon (2013:371).

Example:

I've been dying to feel alive

And I've been wasting all my time, chasing the high
(Turnover – New Scream, 2015)

h. Synecdoche

Based on Abrams (2013:135), in synecdoche, a part of something is used to signify the whole, the whole is used to signify a part. According to Cuddon (2013:721), synecdoche is a figure of speech in which the part stands for the whole, and thus something else is understood within the thing mentioned. So, a synecdoche is a figurative language in which one or more component words stand in for the whole thing being metaphorized.

Example:

Every wound will shape me

Every scar will build **my throne**

(Bring Me the Horizon – Throne, 2015)

i. Symbol

According to Cuddon (2013:716) symbol is an object, animate or inanimate, which represents or ‘stands for’ something else. A symbol ‘is characterized by a translucence of the special in the individual’. Based on Abrams (2013:392), In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however, the term “symbol” is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. The term “symbol” only applies to words or phrases that indicate an object or event that synchronizes something or contains a reference out there itself. A symbol may have more than one meaning. A Symbol differs from metaphor and simile in that it does not contain a comparison, but by virtue of association represents something more than itself (Fadaee, 2010:20)

Example:

Why'd you wait for **the summer** to chew and spit me out?
I sit awake and wait impatiently
(Citizen – The Summer, 2013)

j. Allusion

According to Abram (2013:13), allusion is a reference that passes, without explicit discussion, to a literary or historical person, place, or publication, or to another work or piece of literature which may relate to a well-known work of literature, person, or event.

Example:
First things first: rest in peace, **Uncle Phil**
For real
You the only father that I ever knew
(J. Cole - No Role Modelz, 2014)

k. Paradox

According to Cuddon (2013:527) a paradox was merely a view which contradicted accepted opinion. the word had acquired the commonly accepted meaning it now has: an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites. Based on Abrams (2013:267) paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense. In other words, paradox is a statement that contradicts itself, or that have to be both actual and unfaithful at the equal time.

Example:
You shed your skin, you change your face,
but you're all the same.
(Title Fight – Shed, 2011)

2.5. Conceptual Metaphor

Lakoff and Johnsen (2003) established the notion of conceptual metaphor. In a nutshell, a metaphor is just a relationship between two or more conceptual domains; that is, it's a means by which one domain's language and ideas can be transferred to another domain's language and ideas through correspondences or mappings. The source domain is usually

well-structured and very known, and the structures there are utilised to express the target domain. It is believed that the correspondences are permanently encoded in the cognitive system for well-established metaphors.

By this theory, metaphor is not tied to particular linguistic expressions: a given conceptual metaphor can in principle underlie any number of metaphorical expressions, some of which may be conventionalised, others not. An example of conceptual metaphor is “life is journey”. The word Journey (source) and the word life (target). Since “life” has a similarity to “journey” in meaning, it follows that “life”: has a beginning and an end, a birth and a death. In the same way, every “journey” has a start and a final destination. Gaining insight into the target element's abstract meaning requires knowledge about the source element. Commonplace items are often the best sources of source elements.

Because of these parallels, expressions like “My son is just beginning life's journey” and "She has arrived to a junction in her life" can be understood. Another metaphor that represents this idea is the “argument is war”, which frames discussions in terms of battle and uses phrases like “shooting down arguments,” “launching counter-attacks,” “right on target” (a successful strategy), etc.

Language utilized to make all the logical realities of everyday life possible. As an example, arguments arise frequently in everyday life. Disputes are actually winnable or losenable. Everyone views the person with whom they are arguing as an adversary. Assaults on opposing

positions are met with defensive measures. War provides a partial framework for many of the things that arguers perform. Despite the lack of physical conflict, a heated argument has broken out. Here in this culture, the metaphor of argument as war serves to guide and organize our behaviors when engaging in debate.

On the basis of the idea that argument equals war, the shakes that look like I'm afraid to lose my argument actually mean that I won. Winning and losing an argument or discussion is like fighting a battle. The concept of battle also arises as a metaphor in this argument; he shot down all of my arguments and I destroyed his. As a component of the concept of war, the terms “shot down and demolished” refer to the act of the combatants shooting and toppling one another. The example demonstrates how the idea of battle can be used to comprehend and shape the concept of debate. Both “life is journey” and “argument is war” rely on these mappings to back up their respective conceptual metaphors.

Table 1.1

Mapping of LIFE IS A JOURNEY

Source: JOURNEY	Target: LIFE
Life has a start and an end	A Journey has a start and an end
Life has a goal	A Journey has a destination
Problem when retrieving the goal	Struggle during the journey

Table 1.2

Mapping of ARGUMENTS IS WAR

Source: WAR	Target: ARGUMENTS
War contenders	People arguing
War strategies (tactics, high technology weapons, strong fortress)	Strategies for arguing (strong argument, facts, and beliefs)
To stop fighting	To stop arguing

It is clear from the example given by Lakoff and Johnsen (2003:4) regarding “argument is war” that people use metaphorical language in their everyday speech to describe a wide range of experiences, emotions, and ideas. Lakoff and Johnsen (2003) cited:

“...metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in term of which we both think and act, is fundamentally metaphorical in nature.”

This theory of metaphors is called Conceptual Metaphor Theory. There are two domains of concepts in conceptual metaphor theory: the source domain and the target domain. Things that are commonly seen in

daily life are typically located in the source domain. Both the source and target domains are concrete and abstract, correspondingly. People use the source domain to comprehend the destination domain's abstract concepts.

2.6. Types of Metaphor

In a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (Abrams, 2013:133). Abrams classified metaphors into three groups. They are implicit, mixed, and dead metaphor.

1. **Implicit Metaphor**, the specific tone is not explicitly stated, but rather suggested indirectly. When discussing someone's death, if one were to say “That reed was too frail to survive the storm of its sorrows”, the word “reed” represents a human being, while “storm” represents the intense emotions of “sorrows”.
2. **Mixed Metaphor**, the combination of two or more metaphorical vehicles that are plainly distinct is known as a mixed metaphor. When used inadvertently, without sensitivity to the possible in- congruity of the vehicles, the effect can be ludicrous: “*Girding up his loins, the chairman plowed through the mountainous agenda*”.
3. **Dead Metaphor**, a dead metaphor is a metaphor that has lost the meaning. Due to frequently used by the people, It transforms the dead metaphor into common or standard language. They were no longer regarded by the people as a

metaphor. The example of dead metaphor is like “*the leg of a table*” or “*the heart of the matter*”, has been used so long and become so common that the difference between the statement and tone is no longer something we are aware of.

On the other hands, Lakoff and Johnsen (2003:5) states that “*the essence of metaphor is understanding and experiencing one kind of thing in terms of another*”. Based on that statement, it can be said that a person can understand something through the process of understanding the other things that have been known and understood in advance. Lakoff’s opinion suggests that metaphor not just in the words used but more than that, this is a fact that the process of human thinking and system of understanding is partly metaphorical.

Lakoff and Johnsen (2003:14-25) states that metaphor consist of three types:

- 1. Structural Metaphor**, instances where the metaphorical structure of one idea is based on another. Using an idea from a specific area to frame another is a common structural metaphor. Two domains, the source domain and the target domain, form the basis of the structural metaphor. Systematic relation in everyday experience forms the basis of this structural metaphor.
- 2. Orientational Metaphor**, These metaphors are sometimes referred to as “Orientational Metaphors” due to the fact that they mostly concern spatial orientation, such as up-down,

front-back, on-off, deep-shallow, etc. An example of an orientational metaphor might be “happy is up”. which gives a notion of spatial orientation. English expressions like “i’m feeling up today” stem from the fact that the concept of happy is orientated up. These figurative orientations are not coincidental. Our bodily and cultural experiences provide the groundwork for them. The orientational metaphor based on polar opposition, up-down, in-out, etc., can differ from culture to culture, despite their physical basis. The future, for instance, may be seen as something that lies ahead in some civilizations and behind in others.

- 3. Ontological Metaphor** refers to the perspective of interpreting events, activities, emotions, and ideas as tangible realities or substances. For instance, the metaphor of the mind as a machine is used in the sentence as we work to solve this equation. Ontological Metaphor posits that an abstract noun can be treated as a concrete noun. Ontological metaphor has multiple uses, and the different types of metaphor reflect the reasons they serve. Consider the concept of inflation as a representation of increasing prices. This gives us a way of referring to the experience:

INFLATION IS AN ENTITY

Inflation is lowering our standard of living

Inflation makes me sick

Viewing inflation as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it (Lakoff and Johnsen 2003:26). Ontological metaphor includes a subcategory known as the container metaphor, which represents an abstract entity that is conceptualized as having the physical characteristics of a container or a space with defined entrances and exits. For example, *he is **in** love. We're **out** of trouble now.*

One common ontological metaphor is when a physical object is specifically identified as a human. This enables us to understand a broad range of encounters with non-human beings in relation to human motivations, features, and actions. In this case, personification included into the ontological metaphor (Lakoff and Johnsen 2003:33).

Examples:

*Inflation is **eating up** our profit*

*Inflation has **attacked** the foundation of our economy*

Based on these examples, the entity of inflation considered to be able to do something properly human, that is eating and attacked.

2.7. Melancholic Expression

According to Kant in Brady (2020) Melancholy is always a complex emotion rather than a simple one. It can be categorized in this way for a few reasons. First, it does not involve a single emotion, rather it is an emotion with various shades: a shade of longing; a shade of sadness; and a shade of feeling uplifted, or even a subtle sense of excitement. Secondly and perhaps most strikingly, it has both displeasurable and pleasurable shades of feeling.

It's easy to mix up melancholy with sadness or depression; the words are often used similarly. This trend hides what makes melancholy unique. The main difference between depression and melancholy is that melancholy is not a mental state of resignation, while depression is. When we feel depressed, we lose motivation, can't finish even the smallest tasks, and can't see any way forward when we're sad. Being in this state of negativity hurts. On the other hand, melancholy is not that bad. Instead, it makes us enjoy thinking about and reflecting on the things we love and long for, and the hope of having them adds a touch of sweetness that makes melancholy acceptable (while misery is not).

The feeling of melancholy can be somewhat complicated, as it encompasses a range of emotions, including melancholy, contemplation, and a bittersweet enjoyment of beauty. It has been explored by a great number of artists throughout the course of history, and it is a common theme in the fields of literature, art, and music. Unlike basic emotions such as sadness, melancholy appears by contrast to be a rich and complex type

of state. It involves both painful and pleasurable feelings (Sagdahl 2021:332).

2.8. Song

Song, is a combination of lyrics and instruments. Songs do more than just represent and share meaning. Song is a brief piece of music that contains words that are sung by the artist. Songs can be sung solo, both (duet), three (trio) or the rollicking (koir). As people sing, compose, or listen to songs, they sustain their social world and sense of self through the deployment of musical and textual resources with which they interpret and give meaning to their lived experience. Music or a song is a feeling that the writer wants to convey through the lyrics that are quite short and poetic. Many people can be moved to tears or other strong emotions by music, and song can acquire strong emotional associations with people, events and places. People in this world would love to exploring a lot kind of music depend on their situations, feelings, and emotions. Otherwise, with the improvement of technology, now music can be heard anytime and anywhere as a taste of entertainment.

According to Griffe (1992:3), songs are distinguished by their melodic quality, their linguistic significance, and their vocal production. In light of this, it is possible to draw the conclusion that a song is a piece of music that is performed by a performer and contains words that have linguistic significance. A song is a work of music that has lyrics and can be sung to. Song is a different form where a songwriter can communicate

with his audience and share his thoughts, feelings, experiences, and imaginations, as well as delivering messages.

According to Tarwiyah in Fatihati (2022:11) Musical expression is defined as the combination of vocal or instrumental sounds (or both) in a way that result in the creation of form, harmony, and emotional expression. Additionally, it contains a selection of words that are fictional or imaginative, including melodies and the musician's own voice. The art of songwriting is a type of artistic expression that blends the art of creating a poetic language with the art of singing.

Songs with lyrics and melodies should convey some kind of meaning to the listener. When the tempo of the song is faster, the lyrics of the song are typically more likely to be about pleasant expressions, being in love, floral hearts, and other similar topics. On the other hand, if the tempo of a song is generally slower, then the song is likely to portray feelings such as melancholy, perplexity, or grief, amongst other emotions.

The lyrics in the song can not only be spoken by words, but it also has meaning or message to be conveyed by the writer or creator of the song. Listeners gain understanding by relying on the imagination and feelings expressed by the writer through music and lyrics. Song can be an effective medium for conveying messages.

2.9. Song Lyrics

The origins of the term “lyrics” can be traced back to the Greek word “lyrikos”, which is derived from the musical instrument known as the lyre. Lyrics are a form of expression from the author as stated in

textual form. Abrams (2013:202) stated that a lyric is any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling. Many lyric speakers are represented as musing in solitude.

The process of writing lyrics typically involves the combination between phrases with notes so that they can be sung. The author frequently makes use of specialized terminology that might refer to a variety of things. Writers typically employ sentences that differ from those used in regular speech in order to convey a message that is intended for music enthusiasts. Typically, songwriters will employ words that carries its own meaning in order to make sure that the song they compose can move listeners emotionally and have an incredible impact towards their lyrical aspect. As a result, the selection of figurative language to be used in the composition of the song lyrics is very important.

According to the previous explanation, lyrics are a expressing one's personal feelings and thoughts, related to singing and written because poetry lyrics are the word of the song. Lyrics are poetry that is sung with the tone and rhytm that accompanies it (Hornby 2000:802).