

Chapter II

Semantic Perspective of Figurative Language

2.1. Semantic and Meaning

Living in a continuously changing world in which people use different languages with different means to express their aims that may adopt any form including poetry, short story, greeting, lyric, and so on. Language users have various sorts of knowledge in linguistics such as how to build words into sentences, how to pronounce words, and how to interpret each word and sentence. In order to accomplish this, linguistics includes several types of analysis, one of which is semantics, the study of the meaning of words in order to comprehend human expression through language.

As mentioned by Feist (2022:2), semantic is one of the branches of linguistics that deal with meaning, symbol, and their interpretation. Semantic is not a natural phenomenon like water which can be obvious what is stated about, but rather something complex and perplexing. As mentioned by Riemer (2010:4), the term semantic, like many other branches of linguistics, derived its origin from Greek in the 5th century BC, derived from the ancient Greek adjective “*semantikos*”, which means “relating to signs”. On the other hand, semantic is an analysis of meaning in language that may be applied through a whole text or single word. Semantic handling meaning of language starts with word, phrase, sentence, or larger discourse units (Betti & Igaab, 2021:10).

Exploring semantics without dealing with meaning is almost impossible, that is how to explain that understanding meaning is critical to studying semantics.

Studying meaning in linguistic semantics is an attempt to define speakers of any language's knowledge which enables them to convey their intentions, facts, or feelings to other speakers. Semantics is one of the most diverse and fascinating areas of linguistics. As explained by Fasold (2013:138), understanding semantic meaning involves three main aspects; the context of sentence use, the meaning of words in the phrase, and the morphological and syntactic structure. The most fundamental idea in semantics is how words, phrases, and sentences connect to one another.

How language is organized to be meaningful is something that will be answered at the semantic level. Semantics is possibly the most abstract stage of language study since meaning cannot be observed in the same way that sound can be recorded. Meaning is strongly tied to the human ability to think logically and comprehend. Therefore, when attempting to find meaning, the analysis relies on cognitive capability and the ability to generate meaning.

Meaning has been a complex subject since it is so crucial in the study of language, linguistics, and semantics. Humans have their own linguistic capacities in their brains, but language simply functions as a mechanism for thinking and arranging meaning depending on our understanding. Ikhsanudin (2004:14) gave an instance based on Ogden and Richards, if there are plenty meaning of "meaning", "John means to write" means "intends" in this phrase, however, "A green light means go" means "indicates" in this phrase. Despite the fact that the term "meaning" practically every day, it is obvious that the meaning of "meaning" is a complex thing.

Kroeger (2018:5) discusses the meanings of three sorts of linguistic units: word meaning, sentence meaning, and utterance meaning, where the meaning comes from the word itself and the interpretation is heavily reliant on context. Thus, it can be inferred that meanings are derived directly from the words themselves, with context playing a crucial role in understanding how sentences convey meaning beyond the literal definitions. On the other hand, Bagha (2011:1411) noted that it is difficult to explain meaning, despite the fact that everyone understands that language may be used to communicate meaning. A word's meaning is determined by the concept of the object in the mind rather than the object itself. It is possible to conclude that meaning is to be obtained from the relation between the words itself, concepts, and things in reality.

Words have various meanings, and when it comes to interpretation, there is no simple method to define a word without analyzing it through the prism of semantic fields that exist in the study of linguistics. The meaning is determined by the context in which it is used, Geoffrey Leech in the book "*Semantics The Study of Meaning*" which was published in 1981 divided meaning in the most general form into seven types: conceptual, connotative, social, affective, reflected, collocative, and thematic

2.1.1 Conceptual Meaning

At the semantic level, the conceptual meaning of a sentence will be explained through the use of abstract symbols and contrast features. The other option to describe conceptual meaning is a word that can be expressed at the lexical level and in simple sentences (Yunira et al., 2019:106).

Conceptual meaning is related to the literal meaning of words, other words for this meaning are cognitive and denotative meanings. The term conceptual meaning, often known as dictionary meaning, refers to the descriptive definition of a word. For instance:

Boy

“Boy” conceptual meaning is a young male human, typically ranging from infancy through adolescence. This denotative meaning distinguishes a “boy” from a “man” who is considered an adult male, and from a “girl” who is a young female human.

2.1.2 Connotative Meaning

Connotative meaning is the expressive value of expression based on what it alludes to, which exceeds and goes beyond its basic conceptual content (Yunira et al., 2019:108). Connotative meanings inevitably overlap with certain aspects of conceptual meanings (Leech 1981:12). Connotative meaning refers to the real-world experiences that people link with a term when they use or hear it. Sometimes referred as connotation, it frequently refers to a word’s emotional or social-cultural context above its literal and conceptual meaning. For instance:

She’s a snake

Connotative meaning of the term “snake” implies that she is deceitful or untrustworthy, even though the literal meaning is simply a reptile. When someone is called a snake, it suggests that they are sneaky, manipulative,

and capable of betrayal, often acting in a way that is harmful or underhanded to others.

2.1.3 Social Meaning

Social meaning specified about the social context in which of its use, determined by the social environment of a specific culture (Leech 1981:14). Interpreting a text's social meaning depending on our perception of other linguistic variants, language variety that exemplifies the variety of style diversity within a single language such as status, dialect (language of geographical region or social strata), time (16th-century language), country, and rank (political, informal, and slang) are regarded as social meaning. For instance:

“I’m going to the store to buy some cookies” and “I’m going to the shop to buy some biscuits”

The following instances explain how social variances reflect regional and country distinctions in language use. “*cookies*” is the American English term for sweet baked foods, whereas “*biscuits*” is the British English phrase. “*shop*” is the British English equivalent of “*store*” in American English.

2.1.4 Affective Meaning

Affective meaning refers to the speaker's personal emotions or points of view. Similarly to social meaning, affective meaning is simply indirectly tied to conceptual representation (Yunira et al., 2019:108). Affective meaning is tied to the speaker's point of view and is fully dependent on the speaker's emotions toward the person who is listening as well as the

circumstances surrounding the issue under conversation. The importance of intonation and vocal timbre is an essential aspect. It is possible to infer that affective meaning is defined as the ability to communicate speaker's feelings via the mediation of other types of meaning. For instance:

You're driving me crazy

The speaker expresses extreme irritation or frustration. These statements show how words may have an emotional significance and reflect the emotions of the speaker, bringing meaning beyond the literal content.

2.1.5 Reflected Meaning

Reflected and collocative meaning, according to Leech (1981:18) involves an interconnection on the lexical level of language. Reflected meaning happens when a term carries multiple conceptual meanings, when one sense of a word forms part of our response to another sense. The meaning occurs in circumstances of multiple conceptual meanings when one sense of a word forms part of our response to another sense, one sense of a word appears to “rub off” on another sense. For instance:

She gave me a cold look

The term “cold” contains both its metaphorical connotation of being hostile or unfeeling, as well as its literal meaning of low temperature. This dual significance implies emotional detachment and exemplifies how reflected meaning may enrich a statement by introducing depth and various layers of interpretation.

2.1.6 Collocative Meaning

Leech (1981:17) states that the collocative meaning refers to the connections between words that arise from their tendency to occur together in specific contexts. Collocative meaning refers to the connections that a word develops as a result of the meanings that occur in its surroundings. This meaning is determined by the context in which a word is used with other words. Collocative meaning perhaps extremely predictable depending on the collection of words placed together. For instance:

Pretty and Handsome

Pretty and handsome have a similar meaning of being attractive, however they differ in the kind of nouns they are commonly associated with, or collocate with. Pretty frequently collocates with words such as girls, flowers, colors, and villages. On the other hand, the terms boy, actor, prince, and collection are associated with handsome

2.1.7 Thematic Meaning

Thematic meaning is communicated by the way a speaker or a writer organizes the message in terms of ordering focus and emphasis. The thematic meaning is “a matter of choice between alternative grammatical constructions”. Explained by Yunira et al. (2019:108), thematic meaning is what is conveyed by the way a speaker or writer arranges their message in regards to placing an order, emphasis, and focus. For instance:

“Scientists discovered a cure for the disease” and “A cure for the disease was discovered by scientists”

The following instances demonstrate distinct communicative contexts, the active sentence answered the disguised question “what have scientists discovered?” while the passive sentence answered the implicit question “who has discovered a cure for the disease?”.

2.2. Figurative Language

Language in literature is the result of the author’s thought and expression, poetry, short story, and lyric are types of literature in which the author overloads their works with literal or metaphorical language. As specified by Lee (2018:409), figurative language is the use of phrases that have a distinct meaning from the literal meaning. Sikos (2008:1-2) states that ideally, understanding human language involves combining the meanings of each word into larger units in a constructed way. However, comprehending figurative language frequently necessitates an interpretive adjustment for each word. Each figurative language requires meaning to be adjusted based on its situation, frequently without our knowledge.

Additionally, Perrine (1983:64) explained figurative language is an uncommon manner of describing something that might be interpreted differently than its literal meaning. Considering explanations above, it can be concluded if figurative language refers to the use of words that deviate from their literal meaning to convey thinking, emotions, and perceptions that cannot be effectively conveyed in literal language.

In literature, figurative language is utilized in a nonliteral sense and presents a dilemma for readers in understanding them in a literal sense and comprehending the writers’ intended meaning. Since figurative language has a different meaning

and is intended to produce creative effects for readers, its analysis falls under stylistic studies. According to Laurence Perrine (1983:570), figurative language divided into 12 types: metaphor, simile, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, overstatement (hyperbole), understatement, and irony.

2.2.1 Metaphor

According Perrine (1983:571), metaphor is used as a means of comparing things that are essentially unlike and the comparison is implied—that the figurative term is substituted for identified with the literal term. As stated by Sala-Suszyńska (2016:164), metaphor is a comparison between two unlike things and never uses any special language to establish a comparison. Unlike simile, metaphor does not build comparison by using connective terms such as “like” or “as”. Metaphor shows an implicit or hidden comparison between two entities that are unrelated yet share similar characteristics. This comparison is not intended to be taken literally, but rather to aid comprehension by emphasizing similarities. For instance:

He was sunshine, I was midnight rain

(Taylor Swift, Midnight Rain)

In this phrase, the writer illustrates “He” as sunshine while “I” as “midnight rain”. In literal meaning sunshine relates with something bright or radiant as cheerful, happy, or warm while midnight rain relates to something dark, cold, gloomy. Therefore, it can be concluded if the writer addresses the contrast and differences between them.

2.2.2 Simile

According to Perrine (1983:571), simile is a figure of speech that uses words or phrases like “like”, “as”, “than”, “seem”, and “similar to” to contrast things that are entirely distinct. Simile is often used in everyday speech, giving information about one object that is unknown to the reader by comparing it to something with which the reader is familiar (Sala-Suszyńska, 2016:166). As an instance:

Like you were a trophy or a champion ring

(Taylor Swift, Willow)

In this phrase, the writer compares “you” with “a trophy or a champion ring” using the word “like”. In literal meaning, a trophy is a physical object symbol of achievement, awarded to recognize success or victory in a competition, event, or achievement meanwhile a champion ring is a type of ring specifically awarded to winners of championships often personalized with the name of the team or individual. Therefore, it can be concluded that the writer conveys the person being described as highly valued, esteemed, and worthy of admiration, similar to how symbols of achievement and victory, like trophies and champion rings, are perceived.

2.2.3 Personification

Personification is giving attributes of a human being to an animal, an object, or a concept (Perrine, 1983:574). As explained by Melion & Ramakers (2016:1), personification is the rhetorical figure by which something non-human is given a human identity or “face”. Personifications

vary in the extent to which they encourage the reader to picture literal concepts in human form. Personification enables authors to produce more vivid and inventive pictures by using non-human components that make the description more emotionally engaging. For instance:

The shadows on the wall tell me the sun is going down

(One Direction, Night Changes)

The shadows on the wall are personified to “tell” the speaker that the sun is going down. The writer gives the shadows the ability of a human being to communicate or “tell” information.

2.2.4 Apostrophe

According to Perrine (1983:574), apostrophe is addressing someone absent or dead or something non-human as if that person or thing were present and alive and could reply to what is being said. Apostrophe occurs when a speaker breaks off from addressing speech to a third party that is sometimes absent from the scene (Sayakhan, 2016:8). Apostrophe is effective to communicate emotion and provide a feeling of immediacy to their statement by immediately talking to things as if it were alive and capable of responding. As an example:

Moon, tell me if I could, Send up my heart to you?

(Mitski, My Love Mine All Mine)

In this lyric, the speaker is addressing the moon directly, asking it a question as though it were a sentient being capable of listening and replying.

The moon is a non-human entity, and by speaking to it as though it could respond, the speaker is using apostrophe.

2.2.5 Synecdoche

Synecdoche is the use of the part for the whole (Perrine, 1983:576). According to Sala-Suszyńska (2016:166), synecdoche is the use of one for the other, or the name of a part of something is used to represent the whole thing. Synecdoche is the use of a specific and smaller element to represent a larger or more complete entity, or the other way around. For instance:

I'm begging for you to take my hand, wreck my plans, that's my man

(Taylor Swift, Willow)

The writer uses a smaller element to represent a larger entity. The phrase “take my hand” in literal meaning, hand means a part of a body, while in this sentence the writer wants “my man” to be seen as a synecdoche for the speaker’s entire self including their emotions, willingness, whole body to be led or guided by their partner.

2.2.6 Metonymy

According to Perrine (1983:576), metonymy is the use of something closely related for the thing actually meant. Metonymy is the substitution of one word for another (Sala-Suszyńska, 2016:166). Metonymy is a figure speech in which a word is replaced with another word closely associated with the original concept. As an example:

This time, I'm gonna take the crown

(Beyonce, Pretty Hurts)

The writer uses something in a wider relationship between two concepts as “the crown” is used as a metonymy for “monarch” or “leadership”. It represents the person who holds the royal position rather than the physical object of the crown itself. “the crown” refers to the monarch or the royal family as a whole, not the actual piece of headwear.

2.2.7 Symbol

Symbol defined as something that means more than what it is, symbols vary in the degree of identification and definition given them by their authors (Perrine, 1983:591). Based on Fadaee (2011:20), symbols simply represent or stand for a complex of person, object, or idea. Symbols are used to express a deeper meaning and communicate complicated concepts, feelings, or themes. A symbol can be an object, an action, or a gesture that derives its meaning from its context. Some symbols are widely used and recognized with universal connotations, however others may be exclusive to a particular piece of literature or culture. For instance:

Money is the anthem of success

(Lana Del Rey, National Anthem)

The word “money” not only represents contemporary society and financial wealth that is often equated with a symbol of success, “money” also represents broader concepts such as power, influence, and achievement. As for how it reflects on societal values and priorities, the emphasis is on financial success as a measure of worth or achievement.

2.2.8 Allegory

According to Perrine (1983:597), allegory is a narrative or description that has a second meaning beneath the surface one. Allegory is referring to the use of figure speech that conveys meaning which is hidden or beneath the understanding of the word presented (Junior, 2020:13). In an allegory, components of the story frequently match to real-world concepts, and the narrative usually has both literal and deeper symbolic significance. In contrast to metaphor, which serves to symbolize something one-on-one, allegory is used in a grander sense. As an example:

American Pie

(Don McLean, American Pie)

“American Pie” uses allegory to weave a complex narrative about the shifting cultural landscape of America, capturing the nostalgia for a lost past and the sense of disillusionment with the present. It often involves the entire song representing an extended metaphor or symbolic narrative.

2.2.9 Paradox

Paradox is an apparent contradiction that is nevertheless somehow true (Perrine, 1983:609). According to Azmi (2023:32), paradox is a figurative language states something opposite or contradictory. It may appear in contradiction or absurd on the surface, yet exposes a deeper reality, when all the circumstances surrounding a paradox are understood, what initially appeared to be impossible may actually be quite realistic and not strange at all. For instance:

What do you want from me? Why don't you run from me?

(Billie Eilish, Buy a Friend)

This lyrics show a paradox “what do you want from me?” is straightforward question about the intention to other person, while in second question “why don’t you run from me?” is the paradox, because of someone is asking what the other person wants from them, it implies a certain level of unease. It is a complex emotion of confusion in a relationship.

2.2.10 Overstatement

According to Perrine (1983:610), overstatement or hyperbole is simply exaggeration but in the service of truth. Overstatement is the use of exaggeration for extra effect (Sala-Suszyńska, 2016:167). It can be conclude if overstatement is merely exaggeration in the name of truth, like every figure of speech, overstatement can be employed with a range of effects; it can be hilarious, grave, whimsical, compelling or unappealing. Overstatement is a technique for emphasizing a point by making a statement that goes beyond the facts to generate a stronger or more vivid impression. As an example:

I'd catch a grenade for ya, throw my hand on a blade for ya

(Bruno Mars, Grenade)

The writer uses hyperbole to express a vivid impression in the line “I'd catch a grenade for ya” as the writer willing to face danger, in the point will catch a grenade to protect his lover. In reality, catching a grenade or throwing your hand on a blade is extremely dangerous.

2.2.11 Understatement

Understatement is saying less than one means, may exist in what one says or merely in how one says (Perrine, 1983:611). According to Hussain (2017:63), understatement is the antonym of hyperbole employed by speakers to intentionally make a situation seem less important than it really is. Instead of conveying the truth, understatement intentionally minimizes the significance of something, sometimes for sarcastic or humorous effect. For instance:

But i'm a creep, i'm a weirdo

(Radiohead, Creep)

The writer intentionally downplays the significance or intensity of something. “Creep” express feeling of the narrator that he is not being a worthy of the person she desires.

2.2.12 Irony

Irony has connotations that go beyond its use as a figure of speech. Irony is the distinction between what is stated and what is meant, what is anticipated to happen and what really happens. There are three types of irony according to Perrine (1983:612) in his book including verbal irony, dramatic irony, and irony of situation.

2.2.12.1 Verbal Irony

Verbal irony, frequently referred to as sarcasm or satire, is the reverse of what one means (Perrine, 1983:612). Verbal irony can be used to convey sarcasm or satire or not. It is commonly mistaken since

it is often employed as their tool; nevertheless, irony may be utilized without sarcastic purpose and sarcasm and satire can exist without irony. Verbal irony expresses the disparity between appearance and reality. For instance:

I'll let you go, even though you're all I want

(Wave to Earth, Calla)

The speaker says they will “let you go” which implies a sense of detachment or indifference, but immediately follows it by stating that the person is “all I want”. The irony lies in the contrast between the action of letting go and the true desire to hold on. The speaker’s words convey the opposite of their true feelings, creating a poignant and emotionally charged moment that highlights the internal conflict between doing what they believe is right and what they actually want.

2.2.12.2 Dramatic Irony

Dramatic irony is not between what the speaker says and what he intends, but between what the speaker says and what the story implies (Perrine, 1983:615). The form of irony is deeper than verbal irony, requiring a more complex response from the reader.

We'll wonder why we gave up, the truth is everyone knows

(Ariana Grande, Almost is Never Enough)

In this song, the speaker laments a missed opportunity for a relationship, expressing regret that they didn’t realize the other person felt the same way. The dramatic irony comes into play because the

audience understands the situation more fully than the speaker does, both people had feelings for each other, but neither acted on them in time. The speaker's words imply that if they had known the truth, things could have been different, but the tragic reality is that this realization comes too late. The gap between what the speaker says (wishing they had known) and what the story implies (that the opportunity is lost forever) creates a sense of dramatic irony, as the listener grasps the full emotional weight of the missed connection.

2.2.12.3 Irony of Situation

Irony of situation happens when there is a difference between the real conditions and those that appear suitable, or between what one expects and what actually happens (Perrine, 1983:616). Happened when the result of the situation differed from what was anticipated.

Romeo, save me, they're trying to tell me how to feel

(Taylor Swift, Love Story)

In this lyric, "Romeo, save me" reflects situational irony as listeners know how the ending of Shakespeare's "Romeo and Juliet" was. The song "Love Story" is a romantic with a happy ending song while reference to "Romeo" that had tragic ending on the original play.

2.3. Song Lyrics

Music is an essential component of any culture, acting as an essential means of communicating our emotions, feelings, and beliefs (Preniqi et al., 2023:1). As

Victor Hugo once said, “Music expresses that which cannot be said and on which it is impossible to be silent” this quote captures the profound and often ineffable power of music, since there are emotions and experiences that are so deep and complex that words fail to capture the essence, as how certain feelings and state of mind are beyond verbal expressions.

Music may be identified through pitch and rhythm in ways that language is unable to. On the other hand, language is created from categories that do not exist in music, and music has a deeper influence over emotions than regular speech. In addition to the music, lyrics offer semantically enriched data that can enable a more direct and objective depiction of emotions. Lyrics are vital to the music listening experience since lyrics express emotions and messages about major societal topics such as love, life, and death, as well as religious notions.

2.4. Taylor Swift and “From The Vault” Tracks

Taylor Swift has achieved various milestones throughout her career, including 10 original studio albums, 12 Grammy Awards, and college courses studying her music, yet this has not prevented her from conquering the music industry. Taylor Alison Swift is a well-known American pop and country singer-songwriter who earned considerable popularity in the early twenty-first century. Nothing about Taylor’s music has changed, the concepts of the songs rarely departed from Taylor’s own personal experiences, particularly love life indicating parallels to Taylor’s previous and ongoing relationship, transformed something about herself and her surroundings into something new, intimate yet impersonal.

In the music industry, artists regularly sign contracts with recording labels, who put the artists' musical creations into master recordings, which are subsequently copyrighted by the label. This deal gives the record labels ownership of the master recordings and allows them to control manufacture, distribution, and promotion (Barber, 2021, para. 5). Taylor signed with Big Machine Records in 2006 and according to their contract, Big Machine controlled the masters of all the original recordings from her first six studio albums: Taylor Swift (2006), Fearless (2008), Speak Now (2010), Red (2012), 1989 (2014), and Reputation (2017).

After a year, her previous label had been sold to Ithaca Holdings Company, along with the master recordings for her six albums, giving Hitacha authority over all of Taylor's physical and digital music. Taylor shared the circumstances of her recording contract predicament with the public on Tumblr for the first time, Taylor openly lamented the fact that she was never offered the opportunity to acquire her master recordings, despite constantly asking Big Machine Records to consider it.

While promoting her seventh album, Lover (2019), Taylor surprised the music industry with the declaration that Taylor wanted to re-record her first six albums, Taylor also stated that her purpose for the re-recordings is to gain both artistic and financial control over her own music. Taylor has re-record four of her six past albums: Fearless (Taylor's Version) In April 2021, Red (Taylor's Version) in November 2021, Speak Now (Taylor's Version) in July 2023, and 1989 (Taylor's Version) October 2023. Putting the phrase "Taylor's Version" on re-recorded albums to publically reclaim control of her previous songs. This demonstrates the

capitalist characteristics of the music industry. This is also what makes Taylor and “Taylor’s Version” an excellent case study.

In addition to the “Taylor’s Version” albums, Taylor presented new songs titled “From The Vault”. “I’ve chosen to include six never before released songs on my version on this album” (Swift, 2021). She stated that these songs “almost” made it to the original albums, but were removed for multiple reasons. The vault tracks are songs composed during the period in her life when she produced the original album. The vault tracks were metaphorically hidden up in her musical vault and are now released as a “surprise” to fans for each (Taylor’s Version) re-recording albums.

2.5. Previous Study

There are several previous studies that are related to figurative language and the writer discusses five studies as a guideline for working on this thesis. Each of them has a different subject and uses different theories in presenting figurative language.

The first research is a journal done by Khairunnisa & Iskandar (2022) entitled “Figurative Languages Used in Robert Frost’s Selected Poems” from Universitas Negeri Makassar and published in *Journal of English Linguistics and Literature Studies* Vol. 2 (3). The purpose of this research was to find out the types of figurative language and messages expressed through it in each of Robert Frost’s selected poems entitled *Into My Own*, *Stars*, *Reluctance*, *The Vantage Point*, and *A Prayer In Spring*.

The primary data for this research was taken from a book entitled “Classic Series Of Robert Frost”. In analyzing the data, the writer used the expressive approach and used the theory from Miles. Qualitative method was used in this study followed by theory of figurative language by Laurence Perrine and message theory by Wulandari & Malik in 2015. The result of the study discovered that the selected poems by Robert Frost contain 8 types of figurative languages which are simile, personification, apostrophe, synecdoche, metonymy, symbol, hyperbole, and understatement.

The second research is a thesis entitled “The Analysis of Figurative Language in Ed Sheeran Selected Song Lyrics” by Kharis (2021). This research aims to determine the types of figurative language and the most dominant used in several selected songs by Ed Sheeran, which are *thinking out loud*, *perfect*, and *photograph* by applying Laurence Perrine’s figurative language theory. This research used qualitative descriptive research methods. The conclusions can be drawn from this study, the writer found the most dominant of figurative language in 3 songs of Ed Sheeran is metaphor with total 21 metaphor.

The other previous research entitled “The Figurative Languages in Taylor Swift’s Album “Lover” and Students’ Opinions on their Contribution in their Learning’ was written by Muttaqin (2022).. This research aims to analyze the kinds and meaning of figurative language in Taylor Swift album entitled “Lover”, this research also describes the students’ opinion on how this research facilitates their learning on figurative language. Use a descriptive design with qualitative approach, this research focused on 18 songs in album lover by Taylor Swift and 18 students

in 1st semester of English Education in UIN Walisongo. Data analysis technique used based on Miles and Huberman as data reduction, data display, and conclusion drawing (verification). As a result, the writer found 116 expressions of figurative language: simile, metaphor, personification, hyperbole, synecdoche, paradox, and symbol.

Another research is a journal written by Santika & Syafryadin (2023), entitled “An Analysis of Figurative Language in Song Lyrics of the Album “Midnights” by Taylor Swift”. The purpose of this research was to discover the figurative language and its meaning in the song lyrics used on the album “Midnight” by Taylor Swift. The writer employed a descriptive qualitative method and a content analysis design to describe the type of figurative language and its meaning by Leech’s theory. In analyzing the data, the writer followed four stages by Miles; data reduction, data display, drawing conclusion, and data coding. The result of this study is the writer found 8 types of figurative languages; metaphor (26.0%), simile (21.0%), metonymy (17.7%), hyperbole (15.6%), personification (12.5%), irony (2.1%), litotes (2.1%), and oxymoron (2.1%).

The last research is entitled “Figurative Language Analysis on Efek Rumah Kaca’s Song Lyrics at Sinestesia 2015 Album” an underground thesis by Iqbal (2023) from English Literature, Pasundan University, Bandung. This research aims to analyze figurative languages existing in song lyrics in Efek Rumah Kaca’s album titled Sinestesia. This study used Kennedy, X. J’s figurative language theory and meaning theory from Ogen and Richards. After analyzing the data using a qualitative descriptive method, 60 data has been found. 4 types of figurative

language found in song lyrics on Efek Rumah Kaca's Sinestesia 2015 Album, which is 25 personifications, 18 metaphors, 15 overstatements, and 2 apostrophes.

The similarities between the five previous studies that have been mentioned with this study that the writer did are both discovering figurative language in a literature work. Whereas the difference between the five previous studies and this research is that, in the first research conducted by Khairunnisa & Iskandar (2022), analyzed the figurative language in Robert Frost's selected poems, while the writer analyzed figurative language in several songs from the vault tracks by Taylor Swift. However, the same figurative language used by Laurence Perrine is applied. The same goes for the second research by Kharis (2021) where she conducted Laurence Perrine's theory on Ed Sheeran's selected song lyrics. Both the writer and the third research by Muttaqin (2022) conducted figurative language on Taylor Swift's Album, Muttaqin analyzed on Album "Lover" while the writer analyzed several songs in 4 re-record albums "From The Vault" tracks. The fourth research by Santika & Syafryadin (2023) also analyzed Taylor Swift, her latest album "Midnight", while the writer only analyzed four previous albums before Midnight. The last research analyzed figurative language on Efek Rumah Kaca's song lyrics while the writer analyzed figurative language on Taylor Swift's selected "From The Vault" tracks. The five previous research are very helpful and provide references for writer in analyzing figurative language contained in a literature work, which is a song lyrics.